

## ABSTRACT

Title of dissertation:           IN SEARCH OF SIGNATURE PEDAGOGIES FOR  
TEACHER EDUCATION: THE CRITICAL CASE OF  
KODÁLY-INSPIRED MUSIC TEACHER EDUCATION

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The purposes of this study are to identify the features of Kodály-inspired music teacher education programs that either confirm or refute the notion that signature pedagogies (Shulman, 2005 a, b, c) are present in this form of teacher education and to identify whether and how philosophical, pedagogical, and institutional influences support such pedagogies. Signature pedagogies are shared modes of teaching that are distinct to a specific profession. These pedagogies, based in the cognitive, practical, and normative apprenticeships of professional preparation, dominate the preparation programs of a profession, both within and across institutions.

This study employs a collective case study design to examine Kodály-inspired teacher education programs, specifically those endorsed by the Organization of American Kodály Educators (OAKE). This study serves as a critical test of the applicability of the construct of signature pedagogies to teacher education. Because these programs purport to hold shared philosophical and pedagogical ideals and are governed by an endorsing body (OAKE), signature pedagogies ought to be present in these programs if they are

present in any teacher education programs. Embedded in this collective case are: (1) a history of Kodály-inspired pedagogy and its adoption and adaptation in the U.S., (2) case studies of two prominent and influential OAKE-endorsed Kodály-inspired teacher education programs, and (3) case studies of four to five faculty in each of these programs. Data sources include primary and secondary texts and documents, observations of the various events and activities that occur as a part of Kodály-inspired teacher education programs, and focus group and individual interviews with program faculty and students.

This study finds that the two case sites possess four signature pedagogies: (1) demonstration teaching, (2) master class teaching, (3) discovery learning, and (4) the music literature collection and retrieval system. These pedagogies appear to be inextricably tethered to the contexts, professional body (OAKE), and work of Kodály-inspired music educators through multiple complex linkages. The study closes by assessing the applicability and usefulness of the construct for the discourses and study of teacher education and by offering revisions to the construct that may help to improve the construct's usefulness in future research.

**IN SEARCH OF SIGNATURE PEDAGOGIES  
FOR TEACHER EDUCATION:  
THE CRITICAL CASE OF KODÁLY-INSPIRED  
MUSIC TEACHER EDUCATION**

By

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## **DEDICATION**

*Maxima debetur puero reverentia.*

*[The greatest respect is owed to a child.]*

-Zoltán Kodály

This dissertation is dedicated to the schoolchildren who  
educators endeavor to serve with the greatest respect.

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## **CHAPTER ONE**

### **INTRODUCTION**

For many decades, scholars, policymakers, and practitioners have theorized, researched, and deliberated about myriad solutions for the deficiencies of public education. Currently, a significant strand of these solutions focuses on how the teaching profession could and ought to be reformed to bring about substantial improvements in public education. Within this strand, conversations have fallen into several sub-strands, one of which is the “professionalization agenda” for teaching (Cochran-Smith & Fries, 2001; Little, 1993; Zeichner, 2003).

Adherents of this agenda argue that teaching ought to be established as a profession, with the rigorous preparation, income potential, and social status of other professions (e.g., law, medicine, and accounting). In order to transform teaching into a profession, adherents of the professionalization agenda argue that scholars and practitioners need to articulate a knowledge base for teaching, and policymakers and administrators need to grant teachers the latitude to exercise professional judgment in their practice. Proponents of the professionalization argument have created a theoretical and empirical literature base in which they claim that raising standards for teacher preparation and practice, providing teachers with greater autonomy in their practice, and increasing the prestige of the teaching profession will help recruit a stronger cadre of teachers into the profession. Ultimately, proponents of teacher professionalization hope to build a professional corps whose practice is more effective and more respected than that of the current teaching workforce, and whose work engenders improvement in student performance and achievement, and in public schools in general.

In 2005, Lee Shulman, in his role as president of the Carnegie Foundation for the Advancement of Teaching (CF), argued that the identification and development of signature pedagogies for teacher education would help to foster improvements throughout teacher education programs and the teaching workforce and subsequently elevate the professional status of teaching (2005c). Signature pedagogies are shared modes of teaching that are distinct to a specific profession. These pedagogies, based in the cognitive, practical, and normative apprenticeships of professional preparation, dominate the preparation programs of a profession, both within and across institutions. Signature pedagogies present themselves through observable practice—what Shulman calls “surface structure”—as well as less-easily observed “deep structures” that guide instruction, and “implicit structures” that consist of undergirding philosophies and beliefs. In the professions, signature pedagogies serve several functions, including socializing those entering the professions into the theoretical, practical, and normative standards of the profession, as well as maintaining pedagogical consistency across institutions (Shulman 2005a, 2005b, 2005c).

Shulman (2005c) called for the concept of signature pedagogy to be applied to teacher education in two ways. First, Shulman called for researchers of teacher education to identify signature pedagogies of teacher education that might already exist. Second, Shulman called for teacher educators to develop “a suite of signature pedagogies that are routine, that teach people to think like, act like, and be like an educator,” and to “build our programs of teacher education around these kinds of signature pedagogies” (p. 15). Shulman issued these calls so that the preparation of teachers may be made comparable to the preparation of other professionals. He argued that the development of signature

pedagogies for teacher education would likely lead to greater consistency in the structures and pedagogical practices of teacher education programs, clearer articulation of the knowledge base for teaching, and increased respect throughout the academy and society for teacher education and the teaching profession.

### *Purpose of the Study*

The purposes of this study are to identify the features of Kodály-inspired music teacher education programs that either confirm or refute the notion that signature pedagogies are present in this form of teacher education and to identify whether and how philosophical, pedagogical, and institutional influences support such pedagogies. This study will also seek to develop insights that may help to refine the concept of signature pedagogies and to begin to assess the capacity of the concept to contribute to the discourses of teacher education and teacher professionalization.

In meeting these purposes, this study responds to Shulman's call by identifying which, if any, signature pedagogies may already be present in a particular form of teacher education, and assessing the utility of this construct for the study and design of teacher education programs. Given the myriad structures and practices of teacher education programs (Grossman, 2005; Wilson, Floden, & Ferrini-Mundy, 2001; Zeichner & Conklin, 2005), implementing signature pedagogies in teacher education may be neither realistic nor attainable. In view of this characterization of teacher education, studies, such as this one, that may identify extant signature pedagogies and the conditions that may have been supported or constrained their development are essential. Such studies can provide some foundational empirical bases for the development of the concept of signature pedagogies and resulting theories that incorporate the concept.

Guided by these purposes, and building on the literatures of professionalism, the professionalization agenda for teaching, and the concept of signature pedagogies, this study focuses the following questions:

1. What, if any, signature pedagogies are evident in two OAKE-endorsed Kodály-inspired music teacher education programs and how ubiquitous are they?
2. What are the historical and contemporary conditions and structures of Kodály-inspired music teacher education programs that support or deter the practice and continuation of these signature pedagogies?

Insights provided by the answers to these first two questions may provide some bases for beginning to answer the following questions:

3. How, if at all, does the concept of signature pedagogies contribute to the discourses and study of teacher education and teacher professionalization?
4. What refinements to the concept of signature pedagogy, if any, are necessary for the concept's use in the discourses and study of teacher education and teacher professionalization?

#### *Literature Base and Conceptual Framework*

Shulman's writings on signature pedagogies (2005a, 2005b, 2005c), though theory-laden, have no explicit connections to any body of theoretical literature. Further, Shulman's writings on signature pedagogies serve as the bases for only a small handful of empirical studies, produced largely by researchers at the Carnegie Foundation for the Advancement of Teaching (e.g., Benner, Stutphen, & Day, 2010; Foster, Dahill, Golemon, & Tolentino, 2005; Sheppard, Macatangay, Colby, & Sullivan, 2009; Sullivan, Colby, Wegner, Bond, & Shulman, 2007). This study assumes, however, that although

Shulman does not make explicit links to other literatures in his writings on signature pedagogies, these writings are based on theory and empirical knowledge that Shulman has accumulated over the course of his career. A literature base exists for the concept of signature pedagogies; Shulman simply does not articulate this literature base.

In order to provide a literature base for this study that is broader and more explicit than Shulman articulates, the review of literature begins with a close examination of Shulman's writings on signature pedagogies and a critique of the few empirical pieces that employ the concept of signature pedagogies. The literature review then proceeds to identify theoretical and empirical bases for signature pedagogies both broadly in the sociological literature on the professions and professionalism (e.g., Brint, 1994; Evetts, 2003; Freidson, 2001; Schein, 1972; Sullivan, 2005) and more narrowly in the literature of the professionalization agenda for teaching (e.g., Bull, 1990; Burbules & Densmore, 1991; Darling-Hammond, 1985; Ingersoll, Alsalam, Quinn, & Bobbitt, 1997; Soder, 1990, 1991; Wise, 1986; Zeichner, 1991). The literature on the professions and professionalism is included because it (1) informs the knowledge base that likely undergirds the concept of signature pedagogies as it relates to professions broadly, and (2) may suggest appropriate avenues in which the concept of signature pedagogies can be useful in the study and improvement of all forms of professional education. The literature of the professionalization agenda for teaching is included because it (1) provides an overview of the rationales for and against teacher professionalization, (2) may provide some bases for understanding why Shulman suggests that signature pedagogies for teacher education could help improve teacher education programs and the teaching workforce and elevate teaching as a profession, and (3) may suggest some appropriate

avenues in which the concept of signature pedagogies can be useful in the study and improvement of teacher education.

The conceptual framework that guides this study draws from the literatures of signature pedagogies, professionals and professionalism, and the professionalization agenda for teaching. This conceptual framework depicts the concept of signature pedagogies in a manner consistent with Shulman's writings. As depicted in the conceptual framework, signature pedagogies are multi-dimensional pedagogical forms that are prominent across and within the professional preparation programs of a profession. Though they are unique to each profession, signature pedagogies, in response to the socio-cultural context that fosters their existence, tend to exhibit (1) shared qualities (e.g., pervasive in a field, routine and habitual, hold students accountable, and pedagogical inertia); (2) some combination of three pedagogical forms (pedagogies of uncertainty, pedagogies of engagement, and pedagogies of formation); (3) one of three temporal sequences (pervasive initial pedagogy, pervasive capstone structures, or sequenced and balanced portfolios); and (4) exist within and across some combination of three structures (surface structures, deep structures, and implicit structures). The framework provides direction for data to be sorted and arrayed according to these various dimensions of signature pedagogies.

While the framework is not an appropriate guide for absolutist determinations of the presence or absence of signature pedagogies, the framework provides a resource whereby the researcher can assess the degree to which programs of professional preparation exhibit the various dimensions of signature pedagogies, as well as how the pedagogies of professional preparation programs do or do not show evidence of a

signature pedagogy. The framework also facilitates examination and description of the types of pedagogical practices, philosophies, and beliefs that constitute the pedagogical practices of professional preparation in a field.

### *Research Methods*

This study relies on an ethnographic collective case study design to examine Kodály-inspired music teacher education programs, specifically those that are endorsed by the Organization of American Kodály Educators (OAKE). Embedded in this collective case are: (1) a history of Kodály-inspired pedagogy and its adoption and adaptation in the United States, (2) case studies of two prominent and influential OAKE-endorsed Kodály-inspired teacher education programs, and (3) case studies of three to four faculty in each of these programs. Data sources for the historical overview include primary and secondary texts and documents. Data sources for the embedded case studies include official documents, observations of the various events and activities that occur as a part of Kodály-inspired teacher education programs, and focus group and individual interviews with program faculty and students.

### *Significance of the Study*

This study may make contributions that will help to clarify and refine the concept of signature pedagogies and its usefulness and relevance to teacher education and teacher professionalization.

### *Theory Building*

Despite its clear connection to the professionalization agenda for teaching and the deeply theoretical nature of Shulman's writing about signature pedagogies, Shulman has made little attempt to build explicit links between the concept of signature pedagogies

and *any* literature of professionalism, teaching, or teacher education. Shulman’s pieces on signature pedagogies (2005a, 2005b, 2005c) stand in theoretical isolation—in these three pieces Shulman cites only one source, a collection of lectures about the law and law schools.<sup>1</sup> Furthermore, the Carnegie Foundation for the Advancement of Teaching is still in the process of conducting its research on the signature pedagogies of teaching, though numerous scholars at the Carnegie Foundation have used the concept of signature pedagogies in their studies of law, clergy, engineering and other professions (e.g., Benner et al., 2010; Foster et al., 2005; “Professional Preparation of Physicians”, n.d.; Sheppard et al., 2009; Sullivan et al., 2007). Thus, the concept is a relatively recent addition to the canon that needs additional use, rigorous scrutiny, and clarification before its accuracy, adequacy, and utility are established.

While the examination of the potential of signature pedagogies for use in teacher education could help to identify a knowledge base and practices that may contribute to the professionalization of teaching, the study of signature pedagogies for teacher education is limited by the lack of explicit linkages between signature pedagogies and the broad sociological literature on professionals, as well as the literature on the professionalization agenda for teaching. This study addresses this deficiency by identifying the theoretical and empirical literatures that serve as a foundation for the concept of signature pedagogies.

Further, this study builds upon this literature base by identifying which, if any, characteristics of signature pedagogies exist in teacher education programs are favorable

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<sup>1</sup> This source is: Llewellyn, K.N. (1981). *The bramble bush: On our law and its study*. Chicago: Kazi Publications.

to the organic development and continuation of signature pedagogies. This study provides an assessment of whether or not signature pedagogies exist in what Yin (2003) calls a “critical case” (p. 40)—a case that allows for a test of a theoretical construct. Because OAKE-endorsed Kodály-inspired teacher education programs are likely sites in which to find signature pedagogies should they exist in any teacher education programs, this search for signature pedagogies serves as an appropriate, though limited, test of the prospects for Shulman’s (2005c) call for signature pedagogies to be identified, designed, and implemented throughout teacher education.

In this study, Kodály-inspired teacher education programs serve as the critical case because these programs purport to have some features that support the notion that signature pedagogies may already be present in the deep and implicit structures of the programs. Specifically, because OAKE endorses these programs, the programs claim to abide by a number of endorsement requirements that ought to foster consistent deep structures within and across the programs. These requirements include mandated types of coursework, number of hours of instruction, and pedagogical features. Further, these programs profess to be guided by a shared implicit structure—the philosophy of “universal musical humanism” (Mathias et al., 2005, p. 14; Trinko, n.d.). Kodály-inspired music educators claim that this philosophy—the belief that *all* people can and ought to develop their innate musical ability as a means of human expression—guides their practice. Because evidence indicates that shared deep and implicit structures are already in place, OAKE-endorsed Kodály-inspired teacher education programs ought to foster and maintain signature pedagogies should signature pedagogies exist in any type of teacher education program. Thus, Kodály-inspired teacher education can provide some

assessment of whether or not signature pedagogies for teacher education already exist, and can provide some basis for understanding the contextual factors that may foster or prevent the development and sustainment of signature pedagogies.

### *Policy Implications*

Despite the solid, though not indisputable, theoretical arguments and empirical evidence that support the professionalization agenda for teaching, contemporary trends indicate that policymakers are attempting to reduce the professional status of teachers (Cohen-Vogel & Hunt, 2007; Myers, 2007; Waite & Leavell, 2006). For example, accountability structures, such as No Child Left Behind, often diminish the authority of teachers over the content and scope of curricula and ask teachers to perform “scripted” instruction rather than to develop instructional strategies for each individual child. Additionally, continued shortages in the teaching workforce have prompted many states to increase the number of emergency and temporary certifications for teachers. Showing that signature pedagogies for teacher education already exist in an organic form may help those who wish to counteract these patterns. Such organic signature pedagogies for teacher education may help to add value to the argument that teaching, at least in some content areas, may already hold characteristics of a profession, including rigorous programs of preparation, a legitimate knowledge base, and an ethic of service (c.f., Brint, 1994; Sullivan, 2005)

### *Definition of Key Terms*

Signature pedagogies are shared modes of teaching that are distinct to a specific profession. These pedagogies, based in the cognitive, practical, and normative apprenticeships of professional preparation, dominate the preparation programs of a

profession, both within and across institutions. Signature pedagogies present themselves through observable practice—what Shulman calls “surface structure”—as well as less-easily observed “deep structures” that guide instruction and “implicit structures” consisting of guiding philosophies and beliefs. In the professions, signature pedagogies serve several functions, including socializing those entering the professions into the theoretical, practical, and normative standards of the profession, as well as maintaining pedagogical consistency across institutions (Shulman, 2005a, 2005b, 2005c).

Kodály-inspired music education is based in the philosophy of “universal musical humanism”—the belief that *all* people can and ought to develop their innate musical ability as a means of human expression (Mathias et al., 2005, p. 14; Trinkka, n.d.). Originating in Hungary in the mid-twentieth century, Kodály-inspired pedagogy has since disseminated across the globe and has had broad influences on music education. The principles of Kodály-inspired pedagogy are its methodological and pedagogical practices that its adherents use to achieve universal musical humanism:

1. *Music education should begin in early childhood, between the ages of three and seven* (Choksy, 1981; Kodály, 1974; Sinor, 1997; Szőnyi, 1973).
2. *Because the human voice is the most beautiful and accessible ‘instrument’ for everybody, the voice should serve as vocal foundation for music learning* (Choksy, 1981; Ittész, 2004; Kodály, 1974; Sinor, 1997, Szőnyi, 1973).
3. *The music used by music teachers must be of the highest quality, as determined by the beauty of melody and lyrics, and the music’s endurance over time* (Choksy, 1981; Kodály, 1974; Sinor, 1997; Szőnyi, 1973).
4. *Singing is most effectively taught by a value-centered selection of materials based on the “musical mother tongue” (folk music)* (Choksy, 1981; Ittész, 2004; Kodály, 1974; Sinor, 1997; Szőnyi, 1973).
5. *Musical literacy—the ability to read, write, and think music—is the primary means for musical independence, and is the right of every human being* (Choksy, 1981; Kodály, 1974; Sinor, 1997; Szőnyi, 1973).

6. *The teaching of music reading and writing should be based on relative solmization (movable do)* (Choksy, 1981; Ittész, 2004; Kodály, 1974; Szőnyi, 1973).
7. *Teachers should construct lessons around a child-centered, discovery-based (Pestalozzian) learning sequence* (Choksy, 1981; Kodály, 1974; Sinor, 1997; Szőnyi, 1973).

### *Organization of this Study*

This study is divided into seven chapters. This chapter provides an overview of the study, its purpose, and its significance, and previews the study's literature base and conceptual framework, research methods, key terms and definitions, and organization. Chapter Two includes a detailed review of the literature that guides this research, and provides a discussion of the conceptual framework that grounds the study. Chapter Three contains a justification and description of the research design, the data sources, and the procedures used for data collection and analysis. Chapter Four includes a description of the socio-cultural context in which Kodály-inspired pedagogy and OAKE-endorsed teacher education programs developed. Chapter Five provides an overview of the characteristics of OAKE-endorsed teacher education programs. Chapter Six includes a depiction of the signature pedagogies shared by two OAKE-endorsed teacher education programs, The Kodály Institute at Capital University, Columbus, OH and the Kodály Center for Music Education at Holy Names University, Oakland, CA. Chapter Seven includes explication of the conclusions, insights, and implications generated by this research.

## CHAPTER TWO

### LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

#### I. INTRODUCTION

As noted earlier, despite its clear connection to the professionalization agenda for teaching and the literature of professionals and professionalism and the deeply theoretical nature of much of Shulman's writing about signature pedagogies, Shulman has made little attempt to link explicitly the discussion of signature pedagogies to *any* literature of professionalism, teaching, or teacher education. Shulman's pieces on signature pedagogies (2005a, 2005b, 2005c) stand in theoretical isolation—in these three pieces Shulman cites only one source. Numerous scholars at the Carnegie Foundation for the Advancement of Teaching (CF), however, have used the concept of signature pedagogies in their studies of the teaching of law, clergy, engineering, and other professions (e.g., Benner et al., 2010; Foster et al., 2005; "Professional Preparation of Physicians", n.d.; Sheppard et al., 2009; Sullivan et al., 2007).

This chapter delineates a literature base for the concept of signature pedagogies by answering the following questions:

1. What are "signature pedagogies" and how are they relevant and important to teacher education? What research, if any, provides a basis for the concept of signature pedagogies?
2. How does the concept of signature pedagogies fit within the broader theoretical literature about professions, professionalism, and professional preparation?
3. How does the concept of signature pedagogies fit within the theoretical literature of the professionalization agenda for teaching?

This chapter focuses on the theoretical literature of professions and professionalism and the theoretical literature of the professionalization agenda for teaching for several reasons. First, the literature on the professions and professionalism (1) informs the knowledge base that likely undergirds the concept of signature pedagogies as it relates to professions broadly and (2) may suggest appropriate avenues in which the concept of signature pedagogies can be useful in the study and improvement of all forms of professional education. The literature of teacher professionalization (1) provides an overview of the rationales for and against teacher professionalization, (2) likely provides some bases for understanding why Shulman suggests that signature pedagogies for teacher education could help establish teaching as a profession, and (3) may suggest some appropriate avenues in which the concept of signature pedagogies can be useful in the study and improvement of teacher education. While numerous empirical studies address the professions and teacher professionalization, these studies are not included as a part of the literature base that undergirds this study. This chapter attempts to situate a relatively new and untested theoretical construct, signature pedagogies, within existing theoretical literature.

This chapter contains six major sections. This section introduces the chapter, provides the rationale for and questions that guide the review of literature, and gives an overview of the chapter. Part two includes a description of the methods used to search for the literature that serves as the basis for this chapter. Part three addresses the first question that guides this literature review and provides an explanation of signature pedagogies, examines their importance to teaching as described by Shulman, and briefly discusses how scholars have applied the concept to research. Part four addresses the

second question that guides this literature review; contains an overview of theories about the nature of professions and their role in society, the concept of professionalism, and the nature of professional preparation; and identifies ways in which this literature supports Shulman's concept of signature pedagogy. Part five addresses the third question that guides this literature review and summarizes the literature of the professionalization agenda for teaching, examines the theoretical moorings and organizations that support the movement, and attempts to connect the literature of teacher professionalization to the concept of signature pedagogies. Finally, part six includes a synthesis of the findings of parts three through five into a conceptual framework that guides the study, and identifies the research questions, assumptions, and limitations that undergird this study.

## II. METHOD

The literature search for this chapter began with a search for recent texts that Shulman and others have written about signature pedagogies, as well as research studies and theoretical writings that have employed the concept of signature pedagogies. This search included the use of a variety of databases, including Education Research Complete (EBSCO), ERIC, Academic Search Complete, and SocINDEX, as well as a survey of the website of the Carnegie Foundation for the Advancement of Teaching ([www.carnegiefoundation.org](http://www.carnegiefoundation.org)) for texts related to signature pedagogies and professional education.

In order to generate a representative but limited literature base on sociological understandings of professionals and the professionalization agenda for teaching, the literature search again required the use of the previously mentioned databases using the

subject categories of “professionals,” “professionalization,” “teacher,” and “education.” So that the resulting literature base is of manageable size, these citations are limited to those published since 1980, the approximate start of the current wave of teacher professionalization, and to those studies that pertained to K-12 teachers and schools within the United States. The literature search also included consultation of the reference lists of a number of sources, including a chapter in the *Review of Education Research* (Spencer, 2001), as well as other texts on professionals and teacher professionalization (e.g., Cochran-Smith & Fries, 2001; Sullivan, 2005; Zeichner, 2003). Finally, the literature search entailed the review of websites of organizations that have promoted the professionalization agenda for teaching (e.g., The National Board for Professional Teacher Certification, The Holmes Partnership).

Because of the extensive scope of both the sociological literature on professionalism and the literature on teacher professionalization, this review of literature cannot include every relevant reference on these topics. The author attempted to include literature that is representative of the types of theoretical writings of scholars in the relevant fields. As a result of this strategy, the literature base for this paper, though broadly representative of both the literature of professionals and teacher professionalization, is not inclusive of all such literature.

### III. SIGNATURE PEDAGOGIES

As stated in the introduction, Shulman’s writing on signature pedagogies lacks explicit links to other literatures. In order to build linkages between the concept of signature pedagogies and the literatures of professionals and the professionalization

agenda for teaching, the concept must first be unpacked. This section serves that purpose and begins with a brief examination of the concept's origins, followed by a nuanced presentation of its components. The section concludes with an examination of empirical research that has employed the concept of signature pedagogy, and an assessment of this research's implications for this study.

### *Origins of the Concept of Signature Pedagogies*

Shulman's (2005a; 2005b; 2005c) work to identify signature pedagogies is the culmination of 10 years of research conducted at CF, which coincided with Shulman's tenure as CF president. Shulman and his colleagues have endeavored to generate insight into the pedagogies used to prepare individuals for the professions of medicine, law, clergy, engineering, nursing, and teaching. Through this research, Shulman has identified both the attributes of the professions and the similar features of the processes used to prepare professionals in these fields. He has called these processes of preparation "signature pedagogies."

Shulman previously theorized about the nature of professions and professionals. Using a broad base of contemporary and historical literature, rooted in the writings of Dewey and early studies of professionals conducted by CF, Shulman (1998) identified a set of attributes that characterize all professions:

- the obligations of *service* to others, as in a "calling;"
- *understanding* of a scholarly or theoretical kind;
- a domain of skilled performance or *practice*;
- the exercise of *judgment* under conditions of unavoidable uncertainty;
- the need for *learning from experience* as theory and practice interact; and
- a professional *community* to monitor quality and aggregate knowledge. (p. 516; italics in original)

The method in which these attributes are realized is unique to each profession. Shulman's development of the concept of signature pedagogies is a continuation of this earlier work.

According to Shulman, signature pedagogies exist because the ways in which these attributes are realized have significant bearing on the manner in which a profession constructs its preparation programs.

### *Components and Forms of Signature Pedagogies*

Shulman defines a signature pedagogy as a "... mode of teaching that has become inextricably identified with preparing people for a particular profession" (2005c, p. 9).

Shulman finds that although each signature pedagogy is distinct, a number of features are shared by all signature pedagogies. Signature pedagogies are pervasive, habitual and routine, hold students accountable for their own and other students' learning, and have pedagogical inertia (i.e., they are stable over time and resistant to change).

First, signature pedagogies are pervasive within and across institutions. The signature pedagogy of a particular professional preparation is found throughout the curriculum and is shared by most, if not all, institutions' preparation programs. In the professional preparation of attorneys, for example, with very few exceptions, Socratic dialogue is the preferred method of instruction regardless of the course being taught or the institution offering a program (Sullivan, et al., 2007). Shulman argues that the pervasive quality of signature pedagogies is brought about by the influence of the profession on the academy:

...professional schools face a singular challenge: their pedagogies must measure up to the standards not just of the academy, but also of the particular profession. (2005b, p. 53)

As a result, the signature pedagogy in any type of professional preparation is rooted in the epistemological foundations of the profession:

They [signature pedagogies] implicitly define what counts as knowledge in a field and how things become known. They define how knowledge is analyzed,

criticized, accepted, or discarded. They define the functions of expertise in a field, the locus of authority, and the privileges of rank and standing. (2005b, p. 54)

Thus, in a cyclical manner, the profession accounts for much of the pervasive quality of a signature pedagogy while, in turn, the pervasiveness of a signature pedagogy perpetuates the epistemology employed by those in the profession.

Second, signature pedagogies are routine and habitual. They occur everyday, if not many times every day. For example, in the preparation of doctors, clinical rounds occur 7 days a week, often twice each day. Such routines help students learn what to expect when arriving for rounds and offer instructors guidance on how to deliver new information. In addition, these routines allow students and instructors to engage in complex subjects in habitual manners. The subject, not the instruction, becomes the central focus:

To put it simply, signature pedagogies simplify the dauntingly complex challenges of professional education because once they are learned and internalized, we don't have to think about them; we can think with them. From class to class, topic to topic, teacher to teacher, assignment to assignment, the routine of pedagogical practice cushions the burdens of higher learning. Habit makes novelty tolerable and surprise sufferable. The well-mastered habit shifts new learning into our zones of proximal development, transforming the impossible into the merely difficult. (Shulman, 2005b, p. 56)

Shulman argues that each routine found in a signature pedagogy has its own purpose. Each focuses on developing a particular mode of thinking, manner of acting, or system of beliefs that is essential for those who wish to enter a particular profession.

Next, signature pedagogies engage students, make their learning and thinking visible, and hold them accountable to their instructors and to each other. For example, during clinical rounds, medical students must be prepared to engage in conversations about diagnoses of and treatment plans for patients' illnesses. Should medical students be unable to build upon their peers' observations and statements, or otherwise contribute in

meaningful ways to the dialogue, their instructors likely would call them out on this deficiency. Shulman notes that in most professional preparation programs, such accountability structures often are enacted through public student performance, as they are in clinical rounds, and often lead to high levels of student anxiety:

This accountability leads to a much higher affective level in class—students feel more anxiety when participating in signature pedagogies. That anxiety derives from the risk involved in putting forward ideas and defending them, from knowing that one must be prepared for class, from the fear of making a fool of oneself. (Shulman, 2005a, p. 22)

Nevertheless, such structures of engagement, visibility, and accountability lead to high levels of student preparation and learning, as well as opportunities for formative assessment for both students and instructors.

The final feature shared by signature pedagogies is “pedagogical inertia” (Shulman, 2005a), the tendency of signature pedagogies to be fairly consistent over time, despite any shortcomings they may have. Shulman states that signature pedagogies are fairly consistent over time “because nothing deflects them in another direction” (p. 22). For example, in the current signature pedagogy of law, students learn much about theory, but engage in little study of ethics or actual practice of law. Although legal education might be improved by better balancing theory, practice, and ethics, such change is difficult (Sullivan, et al., 2005). Shulman cites the normative values of a profession and of society writ large towards professional preparation, as well as institutional processes, as factors in maintaining pedagogical inertia. Because the majority of lawyers and citizens believe that the current system of legal education is sufficient, legal education is unlikely to change. Furthermore, because law professors usually receive no instruction in teaching the law, they are likely to teach in manners that are similar to those in which they were taught as law students. As a result, significant social forces, such as a perceived

crisis in professional preparation or a perceived failure of a profession to adequately and appropriately serve the public, are necessary to propel change to the signature pedagogies employed by a given profession.

### *The Varied Forms of Signature Pedagogies*

Apart from these shared features, signature pedagogies vary in the extent to which they use three distinct forms of pedagogy: pedagogies of uncertainty, pedagogies of engagement, and pedagogies of formation (Shulman, 2005c).

Pedagogies of uncertainty are forms of adaptive instruction in which unpredictable variables determine the path of instruction. Such variables include the nature and types of patients' illnesses in clinical rounds, as well as law students' and instructors' interactive responses to each other in Socratic dialogue. Such unpredictability, often in content, contrasts with the habitual and routine nature of instruction: "...it's routine, yet never the same; it's habitual, but pervaded by uncertainty" (Shulman, 2005a, p. 20). Such uncertainty requires extensive preparation by both students and instructors and prepares students for the uncertain nature of work that is characteristic of most professions.

Pedagogies of engagement require students to be active participants in their learning. Very much related to the accountability structures that require students to make their thinking visible, pedagogies of engagement help instructors to teach students to think like the professionals they wish to become. Most often, pedagogies of engagement take place during practicum experiences, such as clinical rounds in medicine (Shulman, 2005c).

Finally, pedagogies of formation teach students habits of mind, heart, and hand. Through pedagogies of formation such as Socratic dialogue, students learn to *think* like lawyers; through courses in counseling, students learn to *feel* and *empathize* like clergy; through clinical rounds, students learn to *act* like doctors. Though present in all signature pedagogies, pedagogies of uncertainty, engagement, and formation are stressed to varying extent in each form of professional preparation (Shulman, 2005c).

Aside from their balance in type of pedagogy, signature pedagogies vary in their temporal structures. Some, like law, have a “pervasive initial pedagogy” (Shulman, 2005b, p. 55). Regardless of institution, students’ first year of law school is remarkably similar, both in curriculum and in manner of instruction. The second and third years of law school are much more tailored to students’ individual interests. Other signature pedagogies, like those for medicine, have “pervasive capstone apprenticeships” (p. 55). In physician preparation, these capstones take the form of extensive residencies, and occur *after* students have earned their formal degrees. Other signature pedagogies have yet a third temporal framework, a “sequenced and balanced portfolio” (p. 55), in which the signature pedagogy is prevalent throughout professional preparation.

These variations in balance between forms of pedagogies and temporal structures highlight the ways that signature pedagogies vary, despite their shared features of pervasiveness, routine, engagement, accountability, and pedagogical inertia. In order to capture fully the nature of a signature pedagogy indicated by all of these shared and varied characteristics, Shulman (2005b) argues for the necessity of looking at three dimensions of a pedagogy’s structure. A pedagogy’s “surface structure” (p. 54) includes the acts of teaching and learning that take place in the signature pedagogy. As such,

features of surface structure are the most visible and widely recognizable features of a signature pedagogy. Lying beneath surface structure is a pedagogy's "deep structure" (p. 55), the set of assumptions about how teaching and learning should occur in the profession. Finally, beneath both surface and deep structure is "implicit structure, a moral dimension that comprises a set of beliefs about professional attitudes, values, and disposition" (p. 55). Taken together, the surface, deep, and implicit structures of a signature pedagogy form its entirety. Thus any complete evaluation of a signature pedagogy must examine all levels of structure to determine the nature of and rationale for its features and characteristics.

### *Signature Pedagogies for Teacher Education*

Shulman has long been an advocate of the professionalization agenda for teaching (cf. Shulman, 1986). He has indicated that the wide variety of approaches to teacher education used by schools, colleges, and departments of education (SCDEs) across the country is at odds with furthering the status and competence of the teaching profession:

... how do we declare that teacher education is no longer a field where we let a thousand flowers bloom? No other respected profession allows for this. (as cited in Falk, 2006, p. 76)

He thus calls for the identification, development, and implementation of signature pedagogies for teacher education as a means of creating a unified approach to teacher education that would be used by all SCDEs:

I would respectfully propose that a major challenge for the education of teachers and the professional development of veteran teachers for this next generation will be to recognize that what we desperately need is a suite of signature pedagogies that are routine, that teach people to think like, act like, and be like an educator. We need signature pedagogies that respectfully recognize the difference between pedagogical thinking associated with promoting deep understanding in mathematics, and doing it deeply in English literature, or in history. And that we build our programs of teacher education around these kinds of signature pedagogies. (Shulman, 2005c, p. 15)

Thus, Shulman suggests that the concept of signature pedagogies could become part of a theory of how signature pedagogies can help to better prepare individuals for professional teaching practice and advance teacher professionalization by legitimizing teacher education.

As a means for creating this broadly accepted and implemented signature pedagogy for teacher education, Shulman and CF implemented the Goldman-Carnegie Quest Program (“Goldman-Carnegie Quest Program”, n.d.). This program set out two paths for research into signature pedagogies for teacher education. The first is a set of case studies whose purpose is to find any signature pedagogies that already exist in the practices of SCDEs. The second is a set of research questions whose purpose is to develop a set of signature pedagogies for teacher education. As a part of this latter effort, the Carnegie Foundation launched “Inside Teaching,” a website on which teachers can upload examples of their practice for teacher-educators to use as case materials in teacher education programs (“Inside Teaching”, n.d.). This sort of case study approach to learning is one possible signature pedagogy for teacher education that the Quest Program is developing.

#### *Application of the Concept of Signature Pedagogy in Research*

Though a few researchers outside of the CF have published studies of signature pedagogies in various fields (e.g. Bryant & Milstein, 2007; Calder, 2006; Golde, 2007; Goodyear, 2007; Olson & Clark, 2009; Opperman, 2008; Woeste, 2006)<sup>2</sup>, the bulk of researchers using the concept have done so as a part of the CF’s Preparation for the

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<sup>2</sup> Both Calder and Golde have professional affiliations with the CF though other organizations published these studies.

Professions Program (PPP; “Preparation for the professions program”, n.d.).<sup>3</sup> This section begins with an examination of studies from outside the CF that employ the concept of signature pedagogies, and then continues with a review of the studies that are part of the CF’s PPP. This section concludes with an assessment of the implications that these bodies of research have for this study.

### *Studies of Signature Pedagogies from Outside the CF*

Several scholars outside the CF have utilized the concept of signature pedagogies as a part of their arguments in favor of professional preparation in particular fields. These include graduate school history survey courses (Calder, 2006), the preparation of education researchers and practitioners (Golde, 2007; Olson & Clark, 2009), clinical law (Bryant & Milstein, 2007), American Studies (Opperman, 2008), and psychology (Goodyear, 2007). Since these pieces are largely theoretical, they do not contribute empirical evidence to confirm or refute the existence of signature pedagogies. These pieces do, however, contribute to evidence that supports the concept’s utility for the study of professional preparation by suggesting how and where the concept of signature pedagogy may be applied to the study of professional preparation. These theoretical pieces demonstrate that signature pedagogy is a useful concept for framing conversations about professional preparation.

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<sup>3</sup> As of February 10, 2010, CF has completed and published five PPP texts. These include an introductory text, *Work and Integrity: The Crisis and Promise of Professionalism in America* (Sullivan, 2005), *Educating Clergy: Teaching Practices and Pastoral Imagination* (Foster et al., 2006), *Educating Lawyers: Preparation for the Profession of Law* (Sullivan et al., 2007), *Educating Engineers: Designing for the Future of the Field* (Sheppard et al., 2009), and *Educating Nurses: A Call for Radical Transformation* (Benner et al., 2010). Additionally, on its website ([www.carnegiefoundation.org](http://www.carnegiefoundation.org)), CF has published a brief description of the study of medical education. As such, the depiction of the PPP in this paper is based largely on the five published volumes, though the depiction incorporates information from CF website as possible.

The literature search for this review yielded one empirical study conducted outside of the Carnegie Foundation that employed the concept of signature pedagogies. Through the use of a researcher-created survey, Woeste (2006) found that undergraduate clinical laboratory science education programs in Illinois display weak evidence of a signature pedagogy. Though these programs shared some elements of pedagogical practice, the programs varied greatly in the number of weeks spent in each content area, the amount of time spent working on actual patient specimens versus simulated specimens, and the means by which instructors delivered course content. Though this study is limited by its use of self-reported survey data and its geographic specificity, the differences in programs indicate the absence of a signature pedagogy in undergraduate clinical laboratory science programs.

*Studies of Signature Pedagogies in CF's Preparation for the Professions Program (PPP)*

The PPP is a multi-study effort conducted by the CF to document the structures and processes of professional preparation. Begun in 1998, the PPP continues the CF's well-established practice of studying the professions and professional preparation (Foster et al., 2006). Beginning with the Flexner study of medical education in the United States and Canada in 1910, CF's studies of professional preparation have been widely influential in shaping the course of professional practice and professional preparation throughout the twentieth century (c.f., Gies, 1926; Hughes, 1973; Learned, Bagley, & McMurry, 1920; Mann, 1918; Packer & Ehrlich, 1972; Redlich, 1914; Schein 1972). The PPP is CF's attempt to continue this research and maintain its influence in the preparation of professionals in the twenty-first century.

Funded by the CF endowment, as well as the Atlantic Philanthropies and the Lilly Endowment, the PPP was a 10-plus year effort to document the preparation of professionals in five fields: clergy, law, engineering, medicine, and nursing (Foster et al., 2006). With the exception of an introductory text (Sullivan, 2005), the studies included in the PPP are comparative and collective; all examine multiple and varying professional preparation institutions to identify the signature pedagogies of each professions' programs of preparation. In order to ensure that each study generates "crosscutting, comparative, and synthetic" (Shulman, as cited in Sullivan, 2005, p. xi) analyses of professional preparation, each of the PPP research teams includes both widely-respected experts in the profession as well as CF scholars who are experts in the broad sociological literature of the professions.

CF documents state multiple goals for the PPP. These include:

...the program deliberately seeks to broaden the understanding of the fields studied by looking at each from the perspective of the others. ("Preparation for the professions program," n.d., ¶ 1)

The catalyst to the study originated in the overarching question prompting each of the studies in the Carnegie Foundation Preparation for the Professions Program: *How do professional schools prepare their students for their professional roles and responsibilities?* (Foster et al., 2006, p. 384, italics in original)

These studies investigate which curricular structures, instructional practices, assessment approaches, and environmental/ institutional characteristics optimally support the development of professionals-in-training. ("Professional preparation of physicians," n.d., ¶ 1)

In sum, the PPP attempts to broaden contemporary understandings of professional preparation and to offer critical examination and comparison of professional preparation both within and across professions as a means to both improve professional preparation and professional practice. Collectively, these studies provide in-depth understanding of the current standards of professional preparation in and across fields, provide analysis of

the strengths and weaknesses of these current standards, and suggest how professional preparation may be improved to better serve both the professions and society writ large.

This review will now proceed through a synopsis and critique of the studies in the PPP. These reviews will begin with Sullivan's (2005) introductory text, and then proceed through a collective and comparative review of the empirical studies of the PPP (e.g., Benner et al., 2010; Foster et al., 2006; "Professional Preparation of Physicians", n.d.; Sheppard et al., 2009; Sullivan et al., 2007).

*Work and Integrity: synopsis and critique.* In the foreword to *Work and Integrity: The Crisis and Promise of Professionalism in America* (Sullivan, 2005), Shulman states that Sullivan's text "sets the stage" for the PPP (p. xii). As such, the text is not a study of professionals and professional preparation per se, but rather an extended essay on the nature of the professions, professional preparation, and professional work in modern society, and an explication of the normative values that guide CF researchers' assessments of the relative strengths and weaknesses of current forms of professional preparation. Though Sullivan extracts arguments from numerous significant texts on the sociology of the professions (e.g., Brint, 1994; Freidson, 1994; Parsons, 1968), the text goes well beyond that of a review of the extant literature on professions.

Sullivan clearly states that *Work and Integrity* offers a prescriptive stance based in a particular view of professionalism:

Taken as a whole, this book makes the case that professional life can and needs to be restructured in ways that suffuse technical competence with civic awareness and purpose. (p. 32)

This stance concurs with the view of modern professionalism that Brint (1994) refers to as “social trustee professionalism.”<sup>4</sup> Proponents of social trustee professionalism place the professional ideology of service at the center of their understandings of the professions and the social roles that professionals can fill in the twenty-first century and argue that an implicit social contract governs professional work. In this contract, professionals receive substantial status, autonomy, and opportunities for social and economic gain in exchange for filling a “fiduciary role” for society (Sullivan, 2005, p. 14). In this fiduciary role, professionals ideally act as trustees of society’s welfare and make decisions in the interest of the greater good rather than their own personal gain. Social trustee professionalism stands opposed to “expert professionalism,” whose proponents argue that the core of professionalism lies in expertise rather than service.

Sullivan asserts his interpretation of social trustee professionalism in his definition of modern professional work:

Despite the inroads of recent decades, professional work continues to maintain certain features that mark it as distinctive. . . . professional work carries intimations of a larger ideal of life—connections to professionalism as a public value. In becoming professionals, individuals are able to share in the benefits of a body of knowledge, skills, and attitudes, to develop themselves within and through a collective professional culture. Through the institutions of professional schools, apprenticeship, licensure, and a collegial workplace, a high level of formal education and craft skill has become embedded, as it were, in the practitioners. Professionals’ greatest asset is this professional culture itself. It is this shared professional culture that enables individual teachers, lawyers, engineers, and physicians to customize their work to suit the needs of a variety of individual clients and situations. It also enables them to contribute to the maintenance of public goods in society. Not least, sharing in and contributing to a professional culture has done a great deal to sustain morale and *esprit de corps*. (Sullivan, 2005, p. 11, italics in original)

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<sup>4</sup> For additional explanation of social trustee professionalism, see page 64.

Thus, Sullivan views social trusteeship as embedded in the cultural core of professionalism. Fostered by educational practices and structures, as well as the professional workplace, a service-oriented ethos guides the work of the collectives of professionals in society.

Sullivan (2005) points out, however, that in modern professional preparation institutions, the ethical-social values of professional identity often conflict with values of the academy and the values of professional preparation. In modern institutions, the value the academy places on formal professional knowledge has superseded the value of ethical and practical professional knowledge. As a result, modern professional preparation programs tend to favor the theoretical and empirical knowledge of professional specializations over practical training and systematic consideration of the ethical deployment of professional knowledge and skill.

Sullivan (2007) asserts that the prominence of academic values has resulted in professional training programs in which formal professional knowledge is emphasized at the expense of practical and ethical knowledge:

The actual history of professional education in the university, however, has institutionalized a powerful model of professional training in which the pedagogy of apprenticeship, rooted in narrative through practical interaction, is overshadowed by the analytic paradigm. (p. 200)

Sullivan urges professional preparation institutions to better instruct students in a balanced curriculum that integrates formal, practical, and ethical knowledge:

...the horizons of the professions need to be broad. Practitioners must be able to think critically about their own situation and that of their field in relation to its defining purposes. The institutions of professional education must model this and also challenge their students to genuine involvement as experts and citizens alike. (p. 289)

As a part of a solution to unbalanced curricula, Sullivan suggests that the professions critically examine the signature pedagogies that training institutions use to prepare professionals, and amend these signature pedagogies to better integrate formal, practical, and ethical knowledge.

Thus, Sullivan's text is an explication of the normative values that ground CF researchers' assessments of professional preparation throughout the PPP texts. Sullivan's assertion that social trustee professionalism is the preferred stance for contemporary understandings of professionalism provides CF researchers with some bases for claiming that the practices and pedagogies of instructors and institutions are more or less acceptable, that the structures of professional education are more or less adequate to prepare professionals for practice in modern society, and that the outcomes of professional preparation are more or less successful. Sullivan's [and CF's] preference for social trustee professionalism provides the grounds upon which CF researcher's make claims that professional preparation is or is not what it can and ought to be.

*Purpose and research questions of the PPP studies.* All of the PPP studies have similar purposes. These include: (1) identifying and articulating the nature of professional preparation for a given field, (2) building an understanding of the demands of professional preparation for students and faculty, and (3) offering paths for the improvement of preparation based on the preference for social trustee professionalism within and across the professions (Benner et al., 2010; Foster et al, 2006; "Professional preparation of physicians," n.d.; Sheppard, et al., 2009; Sullivan et al., 2007.). Foster et al. (2006) state that these purposes originate from their approach to this research, which they call "appreciative inquiry." Foster et al. use this methodological stance, developed

by Cooperrider et al. (Cooperrider & Srivastva, 1987; Cooperrider & Whitney, 1999), to foster “organizational change by looking for what is already working in an enterprise and amplifying these aspects” (Foster et al., p. 384). Though they do not explicitly state it, Benner et al. (2010), Sullivan et al. (2007) and Sheppard et al. (2009) write their text as if they also use appreciative inquiry to situate their study; they offer routes to improving nursing, legal, and engineering education by examining the “best practices” (again, based in a preference for social trustee professionalism) of nursing, law, and engineering schools.

All of these purposes correspond well with CF’s stated overarching purpose and research question for the PPP:

These studies investigate which curricular structures, instructional practices, assessment approaches and environmental/institutional characteristics optimally support the development of professionals-in-training. (“Professional preparation of physicians,” n.d., ¶ 1)

...the overarching question prompting each of the studies in the Carnegie Foundation Preparation for the Professions Program: *How do professional schools prepare their students for their professional roles and responsibilities?* (Foster et al., 2006, p. 384, italics in original)

Thus, the PPP studies have closely related purposes, all of which emanate from a single shared purpose and research question.

Though these studies share overarching purposes, CF researchers tailor each study’s purposes to the unique characteristics and status of each profession. For example, Sheppard et al. (2009) state that reform of engineering preparation programs is already well underway. Thus, they amend the purpose of “offering paths to improvement” to examining “the schools and programs in which these [reform] efforts appear to be especially successful” (p. 2). In the study of physicians, researchers specify that they wish to focus on the three key points in the preparation of physicians: “(1) the early exposure

to ‘doctoring’; (2) the third year clerkships; and (3) the residency” (“Professional preparation of physicians,” n.d., ¶ 2). Such flexibility within the overarching purposes of the PPP helps to ensure that the core of the studies are somehow relatable to each other yet simultaneously responsive to each profession’s unique status and form.

From this set of overarching purposes, CF researchers articulate a similarly shared set of research questions for the PPP studies. These questions indicate that CF is in search of a well defined, though somewhat expansive set of characteristics that define each professions’ preparation programs. Specifically, for each profession, the studies’ authors ask:

- (1) What are the practices of preparation programs in this profession?
- (2) What are the characteristics of this profession’s known signature pedagogy/signature pedagogies (for law and medicine, where the profession has already documented its signature pedagogies)? Or—What are the signature pedagogies of this profession (for clergy, engineering, and nursing, where signature pedagogies are not documented)? How well do these signature pedagogies serve this profession, based on a preference for social trustee professionalism? What are the signature pedagogies’ benefits and disadvantages?
- (3) How did this modern form of professional preparation evolve? What are the historical origins of preparation in this profession?
- (4) How well do these programs serve as a means to prepare professionals in this field?
- (5) What are the forms of assessment used in these forms of professional preparation? How do these forms of assessment function? To what extent and in what ways do these forms of assessment represent contemporary understandings of learning? (Benner et al., 2010; Foster et al., 2006; “Professional preparation of physicians,” n.d.; Sheppard, 2006; Sullivan et al., 2007)

Thus, while CF researchers want to learn about and learn from the signature pedagogies of each profession, signature pedagogies are not the central focus of each study. Rather, each study is an attempt to capture, in a rather expansive way, the nature of professional preparation in a field, regardless of whether or not a field has signature pedagogies in its

programs of professional preparation. CF researchers are using the concept of signature pedagogy to help them understand only part of professional preparation in each field; they are not relying on the study of signature pedagogies in a field to provide a complete picture of a field's programs of preparation.

As with the studies' purposes, each study's authors adjust these overarching questions according to the structure and status of each profession, as well as the knowledge base of preparation in each profession. For example, Sullivan et al. (2007) are able to specify Socratic dialogue in their questions because Socratic dialogue has been a frequently studied component in the preparation of lawyers (e.g. D'Alemberte, 1990; Dinovitzer et al., 2004; Packer, Ehrlich, & Pepper, 1972; Reed, 1921). On the other hand, Foster et al. (2006) ask much more general questions about the pedagogy of clergy preparation (e.g., "Does clergy education have a 'signature' classroom pedagogy?"; p. 384) because studies of clergy education are relatively uncommon. As with adjustments in purpose, these adjustments in research questions help to cultivate a set of studies whose cores are somehow relatable to each other and whose execution is responsive to each profession's unique status and form

In sum, while CF researchers have maintained a considerable amount of similarity among the PPP studies' purposes and research questions, they simultaneously have tailored the purposes and questions of each study to the characteristics of each profession. These "related-yet-individualized" purposes and questions suggest that the CF intends for the PPP to be a cohesive program of studies of professional preparation rather than a loosely linked set of studies. The next section includes an examination of whether or not

the studies' authors extend this "related-yet-individualized" characteristic into the studies' research design and methods.

*PPP research designs and methods.* CF researchers state that each of the PPP studies is a comparative case study (Foster et al., 2006; "Preparation for the professions program," n.d.; Sullivan et al., 2007). Each of the studies includes an in-depth examination of multiple and varying examples of professional preparation in a field. The authors use these cases to build portrayals of individual preparation programs and to assess, using social trustee professionalism, the status and practices of preparation programs in a field as a whole. This sort of comparative case study is what Stake (1995) calls "collective case study" (p. 4), with each study of a field's professional preparation programs consisting of multiple cases that collectively make up the case for the entire field. The authors use what Yin (2003) calls "cross-case synthesis" (p. 133) to compare multiple cases and generate broadly applicable and generalizable findings for a set of cases.

In each of the PPP studies, CF researchers use ethnographic research methods to collect data during extensive site visits to between 7 and 16 institutions. Because the number of sites allowed CF researchers to conduct studies with a reasonable amount of breadth and a substantial amount of depth, the number of sites in each study and the accompanying documentation of pedagogical practices at each site are sufficient for the purposes of these studies. Additionally, each of the PPP texts includes an extensive literature review. These literature reviews are primarily historical in orientation; they attempt to explain how modern professional preparation programs came into their form. Though the clear methodological focus of each study is qualitative and ethnographic,

three of the studies (clergy, engineering, nursing) include broadly sampled survey research. These studies' authors mix qualitative and quantitative research methods for the purposes of "triangulation" by confirming the findings of qualitative study through survey data. The authors also use the survey data for the purposes of "development," or to inform the implementation of the qualitative study (Greene, 2001, p. 253).

Throughout all of the PPP studies, CF researchers use a fairly consistent and comprehensive set of ethnographic data sources. These include: site visits to selected preparation programs; observations of classes and students' field work; pre- and post-interviews with instructors of these classes; focus group discussions with groups of faculty and groups of students; interviews of administrative and support staff, program directors, and faculty; and document review, including analysis of curricula, syllabi, and text books. Additionally, Benner et al., Foster et al. (2006) Sheppard et al. (2009), and Sullivan et al. (2007) state that they consulted with experts in their respective fields to help guide their data collection. CF researchers do not make available any focus group discussion or interview protocols they used when collecting their data. The data available in the texts suggest, however, that CF researchers were interested in collecting extensive data on program personnel's practices, purposes, and theories of pedagogy, as well as students' accounts of their experiences in the programs. The data in the study include thick descriptions of programs' practices, often in the form of direct quotes from program participants. These quotes are used to illustrate the authors' grounds for their analyses.

Because CF researchers collected data for each PPP study from a small sample of professional preparation programs in a field, the sampling strategies researchers used to choose which programs to include in each study may help inform readers' assessment of

how the studies' findings do or do not represent the broader field (the study's external validity; Merriam, 1998). PPP authors used "purposeful sampling" (Merriam, 1998) and chose cases based on a set of criteria so as to provide a representative, though not exhaustive, assessment of the field. For PPP studies, these criteria include diversity in a number of measures, including student population, geography, selectivity, innovation, and affiliation, as well as overall institutional excellence as indicated in reputational data given by experts in each field (Foster et al., 2006; Sheppard et al., 2009; Sullivan et al., 2007).

Despite CF's attempt to include a diverse sample in each study, such diversity is not without bounds. For example, in the study of clergy (Foster et al., 2006) researchers limited the sample to the following religious affiliations: Conservative and Reform Judaism, Christian Orthodox, Mainline Protestant, Evangelical Protestant, Roman Catholic, and University-based, free-standing, and consortium affiliated schools. By intent, the study of clergy excludes most non-western faiths such as Hinduism, Buddhism, and Islam. This exclusion limits the extent to which readers can generalize the study's findings beyond western faiths. Similarly, the study of engineering (Sheppard et al. 2009) is limited to undergraduate mechanical and electrical engineering education programs.

Not all of the published PPP texts address the analytic strategies that researchers used to generate findings from the data they collect. Two of the studies (Benner et al., 2010; Foster et al., 2006), however, include a brief articulation of the researchers' analytic strategy. Foster et al. state that they developed "cases" of the teachers they observed. These cases:

...helped illuminate what was distinctive and uniquely important about what seminary educators do... [and] served as a site of integration and reflection about the multiple factors that may influence what teachers do in their classrooms and what schools do in programs of worship and field education, and for consideration of how denominational orientation, institutional setting, teacher, and student together make up any given experience of teaching and learning. (p. 390)<sup>5</sup>

Benner et al. describe a similar set of purposes for developing “cases” of the nursing educators they observed:

A number of excellent teachers were selected as potential paradigm cases to illustrate exemplary integrative teaching in nursing. We settled on three who were particularly articulate about their change as a teacher over time, their reflection on and articulation about their teaching, and finally because each was innovative and had high teacher evaluations. Each paradigm teacher’s articulation of her teaching matched the students’ understanding of what they learned from the teacher. (p. 236)

Foster et al. further state that these cases serve as the “backbone” (p. 390) of the study.

Evidence of this “backbone” includes the authors’ incorporation of multiple extensive case narratives of instructors nested in case narratives of institutions in each chapter and the authors’ offering of multiple cases as evidence for each finding they present. This strategy offers readers the ability to inspect the “chains of evidence” (Yin, 2003, p. 105)—the clear and direct links between theory, research questions, research methods, and research findings. Nevertheless, the absence of explicit statements about analytic strategies from the text on lawyers (Sullivan et al., 2007) and engineers (Sheppard et al., 2009) prompts skepticism about the validity and reliability of these studies’ findings. Although Sullivan et al. (2007) appear to use the same analytic strategy as Foster et al. (2006), explicit statement of the analytic strategy is necessary to allow readers to inspect the means by which researchers generate their conclusions (Yin, 2003).

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<sup>5</sup> See pages 31-32 for a discussion of the criteria by which CF determined what was “important” in this and other CF studies.

*Similarities in CF's approaches to identifying signature pedagogies.* The approaches used by CF researchers to identify signature pedagogies in clergy, law, engineering, medicine, and nursing are largely similar. While CF researchers use a set of “related-yet-individualized” purposes and questions to guide the PPP studies, the research methods researchers use to conduct the studies appear to be more “alike” than “individualized.” All of the PPP studies’ research methods include the same components of ethnographic collective/comparative case study (observation, focus group discussion, interview, document review) to build cases of institutions’ and instructors’ pedagogical practice, and, to a lesser extent, students’ experiences in these institutions and instructors’ classrooms. In the studies that include survey data, researchers appear to use the survey to develop or corroborate the ethnographic study.

The similarity of research methods among all of the PPP studies suggests that comparative/collective ethnographic case study, at times augmented by quantitative survey research, is an appropriate means for researchers to search for and examine signature pedagogies in other fields. Such intensive “naturalistic study” (Hammersley & Atkinson, 1995) is likely a necessary component of the study of signature pedagogies because it facilitates, to varying extents, researchers’ examination of the surface, deep, and implicit structures in which these pedagogies exist. For example, in their study of legal education, where signature pedagogies are easily identifiable in surface structure, Sullivan et al. (2007) devote relatively sparse attention to examining deep and implicit structures as compared to Foster et al. (2006), who find little evidence of signature pedagogies in the surface structure of clergy education. The differences in focus on surface, deep, and implicit structures in these studies, however, are not due to faults in the

methodology. Rather, the fault lies with the researchers who did not pursue extensive examination of *all* structures. Collectively, the studies show that comparative/collective ethnographic case study, at times augmented by quantitative survey research can facilitate researchers' examination of all structures provided that the researcher chooses to do so. These studies' similarities in research purposes and methods, however, are not accompanied by similarities in the form of signature pedagogies CF researchers have found in various fields. The following sections include an examination of how signature pedagogies vary across professions as documented in the individual studies of the PPP.

*Findings: Educating Clergy: Teaching Practices and Pastoral Imagination.* In *Educating Clergy*, Foster et al. (2006) do not find a signature pedagogy in the surface structures of clergy education, though they do find some practices that are shared across some institutions (e.g. homiletics, field-work and apprenticeships in churches, participation in liturgies). Common among all clergy preparation institutions, however, is an emphasis on formation of students' ethical-social values. Though institutions pursue this formation through many distinct routes, the pervasiveness of formative activities represents the institutions' commitment to the formative apprenticeship of professional preparation and, at times, de-emphasis of the intellectual and practical apprenticeships of professional training. The emphasis on the formative apprenticeship in clergy education stands in contrast to this apprenticeship's (near) absence in professional preparation in law and other fields.

Foster et al. state that they find a “signature pedagogical framework” (p. 34) that is shared among clergy preparation institutions.<sup>6</sup> Rather than emanating from the observable practices (the surface structure) or guiding religious affiliations and institutional missions (the deep structure) of these institutions, this signature pedagogical framework emanates from a set of intentions shared by clergy educators. Though their views of appropriate pedagogical acts vary, clergy preparation institutions and instructors share conceptions of what students should garner from their professional education in terms of formal, practical, and ethical knowledge. These intentions include:

- Developing in students the facility for *interpreting* texts, situations, and relationships
- Nurturing dispositions and habits integral to the spiritual and vocational *formation* of clergy
- Heightening student consciousness of the content and agency of historical and contemporary *contexts*
- Cultivating student *performance* in clergy roles and ways of thinking. (p. 33; italics in original)

These intentions are part of the implicit structures that guide institutions’ and instructors’ practices. The signature pedagogy in clergy education resides not in surface or deep structures, but rather in implicit structures, the unspoken intentions that guide practice. While clergy educators may share common intentions for student learning, they realize these intentions through many varying and distinct pedagogical practices.

*Findings: Educating Lawyers: Preparation for the Profession of Law.* Sullivan et al. (2007) state that unlike the “signature pedagogical framework” of clergy education, law schools share a signature pedagogy that resides in the surface structures of the schools. Sullivan et al. begin their study by acknowledging that law schools in the United

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<sup>6</sup> Foster et al. do not provide a definition of “signature pedagogical framework,” nor do they suggest how a signature pedagogical framework is distinct from a signature pedagogy.

States share a signature pedagogy—Socratic dialogue—that is already recognized by scholars.<sup>7</sup> Socratic dialogue is pervasive throughout almost all first-year law school courses, though it is less dominant in second- and third-year courses. The pervasiveness and intensity of Socratic dialogue facilitate law professors’ ability to “impart a distinctive habit of thinking” (p. 186) in a relatively short amount of time. The authors argue that the “pedagogical power” of Socratic dialogue as used in law schools lies in the pedagogy’s prevalence throughout the curriculum, the extent to which the pedagogy removes praxis from the theoretical and intellectual training of lawyers, and the extent to which Socratic dialogue exposes individual students’ thinking to criticism from instructors and fellow students.

The benefits law students receive from Socratic dialogue are not without significant negative consequences, however, as judged in light of the authors’ preference for social trustee professionalism. Specifically, Socratic dialogue is pervasive in law schools at the expense of students’ practical and ethical knowledge development. Socratic dialogue holds such prestige and consumes so much of faculty and students’ time and effort that few opportunities for meaningful practical experiences and examinations of ethical dilemmas exist in the curricula of law schools. Though law school instructors could use Socratic dialogue to facilitate students’ examinations of ethical dilemmas, few do. Further, those practical and ethical learning opportunities that law schools do offer, as well as their instructors, hold little prestige in law schools. For this reason (and true to the

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<sup>7</sup> The authors’ focus on Socratic dialogue, however, directed their attention away from a thorough examination of the deep and implicit structures of legal education. Sullivan et al. devote relatively little attention on these less-readily observed structures, and devote much of the text to examining how the most evident feature of legal education—Socratic dialogue—is and is not adequate pedagogical practice for the education of lawyers.

social trustee orientation of the PPP), Sullivan et al. conclude their text by advocating that law schools increase the opportunities for and the importance of practical and ethical knowledge development for law students, although the authors do not show whether and how the addition of these opportunities will necessarily have the effect of increasing the prestige of and student learning of practical and ethical knowledge.

*Findings: Educating Engineers: Designing for the Future of the Field.* While questions about signature pedagogies undergird all of the PPP studies, Sheppard et al. (2009) do not devote any of their text to identifying or discussing the signature pedagogies of undergraduate engineer education. Rather, the authors focus on identifying the range of pedagogical practices among eleven mechanical and electrical engineering programs. While the absence of signature pedagogies from these authors' conceptual framework results in an analyses that is conspicuously different from the previously published PPP texts (Foster et al., 2006; Sullivan, et al., 2007), the study nonetheless provides an in-depth examination of the dominant practices of engineering education programs. Further, as is the case with other PPP studies, the authors' judgment of whether and how engineering education programs adequately prepare engineering students is based largely on the tenets of social trustee professionalism.

Sheppard et al. (2009) find that (1) teaching of theoretical concepts dominates undergraduate education programs; (2) practical experiences, while present to some extent in all engineering programs, are often entirely detached from theoretical courses and/or constitute a relatively insignificant portion of programs' curricula; and (3) ethical and formative training is largely absent from all programs. As a result of these findings, and on the basis of their preference for social trustee professionalism, the authors argue

for a radical restructuring of engineering education curricula. The authors admittedly outline such restructuring in fairly general theoretical terms, though they provide examples of similar curricular structures in medicine and the learning sciences. The authors suggest that engineering educators pursue curricula that are “networked” so that “learning in one area supports learning in another,” and that the curricula encourage learning that proceeds “in a spiral rather than a linear configuration,” with concepts and tools constantly “revisited with increasing degrees of sophistication” (p. 192). Sheppard et al. argue that these redesigned curricula include increased emphasis on practical and ethical knowledge, and integration of theoretical knowledge with practical and ethical knowledge.

*Findings: Educating Nurses: A Call for Radical Transformation.* Like the authors of the engineering text, Benner et al. (2010) do not devote any of their text to identifying or discussing the signature pedagogies of nursing education per se. Rather, the authors focus on identifying the range of pedagogical practices among nine nursing programs located in community colleges, undergraduate institutions, and graduate schools. The study nonetheless provides an in-depth examination of the dominant pedagogical practices of nursing education programs and nurse educators.

Benner et al. divide their text into five parts. The first part documents the inadequate practices of current nursing education programs and the historical origins of these practices. The authors state that on the whole, while nursing education programs prepare an insufficient number of nurses, these programs adequately foster student nurses’ professional identity and ethical comportment. The authors argue further, however, that the programs often fail to link students’ theoretical and clinical learning in

meaningful ways. The second, third, and fourth parts provide case narratives of three nursing educators that illustrate three broad changes to nursing education advocated by the authors. These changes include “teaching for a sense of salience,” “integrative teaching for clinical imagination,” and “teaching for moral imagination.” Through these three changes the authors hope that nursing students will be better equipped with the formal, practical, and ethical knowledge necessary for nursing practice. The fifth part of the text includes a set of 26 recommendations “to transform nursing education to meet today’s needs” (p. 215). These recommendations include:

- Require the BSN for entry into practice. (p. 216)
- Recruit a more diverse faculty and student body. (p. 217)
- Introduce prenursing students to nursing early in their education. (p. 218)
- Broaden the clinical experience. (p. 219)
- Develop pedagogies that keep students focused on the patient’s experience. (p. 220)
- Fully support ongoing faculty development for all who educate student nurses. (p. 222)
- Foster opportunities for educators to learn how to teach students to reflect on their own practice. (p. 224)
- Address the faculty shortage. (p. 227)

While the authors do not explicitly state so, they base these recommendations in a vision of nursing grounded in the ideal of social trustee professionalism:

Taken together, the Carnegie Foundation studies on professional education point to a new moral vision for the professions, where professional responsibility, accountability, and ethical comportment constitute a fulcrum for their identity and action. Now the nursing profession must unite and act to regain excellence in nursing education. This will take bold action on the part of educators, but our society and nurses themselves deserve nothing less. (p. 230)

*Variation in the CF’s definition of signature pedagogies across professions.*

While the methods that CF researchers use to examine professional preparation in clergy, law, engineering, medicine, and nursing are similar, the definition of signature pedagogy appears to vary across these studies. Specifically, the authors of the PPP studies find

variation in the pedagogical structure (surface, deep, implicit) from which a profession's signature pedagogies emanate. For example, CF researchers find signature pedagogies situated in the surface structures of law education programs, and a signature pedagogical framework situated in the implicit structures of clergy education. These findings show that according to CF researchers, a signature pedagogy may exist in only one of surface, deep, or implicit structures; it need not exist in all three to be a signature pedagogy. CF researchers do not give a specific name to signature pedagogies found in surface structures. They call signature pedagogies in implicit structures "signature pedagogical frameworks."

The findings of the studies demonstrate that researchers need to show careful attention to thorough investigation across all types of structures, especially when a signature pedagogy is readily apparent. Given that Sullivan et al. (2007) entered their study certain that Socratic dialogue is the signature pedagogy of law, the authors of these studies may not have looked for signature pedagogical frameworks situated in the deep and implicit structures of law schools. These signature pedagogical frameworks may remain undiscovered because the studies' authors were satisfied with the signature pedagogies evident in law schools' surface structures and did not seek out pedagogical structures situated in the deeply-held and less-apparent implicit structures of these institutions.

#### *Implications for this study*

Though Shulman and scholars at the CF offer extensive research that supports the concept of signature pedagogies in the professions of law, clergy, engineering, and nursing, the robustness of the concept is severely limited by this research's insular nature.

That is, this research is produced by the affiliates of a single institution. Research conducted by others outside the CF could add considerable independent support to the existence of signature pedagogies. Such independent research could help to further refine the concept by garnering the perspectives, analyses, and data of many diverse researchers.

In regards to its potential contributions to teacher education, the application of the concept signature pedagogy to research on teaching could provide some assessment of whether or not signature pedagogies for teacher education already exist and could provide some bases for understanding the extent to which teacher educators could implement signature pedagogies broadly throughout programs of teacher education. Further, application of the concept of signature pedagogies to the study of teacher education could help to develop a theory for the improvement of teacher education based in signature pedagogies. Before such research can take place, however, linkages need to be built between the concept of signature pedagogies and other broader understandings of professionals and teacher professionalization. Such linkages would permit researchers to use the concept of signature pedagogies to guide research in a manner that extends existing bodies of knowledge.

Although Shulman does not explicitly link the concept of signature pedagogies to other literatures, the studies of professional education conducted by CF researchers have implications for this study and other studies of professional education. Specifically, CF researchers use similar methods to study signature pedagogies in professional education regardless of the profession, and find that the manner in which each profession realizes

its signature pedagogies is unique. These similarities and differences have significant implications for this study of signature pedagogies in teacher education.

Specifically, CF researchers find that the structure (surface, deep, implicit) from which professions' signature pedagogies emanate may vary by profession, with signature pedagogies emanating from surface structures in law education, and signature pedagogical frameworks emanating from implicit structures in clergy education. Such differences are likely due to the unique nature of each profession and emerge from a profession's theoretical, practical, and normative knowledge base; the nature of a professional field's knowledge base may determine the nature of professional education for the field. Additionally, these differences are likely due to the established traditions of professional preparation and the manners in which professional preparation evolved in a field; educators may endeavor to keep practices that are both familiar and widely accepted.

Because signature pedagogies operate within multiple structures of a profession's preparation programs, the study of signature pedagogy in any field must include thorough examination of each of these structures. As previously stated, the authors of the PPP study of lawyer education may not have looked beyond the surface structures of the institutions they examined, and so this study may be incomplete assessments of this field's signature pedagogies. In order to ensure a complete study of signature pedagogies in teacher education, this or any other study must go beyond the surface structures of teacher education programs to the less apparent and more difficult to assess deep and implicit structures. Signature pedagogies in these less-apparent structures may not be reflected in the daily activities of professors and student teachers. Rather, only through

extensive examination of syllabi, curricula, and other documents, as well as extended conversations with professors and students, can researchers begin to assess whether or not signature pedagogies are present in programs' deep and implicit structures.

Given its prominence in the PPP studies, comparative and collective ethnographic case study seems to be an appropriate and prevalent research methodology to use to study the signature pedagogies of teacher education. Further, this research methodology will facilitate examination of the surface, deep, and implicit structures both within and across the teacher education programs. Ethnographic case study requires examination of not only the practices of institutions and individuals, but also discussions of these practices with individuals. In these discussions researchers should try to assess the theories, beliefs, philosophies, and ideals that propel these institutions and individuals to enact pedagogical practices as they do.

Among the PPP studies, comparison of pedagogical practices across institutions is not limitless, however. In each study, researchers examine institutions affiliated with varied but limited orientations to the field. For example, in the study of clergy, researchers examined multiple denominations, though all in the study are Christian and Jewish. CF researchers are not clear how they will realize such variation in their studies of medicine (e.g., Will this study include institutions that teach osteopathic and non-western/alternative approaches to medicine?). These limited variations have some implications for the study of teaching. Specifically, some signature pedagogies may be universal, that is common to all approaches to teaching, while others may be specific to certain subject areas, and yet others may be specific to certain methodological or pedagogical approaches. Thus, this and other studies of signature pedagogies in teacher

education must clearly delineate and confine the study of signature pedagogies in teacher education through explicit statements of the nature and extent of variation in the set of programs included in the study.

#### IV. PROFESSIONALS AND PROFESSIONALISM

The terms “profession” and “professionalism” have meanings that are often fluid, contextual, and poorly bounded (Brint, 1994; Evetts, 2003; Parsons, 1968; Sullivan, 2005). Theorists offer conflicting views of what makes someone a professional, what occupations ought to be considered as professions, and the roles of professionals in society. Furthermore, theories about professions and professionalism tend to vary over time in response to historical, social, and cultural factors. Thus, discussions about the professions frequently focus on establishing meaning for dynamic, elusive, and contested terms.

This section provides some examination and categorization of the various conceptions of professionals and professionalism by beginning with a brief overview of the historical origins of professions and their roles in the twentieth century United States. The section then includes an examination of several prominent scholars’ conceptions of professions and the characteristics that these scholars associate with professions. Next, the section provides a comparison and contrast of two competing ideologies that guide social understandings of professionalism, “social trustee professionalism” and “expert professionalism” (Brint, 1994). This section concludes with an examination of the projected roles of professionals and professionalism in the twenty-first century and

suggests several connections between the literature of professions and signature pedagogies.

### *The Historical Origins of the Professions*

The origins of the roles, status, and culture of the three traditionally accepted professions of law, medicine, and clergy lie in the university-based medieval guilds (Sullivan 2005). It is in these guilds that lawyers, doctors, and ministers were first equipped with the specialized knowledge and skills required to meet the medical, legal, and religious necessities and desires that “unlearned” individuals could not meet on their own. From this time forward, “professionalism” became a “widely esteemed and sought-after virtue” (Sullivan, 2005, p. 37) from which professionals garnered social and economic status, autonomy of work, and other economic and social benefits.

It was not until the late nineteenth century, however, that professionalism began to acquire its modern meaning, and the label of “professional” began to be applied to occupations other than law, medicine, and clergy. At least two major factors led to this increase in professions: the rise of the modern research university and the Progressive movement of the early twentieth century (Sullivan, 2005). The acceptance of many disparate disciplines (e.g., sociology, economics, architecture, and engineering) into the university helped these disciplines garner the legitimacy and status long-held by traditional professions. Further, the departmentalization of the university helped to promote the idea that specialization in a discipline was a valid and necessary means of preparing individuals for the workforce. Such legitimacy, status, and specialization helped to increase both the number of occupations that fit the standard of “profession” and the number of workers who considered themselves to be professionals.

While the modern research university prompted the growth of professions through increases in legitimacy, status, and specialization, the Progressive movement of the early twentieth century helped to reinforce a sense of vocation and civic responsibility within professions. Guided by the importance they placed in civic responsibility over personal rewards, Progressives promoted a professional career as “...a design for living that promised to give individual occupational achievement moral meaning through responsible participation in a civic life” (Sullivan, 2005, p. 101). Together with the university, the Progressive movement yielded a professionalism based in expert knowledge and moral virtue.

After World War II, a number of factors contributed to further decline in the perception of professionals as civil servants and a corresponding increase in the perception of professionals as specialists. Technological advances, socialized medicine, market deregulation, and Supreme Court decisions resulted in the placement of professions within corporations whose obligations to their shareholders often superseded their obligation to clients (Brint, 1994). In the 1970s and 1980s, emerging neoconservative ideology and the tight economy further emphasized the importance of profit and self-concern in the work of professionals (Evetts, 2003; Sullivan, 2005). At the start of the twenty-first century, these factors of the late twentieth century continue to influence both theoretical and popular understandings of the nature of professions and professionalism.

### *Conceptions of the Professions and Professionalism*

Public audiences typically understand the nature of professions through a set of “style of life” (Brint, 1994, p. 38) criteria that reside in social and economic status. The

stereotype of professionals as financially successful individuals whose autonomous work facilitates their participation in elite social activities has long been part of the appeal of the professions. These criteria, however, are merely some of the many criteria by which theorists have come to define professions. Theorists have moved beyond popular understandings of professionals as individuals to understandings of professions operating on multiple social planes: “meta,” operating on broad societal and state levels; “meso,” including professional organizations and institutions; and “micro,” incorporating individuals and practice groups (Evetts, 2003). In these varied understandings of professions, theorists have moved beyond the easily visible artifacts of professional life and have attempted to reveal the complexities of professional work in modern society.

The criteria that define professions are the common threads throughout most theorists’ writings about professions. Theorists’ portrayals of professions, however, largely differ in the emphasis placed on any one criterion and often vary among the different professions. These criteria include (1) common education and technical training experiences focused on (2) knowledge, skill, and ethical development within an area of (3) expertise; (4) uncertain work, conducted (5) autonomously, within boundaries established by collective organizations, reinforced by (6) a shared professional identity; (7) concern for the welfare of the public over personal gain; and (8) legitimacy and status generated by universities, professional institutions, and state agencies.

#### *Common Education and Training Experiences*

The requirement of post-secondary education—often well beyond the bachelor’s degree—is a universal requirement for professional practice. Professional education and training often continues well into professionals’ careers through required programs of

continuing education monitored by professional organizations and state agencies (Sullivan, 2005). As a result, professionals are the most highly educated of all social strata (Brint, 1994). Further, throughout any given profession, professional education and training programs tend to be common both across and within any institution (Sullivan, 2005). All aspirants to a profession will likely encounter similar pedagogy and content, regardless of the training institution they attend or professors from whom they learn.

The purposes of these common education and training programs are manifold. First, the specialized training of professional education leads to the granting of credentials that allow individuals to enter into professional practice and prevents those without credentials from entering into professional practice. In this way, professions maintain control over who enters a particular profession, and how many enter such profession. In so doing, professions maintain influence over the quality of entrants into a professional field and the supply available to fill the demand for professionals in such field (Freidson, 2001; Parsons, 1968). Second, professional education socializes aspirants into the common cultural, intellectual, social, and practical components of a professional identity. Through these processes, professional education creates uniformity of knowledge, practice, and ethics throughout a profession (Sullivan, 2005). Finally, professional education programs help to create, codify, and amend the complex bodies of professional knowledge and to encourage consistency and continual revision of knowledge and practice throughout a field (Freidson, 2001).

In response to these varied purposes, three distinct “apprenticeships of professional education” (Sullivan, 2005, p. 199), or modes of professional preparation, have emerged from within the university setting of professional education: (1) intellectual

and theoretical knowledge building—the conveyance of habits of mind; (2) practical skill building—the conveyance of habits of hand; and (3) ethical and attitudinal building—the conveyance of habits of heart (Sullivan, 2005). These three apprenticeships, which the next section more clearly defines, occur in varying mixtures in professional education. For example, while medical and nursing training often involve substantial practical skill building, this apprenticeship is typically not dominant in law schools.

The three apprenticeships of professional training exert competing forces upon universities' structures that result in two distinct faculties within professional schools: (1) a research-oriented faculty whose focus is the theoretical and empirical underpinnings of professional knowledge, and (2) a practice-oriented faculty whose focus is the development of skills and their ethical deployment (Parsons, 1968; Sullivan, 2005). The competing apprenticeships and faculties of professional training are part of “complex pedagogical challenge” to blend the “analytic and practical habits of mind that professional practice demands” (Sullivan, 2005, p. 199). The academic setting of research-intensive universities, however, generally leads to a dominance of the theoretical and empirical apprenticeship and the research-oriented faculty. This dominance results in criticism of universities' ability to create an appropriate blend of the three apprenticeships of professional education:

The challenge for professional education is how to teach the complex ensemble of analytic thinking, skillful practice, and wise judgment upon which each profession rests. The university setting, and even more the prevalence of the academic model of thought and teaching, facilitates training analytic habits of mind. It does far less, however, to further students' progress in developing practical skills and capacity for professional judgment. (Sullivan, 2005, p. 195)

The balance of the apprenticeships, which tends to be relatively consistent throughout a given profession, plays a role in shaping whether and how knowledge, practice, or ethics continue to influence the practice and evolution of such profession.

### *Knowledge, Skill, and Ethical Development*

As previously stated, professional education consists of three apprenticeships, each directed toward developing a component of professional knowledge and skill: (1) theoretical and empirical knowledge, (2) practical knowledge, and (3) ethical and moral knowledge. Each of these serves a particular role in the preparation and practice of professionals.

Theoretical and empirical knowledge of a particular specialization serves as the underpinning of all professional work: “The ideal-typical position of professionalism is founded on the official belief that the knowledge and skill of a particular specialization requires a foundation in abstract concepts and formal learning...” (Freidson, 2001, pp. 34-35). The variety of theoretical and empirical knowledge and skill involved in professional work is distinct from broader, more common knowledge. “Everyday knowledge” (Freidson, 2001, p. 28) consists of the knowledge that all normal adults possess in order to live each day. Professional knowledge, or “formal knowledge” (Freidson, 2001, p. 29), is categorized by disciplines that are institutionalized into universities. Only those who intend to enter into a specialized profession tend to learn such formal knowledge. Formal knowledge is typically abstract and often cannot be applied directly to everyday life or professional practice. To be useful, formal knowledge needs to be combined with another body of professional knowledge, “practical knowledge” (Freidson, 2001, p. 31).

As with formal knowledge, practical knowledge is distinct from a broader, more general set of knowledge that guides actions on an everyday basis. “Working knowledge” (Freidson, 2001, p. 30) includes knowledge of routine, everyday procedures necessary for living and is a component of everyday knowledge. Practical knowledge, on the other hand, describes the skill sets necessary for specialized and often indeterminate professional work. Practical knowledge is learned by experience, often through intense practicum experiences occurring in and out of the university setting. These experiences help to routinize professionals’ deployment of practical knowledge and to place formal knowledge in the background of professional practice and practical knowledge in the foreground of professional practice (Freidson, 2001).

The formal and practical knowledge aspirants to the professions garner in their professional training serve as a guide for how they complete their work. The third apprenticeship of professional education—ethical and attitudinal building—guides professionals in determining why they perform their work and establishes boundaries that help to ensure that such work is conducted in a manner that benefits society. While professional training programs commonly stress the ethical and attitudinal apprenticeship less than those of formal and practical knowledge, some argue that the ethical component of professionalism is paramount:

...professionalism’s implicit aim...is to organize the conditions of work so that workers can develop and express their individual powers, by engaging them responsibly in ways that ensure individual dignity through being recognized as contributing to enterprises of public value. This purpose links expertise, technical innovation, and freedom of enterprise to individual fulfillment through responsible discharge of socially recognized tasks. Its chief enabling condition is the practice of social cooperation, both within the community of practitioners and between them and the other members of the public. (Sullivan, 2005, p. 184)

Others (e.g., Brint, 1994), however, deem that specialization and expertise now dominate professional work, and the ethical component of professional practice has become of little importance in contemporary professional training and work.

### *Expertise*

The formal, practical, and ethical knowledge of professional training occurs around an area of specialization that instills each member of a profession with expertise. This specialization allows professionals to conduct work that is “...inaccessible to those lacking the required training and experience” (Freidson, 2001, p. 17). The work of professionals is beyond the capacity of laypersons to accomplish successfully. As such, professional specialization, what Parsons (1954) calls “functionally specific technical competence” (p. 38), is at the root of professional authority and its corresponding human capital (Sullivan, 2005). The authority and human capital of professionalism that result from functionally specific technical competence endow professionals with substantial influence over other humans—even those who are superiors in social status—in their area of specialization, as well as the ability to garner substantial economic rewards for their work.

The specialized knowledge of the professions is distinct from the occupational specialization necessary for some semi-skilled jobs. “Mechanical specialization” (Freidson, 2001, p. 24), the specialization of semi-skilled workers, appears in simple, repetitive tasks that offer little or no opportunity for variation and require no formal knowledge to complete. “Discretionary specialization” (Freidson, 2001, p. 23), the specialization apparent in professional work, often requires judgment, based in formal, practical, and ethical knowledge. Professionals’ specialized work requires expert

judgment in response to complex sets of circumstances that are absent in the mechanically specialized work of semi-skilled occupations.

### *Uncertainty*

Interwoven with the specialized characteristics of professional work is the uncertain nature of such work. Because professionals use sophisticated formal, practical, and ethical knowledge to assess and respond to the complex landscapes of clients' contexts, interests, and predicaments, professionals must often confront situations for which there is no standard "textbook" answer. Thus, uncertainty is a standard feature of professional work. Professionals respond to this uncertainty by drawing upon complex bodies of knowledge and by assessing the risks involved in any decision they make (Evetts, 2003).

Professionals' expertise at working under uncertainty is not developed in the few short years of professional training. Rather, professionals learn to deal with uncertainty over many years by reading about and observing others' practice, through the trials and errors of beginning their own practice, and through metacognitive reflection about their own practice. Through these activities, professionals gradually develop

...the ability to see analogies, to recognize situations as similar to whole remembered patterns, and, finally, as an expert to grasp what is important in a situation without proceeding through a long process of formal reasoning. (Sullivan, et al., 2007, p. 116)

Thus, though it may seem as though professionals' ability to manage uncertainty is based on an intuitive sense, this ability is actually based on extensive formal, practical, and ethical knowledge. Professionals have internalized this knowledge to the extent that they can draw upon it in immediate and often undetectable manners.

### *Autonomous Work*

Because professional work requires expertise and specialization and is often of an uncertain nature, professionals are typically autonomous in the manner in which they go about their work. The expertise necessary for professional work is not commonly held by the public; thus, professional autonomy is necessary to ensure that the formal, practical, and ethical knowledge guide professional decisions rather than public sentiment or concerns about profit margins. In professions, such autonomy occurs on two levels: individual autonomy and collective autonomy (Sullivan, 2005).

Individual autonomy occurs as individual practitioners or practice groups make decisions on behalf of their clients. Because professionals know the intricacies of their clients' contexts, and because professionals have met some standard of professional competence, professionals have significant autonomy in how to treat a case and how to proceed with their work. Under the ideal circumstances of professional work, the professional, and not an organizational hierarchy or economic interest, has authority over how and when the work is accomplished (Brint, 1994; Sullivan, 2005).

The individual autonomy of professionals is not without boundaries, however. Professionals typically complete their work within guidelines and standards set by collectives of professional practitioners. Professional organizations, such as the American Medical Association and state bar associations, regulate the standards for professional practice and are responsible for disciplining professionals who violate these standards. Again, because of the complexities of professional work, professional organizations typically establish standards for professional work independent from other state and social entities. When professional standards are written into law, the standards are usually

significantly influenced by standards established by professional organizations (Sullivan, 2005).

### *Shared Professional Identity*

In addition to their role in establishing and monitoring professionals' autonomy over their specialized and uncertain work, professional organizations serve to maintain a shared professional identity whose origins lie in the common educational experiences of professions. Because the education of a professional group tends to be common across and within institutions, the students in these programs develop a shared, common identity that is unique to a profession. From the shared identities of professionals originates a common commitment to and identification with the profession, as well as solidarity with one's fellow professionals. The results of this common identity are "similarities in work practices and procedures, common ways of perceiving problems and their possible solutions and shared ways of perceiving and interacting with customers and clients" (Evetts, 2003, p. 401). Through common educational experiences and collective organizations of the professions, "...the normative value system of professionalism in work, and how to behave, respond and advise, is reproduced at the micro level in individual practitioners and in the work places in which they work" (Evetts, 2003, p. 401).

### *Service to the Public*

Historically, professional organizations and common professional identities have promoted what Parsons (1968) calls the "ideology of service" (p. 541). The professional ideology of service is rooted in the notion that professions "contribute to the wider civic order" (Sullivan, 2005, p. 38) and place clients' needs and the advancement of society

before personal profit (Parsons, 1954). The ideology of service has allowed scholars to color professions as much more than mere occupations, and has served to reinforce the autonomy of work that the professions have garnered:

The professional ideology of service goes beyond serving others' choices. Rather, it claims devotion to a transcendent value which infuses its specialization with a larger and putatively higher goal which may reach beyond that of those they are supposed to serve. ...it is because they claim to be a secular priesthood that serves such transcendent and self-evidently desirable values... that professionals can claim independence of judgment and freedom of action rather than mere faithful service... Lying behind that, however, separate from individual conscience, is the ideological claim of collective devotion to that transcendent value and, more importantly, *the right to serve it independently* when the practical demands of patrons and clients stifle it. (Freidson, 2001, pp. 122-123, italics in original)

Though the ideology of service provides professionalism with sources of purpose and authority rooted in lofty normative values, not all theorists agree as to the centrality of service in professional work. As later described, the extent to which theorists view professional work as rooted in an ideology of service distinguishes the two dominant contemporary understandings of the professions.

#### *Legitimacy and Status*

The legitimacy and status garnered by professionals are a collective result of professionals' common education, expert knowledge and skill, ability to succeed at uncertain tasks, autonomy, collective identity, and ideology of service. In general, society grants professionals tremendous respect, authority, and economic and social rewards for their ability to do their work well. Signs of such legitimacy and status are often outwardly visible in the form of material wealth and social status (Freidson, 2001; Sullivan, 2005).

Less apparent qualities of professionalism, including a collective organization and ideology of service, can conflict with the status and legitimacy garnered by professionals. Professionals, especially those with substantial opportunities for financial reward, are

often pulled in opposing directions by the competing interests of practice in pursuit of the good of society, practice as deemed acceptable by fellow professionals, and the opportunities to reap substantial personal reward (Freidson, 2001; Sullivan, 2005).

Balancing these competing interests remains a challenge for the professions:

In a democratic society, professional legitimacy is always precarious because it can be secured only so long as a general balance is maintained between the kinds and degree of professional privilege and the public's perception that professional services contribute significantly to the public welfare. (Sullivan, 2005, p. 183)

### *Summary*

Though most scholars' understandings of professions contain many or most of the characteristics previously described, few scholars concur as to which characteristics are dominant and which are relatively minor, and how the professions will adapt to the societal changes of the twenty-first century. As shown in the next section, these disagreements fall into arguments over the prevalence of expertise and the ideology of service. Most scholars do agree, however, that no single combination of professional characteristics automatically makes an occupation a profession. Professions come in many varieties, the numbers of which continue to expand and change in response to changes in the nature of work in society (Schein, 1972).

### *Competing Conceptions of "Ideal-Typical" Professionalism*

In contemporary studies of professionalism, scholars have presented competing conceptions of the "ideal-typical" professional (Freidson, 2001). Each of these conceptions emphasizes certain characteristics of professionals while diminishing or eliminating others. The two dominant conceptions are "social trustee professionalism" and "expert professionalism" (Brint, 1994).

### *Social Trustee Professionalism*

Proponents of social trustee professionalism (e.g. Sullivan, 2005) place the professional ideology of service at the center of their understandings of the professions and the social roles that professional can fill in the twenty-first century. These scholars argue that an implicit social contract governs professional work. In this contract, professionals receive substantial status, autonomy, and opportunities for social and economic gain in exchange for filling a “fiduciary role” for society (Sullivan, 2005, p. 14). In this fiduciary role, professionals ideally act as trustees of society’s welfare and make decisions in the interest of the greater good rather than personal gain.

Though its origins lie in the medieval guilds, Progressives of the early twentieth century established social trustee professionalism as central to building a better society. By asking professionals to place service to others ahead of service to self, Progressives hoped to create social and economic conditions that would lead to the diminution of social ills such as poverty, disease, and unemployment. While Progressive ideals were supplanted during the post-World War II era and years of the emergence of neo-conservatism in the late twentieth century, some scholars still stress that an emphasis on social trustee professionalism is necessary to induce broad social improvements and to maintain the status and legitimacy of professionals:

The unmet need is to ensure that these new forms of work and education [professional practice and preparation as influenced by social trustee professionalism] recognize that there is no successful separation between the skills of problem solving and those of deliberation and judgment, no viable pursuit of technical excellence without participation in those civic enterprises through which esoteric knowledge and skill discover their human meaning. In these developments, we can glimpse the possibility of transforming for the better professional thinking and practice, along with the benefits such changes can bring. (Sullivan, 2005, p. 33)

### *Expert Professionalism*

Originally emerging in the fields of engineering and business, expert professionalism began to dominate social constructions of professionalism in the years following World War II. During this time, increased specialization of knowledge and work, usually brought about by technological advances, facilitated professionals' organization of their work in increasingly specialized ways. For example, throughout this time period engineering solidified its particularization from a single field into numerous specialties such as aerospace engineering, electrical engineering, and structural engineering. Also during this time, the introduction of socialized medicine, market deregulations, and Supreme Court decisions that changed long-standing policies governing professional autonomy helped contribute to a new conception of professionals as experts rather than social trustees (Brint, 1994). The emergence of neo-conservative ideology and the tight economy in the 1970s and 1980s served to further reinforce understandings of professionals as experts by depicting, in both theoretical writings and advocacy statements, professionals as experts rather than public servants (Evetts, 2003; Sullivan, 2005).

These myriad forces contributed to the development of the conception of expert professionalism. In this conception of professionalism, the expertise of professionals, rather than their social contribution, stands as the focus of all professional work:

If moral commitment is measured as a concern with the social ideals served by the professions, the available evidence suggests that it is not a characteristic central to the major professional occupations, or even very common within them. Most professionals now justify their work on the basis of its technical complexity, not its social contribution. Professionals are becoming less likely to emphasize selfless service to clients than to emphasize the market demand for expert services. (Brint, 1994, p. 82)

Despite this strong statement on the prevalence of expert professionalism in contemporary society, those who conceive of professionalism as expert professionalism do not view social trustee professionalism as entirely absent from professional life. Brint continues:

Great emphasis on the ideal surrounding professional activity is prevalent only among the “helping professions” and other professions that have a less secure cognitive authority. It is also relatively common among professionals who are sheltered from the market in activities of the nonprofit sector, and among professional elites who represent the professions and the professional associations to the broader public. (Brint, 1994, p. 82)

Thus, while expert professionalism defines the nature and context of most professional work in modern society, social trustee professionalism still exists in some sectors. The work of those professionals who purposefully choose to pursue service to others continues to be bounded by social trustee professionalism. Additionally, those whose job it is to maintain professions’ status and privilege look to social trustee professionalism as a means of convincing public audiences that the professions are necessary and beneficial to modern society.

*The Roles of Professionals and Professionalism in the Twenty-First Century*

At the beginning of the twenty-first century, understandings of ideal-typical professions continue to move away from social trustee professionalism and towards expert professionalism (Brint, 1994). A cadre of scholars, led by Sullivan (2005) and others from The Carnegie Foundation for the Advancement of Teaching, however, continues to call for a return to an emphasis on the ideals of social trustee professionalism throughout all professional training and work on the grounds that such an emphasis will better compel the professions and professionals to serve public rather than personal

(financial) interests. Whether or not Sullivan's appeal is taken up by various professional corps remains to be seen.

Brint (1994) suggests that some professions, specifically those in non-profit and public sectors, will take up social trustee professionalism. Thus, the term professional may become even more elusive and contested, and come to describe two distinct classes of professionals: a "for-profit expert class" and a "non-profit expert class" (Brint, 1994, p. 206). While both classes represent expertise in a body of knowledge, the classes diverge in their market positions and the political and cultural interests they characteristically pursue. Scholars may find that a single term, "professional," is inadequate to facilitate discussions of these two distinct groups.

Despite this possible division in the corps of professionals, obtaining the status of professional continues to be an appealing objective for many occupational groups, including teachers. The appeal of professionalism lies in its many characteristics, including expertise, autonomy, and status. In addition to these traits, the social trusteeship can be an important source of the allure of professionalization movements, especially when such movements originate from within an occupational group and professionalization is likely to bring benefits to society as a whole (Evetts, 2003).

Should one consider them to be professionals, teachers qualify for Brint's (1994) "non-profit expert class." The overwhelming majority of schools in which teachers work are non-profit or public entities. Despite a century of professionalization efforts, however, teaching remains as a fringe profession, bordering between full professional status and non-professional status (Brint, 1994; Etzioni, 1969; Myers, 2008). Although teaching clearly provides society with beneficial services, including the education and

socialization of all children, whether or not the professionalization of teaching will yield improved and additional benefits for society is a source of continuing debate.

*Linking the Study of Professionals to the Concept of Signature Pedagogy*

The study of professionals helps to inform the concept of signature pedagogy in several important ways. First among these is the notion that professional education and technical training consist of common components both within and across institutions. The term “signature pedagogy” refers to these educational experiences that facilitate professionals’ formation of a professional identity and adoption of shared values. While the concept of signature pedagogy does not identify new components of professional education, it has utility in that it gives a clear and concise name to the shared practices that have long been an identified feature of professional education.

As previously noted, Shulman identifies three forms of signature pedagogy—pedagogies of uncertainty, pedagogies of engagement, and pedagogies of formation. Each of these forms corresponds to specific characteristics of professions. Pedagogies of uncertainty prepare professionals for the uncertain nature of professional work, and assist professionals in developing an intuitive sense based in formal, practical, and ethical knowledge. Pedagogies of engagement are necessary to prepare professionals to be accountable to the professional associations that will govern their work, as well as the clients they will serve. Lastly, pedagogies of formation enable professionals to view their work as a service to society, and help professionals to complete their work in ethical and responsible manners.

Finally, in the debates over contemporary conceptions of the professions, the concept of signature pedagogy rests on the side of social trustee professionalism. While

Shulman does not deny the expertise stressed in expert professionalism, the formation of professional ethics and an ethos of public service are a substantial portion of his depiction of signature pedagogies:

They [signature pedagogies] teach *habits of mind* because of the power associated with the routinization of analysis. But I think in a very deep sense they also teach *habits of the heart*, as well, because of the marriage of reason, interdependence and emotion. (Shulman, 2005a, p. 14)

Because other scholarship coming from the Carnegie Foundation (e.g., Benner et al. 2010; Foster, et al., 2006; Sullivan, 2005; Sullivan et al., 2007) also supports social trustee professionalism by promoting a refocusing of professional preparation on an ethic of service, this correspondence is expected. Nevertheless, this correspondence may indicate that Shulman's advancement of signature pedagogies was a part of his broader efforts as president of the Carnegie Foundation to facilitate a reemergence of fiduciary responsibility in the professions.

## V. THE TEACHER PROFESSIONALIZATION MOVEMENT

The teacher professionalization movement is one of many concurrent movements for the reform of teaching (Cochran-Smith & Fries, 2001; Little, 1993; Zeichner, 2003). This section begins with an examination of several of these movements in order to better identify what the professionalization movement is and is not. The section continues with identification and description of the organizations that support the teacher professionalization movement, and a summation of the theoretical arguments for and against teacher professionalization. The section closes with an examination of the conceptual links between signature pedagogies and teacher professionalization.

### *Agendas for the Reform of Teaching*

Researchers and theorists have identified at least three agendas for the reform of teaching: the professionalization agenda, the deregulation agenda, and the social justice agenda. Although proponents of each of these agendas all desire to change the nature of the teaching career so as to bring about improvement in public education, the proponents of each agenda differ in the types of changes they propose for teaching (Cochran-Smith & Fries, 2001; Little, 1993; Zeichner, 2003).

Proponents of the professionalization agenda argue that by developing and implementing higher quality teacher education programs and higher standards for the preparation, licensing, and certification of teachers in addition to granting teachers higher salaries, greater authority in their daily work, and improving teachers' workplace conditions, teaching can become equivalent in social status to other professions. Professionalists argue that such changes in the status of teaching will yield a more qualified corps of professional teachers, better practice by all teachers, and subsequently higher achievement by all students. Prominent supporters of the professionalization agenda include Linda Darling-Hammond (1985), Lee Shulman (1986), and Pamela Grossman (Grossman, Wineburg, & Woolworth, 2001).

In contrast to the professionalization agenda, proponents of the deregulation agenda support a relaxation of the rigid standards for entry into the teaching workforce (Cochran-Smith & Fries, 2001; Little, 1993; Zeichner, 2003). Deregulationists argue that high standards for teacher preparation and licensing keep otherwise qualified individuals out of teaching and keep the focus of policymakers on social goals rather than academic achievement. By removing the barriers to entry into teaching, the teaching workforce will

become better able to better educate all students in all schools by providing each classroom with a quality teacher. Primary proponents of the deregulation agenda include conservative policy think tanks such as the Heritage Foundation and the Thomas B. Fordham Foundation (e.g., Goldhaber & Brewer, 2000; Walsh, 2006).

Rather than placing the quantity of teachers entering the workforce or rigor of teacher preparation at the center of teacher reform, advocates of the social justice agenda propose that the nature of instruction that teachers are prepared to deliver ought to be the center of teacher reform (Zeichner, 2003). Specifically, proponents of the social justice agenda argue that teachers need to be prepared to deliver instruction to students from diverse cultural backgrounds. The social justice agenda is not mutually exclusive with either the professionalization or deregulation agenda; a person could conceivably be a deregulationist or a professionalist and an advocate of the social justice agenda. Two of many prominent advocates of the social justice agenda are Lisa Delpit (1995) and Carol Lee (1995).

Debates over the merits of professionalization and deregulation of teaching take place primarily on the national level, with deregulation dominant in current federal regulations (Cohen-Vogel & Hunt, 2007; Fenstermacher, 2002). While proponents of each of these agendas utilize empirical evidence, theoretical arguments that support one outcome over another, and political warrants to advance their claims, each agenda is essentially supported by a particular ideological stance (Cochran-Smith & Fries, 2001; Cohen-Vogel & Hunt, 2007; Hess, 2005). Fenstermacher (2002) provides further explanation of how professionalists and deregulationists defend their stances on teacher

reform, as well as an examination of the ways in which teacher reform debates have avoided what he considers to be the central issue in teacher reform:

Policy advocates who presuppose that teaching is a relatively simple enterprise are often those whose conception of "education space" is simple, and thus the teaching that navigates this space need not be highly specialized. Those who presuppose that teaching is complex are typically those who perceive education space as tremendously complex and hence see a need for training and specialized competence to navigate it successfully... In the simplified educational space of deregulators, it is relatively easy to draw an almost causal link between teaching and learning, whereby good teachers bring about learning and bad teachers fail to do so. In the more complex spatial representations of the professionalizers, the links between teaching and learning seem a great deal more vague... The distressing consequence is that neither side offers us much in the way of insight into the highly multifaceted and highly complex relationships between teaching and learning. (Fenstermacher, 2002, p. 21)

Thus, in debates about teacher reform, advocates of each agenda seek to occupy the moral high ground and draw on normative conceptions of the "good society" as well as empirical evidence while obscuring and avoiding relevant information and arguments in order to support their own cause. In the pursuit of teacher reform, ideology shapes both interpretation of data and presentation of arguments. The ideological nature of discourse on teacher reform underscores the reasons for the contentious nature and extent of debates surrounding teacher reform.

#### *Proponents of the Professionalization Agenda for Teaching*

The idea that teaching ought to be considered a profession is not new. Throughout the twentieth century, scholars and practitioners debated the extent to which teaching is a profession (Popkewitz, 1991; e.g., Birkelo, 1929; Broudy, 1965; Etzioni, 1969; Howsam, Corrigan, Denmark, & Nash, 1976; Noon, 1919; Powell, 1980). These varied interpretations of teacher professionalization were at times responses to, and at other times catalysts for changes in national, state, and local education policies (Murray, 1992). The current iteration of the professionalization agenda for teaching began in the

mid-1980's, largely in response to the publication of *A Nation at Risk* (National Commission on Excellence in Education, 1983), a report that was highly critical of public schools. Specifically, in response to *A Nation at Risk*, several national professional teaching organizations emerged and/or provided rationales for teacher professionalization. These organizations included the Holmes Group, the Interstate New Teacher Assessment and Support Consortium, the National Board for Professional Teaching Standards, and the National Commission on Teaching and America's Future, and the National Council for Accreditation of Teacher Education (Cochran-Smith & Fries, 2001; Little, 1993; Zeichner, 2003).

#### *The Holmes Group and Partnership*

Formed in the mid-1980s, the Holmes Group began as an alliance of 96 universities with an interest in improving teacher education. In 1997 the organization changed its name to the Holmes Partnership and extended membership to public school districts, teachers associations, and other national and local organizations. The Holmes Group began its work by asking what could be done to counter the negative public perception of public schools and teachers generated by *A Nation at Risk*:

The issue of the Holmes Group was not the validity of these unfortunate trends and perceptions, but what to do about them to make ed schools matter in the profession. What could ed schools do, politically and academically, to reverse these trends, trends that unchecked would inevitably undermine any attempt to create a genuine profession of education? ("The Holmes Partnership", n.d.)

The Holmes Group began this work with the publication of *Tomorrow's Teachers* (1986). This document issued five goals that focused on creating higher standards for entry into and completion of teacher education programs, greater intellectual presence in teaching practice, the improvement of teachers' workplaces, and the connection of SCDEs to public schools. The crux of the Holmes Group's argument rested on the

transformation of teacher education into a system that closely resembled preparation for medical practice. As envisioned by the Holmes Group, such preparation would take place in the form of a model consisting of a bachelor's degree in liberal arts, a master's degree in teaching, and several years of residency in schools prior to full teacher licensure.

Responding to the Holmes Group's report, Case, Lanier, and Miskel<sup>8</sup> (1986) draw upon literature on the nature of professions to support the Holmes Group's claims about what is necessary to raise the status of teaching to that of a profession. Other work of the Holmes Group and Partnership has built upon the foundation created by *Tomorrow's Teachers*, and includes: *Tomorrow's Schools* (1990), which called for the creation of professional development schools to link universities and public schools; and *Tomorrow's Schools of Education* (1995), which identified the changes in higher education necessary to support rigorous preparation of teachers.

*The Interstate New Teacher Assessment and Support Consortium*

The Council of Chief State School Officers organized the Interstate New Teacher Assessment and Support Consortium (INTASC) in 1987 to provide states with guidance in development and implementation of standards for teacher preparation, licensing, and ongoing development ("Interstate New Teacher Assessment and Support Consortium", n.d.). INTASC's most significant contribution to the professionalization agenda for teaching has been the model standards for teacher preparation and state licensing it created (1992). This model encourages states to require teachers entering the profession to have undergone rigorous preparation in a fairly prescribed set of coursework and pre-professional experiences, and to have passed tests of general and professional knowledge.

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<sup>8</sup> Case, Lanier, and Miskel were prominent members of the Holmes Group.

### *The National Board for Professional Teaching Standards*

Encouraged by *A Nation Prepared: Teachers for the 21<sup>st</sup> Century* (Carnegie Forum on Education and the Economy, 1986), a report written in response to *A Nation at Risk*, a group of national education organizations, education researchers, and policymakers formed the National Board for Professional Teaching Standards (NBPTS) in 1987. Whereas INTASC focused its efforts on teachers entering the profession, the NBPTS focused its efforts on recognizing experienced teachers for their exceptional practice (“National Board for Professional Teaching Standards”, n.d.). NBPTS has contributed to the professionalization agenda for teaching by advancing standards for excellent teaching and by granting national certification to teachers who meet these standards. As of 2007, over 55,000 teachers in the United States have earned certification from NBPTS.

### *The National Council for Accreditation of Teacher Education*

Formed well before the start of the current iteration of the professionalization agenda for teaching, the National Council for Accreditation of Teacher Education (NCATE) has long been the primary accrediting organization of SCDEs in the United States. As of 2007, NCATE accredited 632 SCDEs and was in the process of accrediting 78 additional SCDEs. NCATE claims that since it is “the profession’s mechanism to help establish high quality teacher preparation” (“National Council for Accreditation of Teacher Education”, n.d.), it is a lever that makes a difference in teacher quality, which in turn improves student learning:

NCATE is dedicated to improving student learning by improving the quality of teacher education. We do this by establishing high and rigorous standards for teacher education programs, holding accredited institutions accountable for meeting these standards, and by encouraging unaccredited schools to prove the

quality of their programs by working for and achieving professional accreditation. (“National Council for Accreditation of Teacher Education”, n.d.)

The NCATE website provides a list of empirical studies in support of the argument that NCATE accreditation raises the quality of teacher preparation by ensuring that SCDEs offer comprehensive teacher education programs that meet some standards of quality. As an advocate of the professionalization agenda for teaching, NCATE, through its accreditation standards (*Professional standards for the accreditation of schools, colleges, and departments of education*, 2006), influences SCDEs, and, in increasing numbers, the standards that states set for SCDE accreditation. As of 2005, 36 states (including Maryland) had adopted or adapted NCATE standards as state standards for teacher licensing. Thus, NCATE’s standards for accreditation contribute to the professionalization agenda for teaching by advancing common standards for the nation’s SCDEs to uphold.

#### *The National Commission on Teaching and America’s Future*

The National Commission on Teaching and America’s Future (NCTAF) further highlighted the argument for teacher professionalization with the publication of two reports in 1996 and 1997 (*What matters most: Teaching for America's future*, 1996, and *Doing what matters most: Investing in teaching*, 1997). These reports provided “...a blueprint for recruiting, preparing, and supporting excellent teachers in all of America’s schools,” and focused heavily on the importance of teacher knowledge to effective teaching practice: “What teachers know and can do is the most important influence on what students learn” (1996, p. vi). Collectively, these reports argued in favor of five recommendations that called for: (1) higher standards for teachers and students; (2) “reinventing” teacher education and professional development in order that they be more

rigorous, extensive, and embedded in teachers' practice; (3) recruitment; (4) support and incentives for teachers' knowledge and skill; and (5) reorganizing K-12 schools (1996, pp. vi-vii).

### *Summary*

According to Zeichner (2003) the collective argument of the Holmes Group and Partnership, INTASC, NBPTS, NCATE, and NCTAF is that “the inequities and injustices that exist in public education can be remedied by raising standards for teaching and teacher education and by greater investment in teaching and public schooling” (p. 499). Zeichner identifies a set of recommendations for changes in the teaching profession that these organizations assert will raise the status of the teaching profession. These include:

...the end to issuing emergency teaching licenses and to alternative routes that fail to provide adequate preparation for teaching, aggressive recruiting of teachers in high-need areas and of a more ethnically diverse teaching force, higher adoption of teacher standards linked to K-12 student standards, performance-based assessment of student teacher performance on these teacher standards, external examinations of teachers' content knowledge, extended programs to 5 years, professional development schools, the establishment of professional standards boards in every state, mandatory national accreditation for teacher education programs, better teacher induction and mentoring programs, National Board certification as the benchmark for accomplished teaching, more support for high quality teacher professional development, and greater university-wide support and funding for teacher education programs. (p. 499)

While extensive and detailed, the enactment of any or all of these changes would require support from policymakers and the public writ large, as well as bases in both theoretical and empirical scholarly writings.

### *Theoretical Literature in Support of and Critical of Teacher Professionalization*

Among the staunchest supporters of teacher professionalization, Linda Darling-Hammond has contributed to both the theoretical and empirical literatures advocating for

teacher professionalization. Among her theoretical pieces, one of the earliest and most influential is “Valuing Teachers: The Making of a Profession” (1985). In this piece Darling-Hammond argues that the professionalization of teaching is “the most critical issue facing American education today...” (p. 205). She begins by describing empirical studies that forecast severe shortages of teachers and that demonstrate high levels of teachers’ dissatisfaction with their chosen career paths. Darling-Hammond states that the solution to the teacher shortage and teachers’ dissatisfaction is the professionalization of teaching. Such professionalization could be brought about by creating higher standards for teacher education, strong systems of new teacher induction, opportunities for teachers to conduct collaborative discourse and inquiry about practice, higher salaries, and improved workplace conditions. Darling-Hammond argues that such changes in the status of teaching would draw more individuals into the profession and simultaneously create career satisfaction for teachers.

The theoretical arguments in favor of teacher professionalization that Darling-Hammond made in the mid-1980s continue to echo throughout the theoretical discourse on teacher professionalization today. This section includes a description of the theoretical discourse on teacher professionalization. The section first includes an examination of arguments for and against teacher professionalization that emanate from and focus on the characteristics of professionals—those arguments that Soder (1991) calls arguments of “similitude” (p. 296). The section then moves to an assessment of arguments for and against teacher professionalization that are based in broader social, political, and institutional concerns.

### *Arguments of Similitude For and Against Teacher Professionalization*

In their arguments in favor of the Holmes Group plan for the professionalization of teaching, Case et al. (1986) argue that in the early stages of the development of a profession, "...primary attention must be paid to the essential characteristics of a profession: knowledge, norms of inquiry, and altruism" (p. 37). Case et al. argue that by acquiring the characteristics of a profession, teaching can begin to be professionalized. Soder (1991) and others (e.g., Engvall, 1997), however, argue that by relying on "essential correspondences between classes" (Soder, 1991, p. 297), this argument of "similitude" (p. 296) is ineffective "because it shifts the focus from a consideration of what it is teachers actually *are* as teachers to considerations of correspondence. The outward manifestations of correspondence simply are not there" (p. 297). This section includes an examination of these arguments of similitude and focuses on those professional characteristics that dominate these arguments of similitude.

*Arguments of similitude based in professional education and training.* The major teacher professionalization efforts of the late 1970s and 1980s, particularly those of the Holmes Group, as well as those of INTASC, NCATE, NCTAF, and the American Association of Colleges for Teacher Education (AACTE; c.f., Howsam et al., 1976) attempted to make teacher education and preparation more rigorous. The Holmes Group proposed several routes to achieving such rigor: (1) establishing higher standards for entry into teacher education programs, including making an undergraduate liberal-arts degree a prerequisite for entry into teacher education programs; (2) eliminating undergraduate teacher education programs and creating masters-level teacher education programs exclusively at research-intensive universities; and (3) requiring teacher

education students to participate in extended field-based practicum experiences (Case, et al., 1986; The Holmes Group, 1986).

Some scholars thought the Holmes Groups' proposals, though correct in advocating rigorous teacher education, were not necessarily the correct solution to this problem of rigor. Tom (1986) argued that the changes to teacher education advocated by the Holmes Group were more structural than curricular:

The major issues in the reform of teacher education are curricular, not structural. Focusing on the quality and coherence of undergraduate general education, of subject matter study, and of professional education is a more defensible approach—and, I might add, a more economical way to professionalize teaching and teacher education than is an approach that longer is better. (p. 44)

Feinberg (1987), Hawley (1986), and Smith (1986) contributed to this debate on structural changes to teacher education. They argued that eliminating undergraduate teacher education programs and allowing only graduate teacher education to occur at research intensive universities would eliminate many effective teacher education programs at liberal arts colleges. Hawley further argued that a single best way to prepare teachers as proposed by the Holmes Group may not exist:

...if it is possible to increase the rigor and the academic credibility of education courses at the graduate level, why is this not just as possible at the undergraduate level? (Hawley, 1986, p. 49)

Despite these criticisms, some leaders in the teacher education field welcomed the Holmes Group's recommendations. Among these leaders was Arthur Wise, who served as president of NCATE from 1990 to 2008. Wise (1986) argued that graduate level teacher education had several advantages over undergraduate programs:

- It [graduate level teacher education] will ensure that all teachers are liberal arts graduates. Prospective teachers would not *ipso facto* be less educated than anyone else with a college degree.

- It will ensure, especially useful at the high school level, that all teachers are exposed to the subject matter they will teach and that they know as much as any other college graduate who majors in that field.
- It will package pedagogical and professional knowledge and provide it to students who have the intellectual tools and maturity to benefit from it.
- It will ensure that all teachers are exposed to the pedagogical knowledge base. No one could become a teacher without it.
- It will improve the image of teacher education by making it look more like the education of other professionals.
- It will provide access to teaching and to teacher education to those who decide to teach after the age of 19. (Wise, 1986, pp. 38-39)

Since the publication of the Holmes Group report, reforms of teacher education have continued to be a focus of discourse on teacher professionalization. For example, Myers (2008) argues that teacher education is no more professional now than it was in 1986. He states that teacher education can never be “professional” education so long as state school boards, and not teachers, have control “over the standards of education and training required for persons entering teaching” (p. 6). Alternatively, Mendoza (2008) argues that increases in practicum experiences for student teachers since the mid-1980s show that teacher education is becoming professionalized.

In summary, while many scholars concur that increased rigor could help improve teacher education and yield better-prepared and qualified teachers, few scholars agree as to how such rigor can be embodied in teacher education programs. Further, scholars disagree as to whether or not professionalization of teacher education programs would yield more rigorous teacher education programs, with some scholars question if the professionalization of teacher education is even possible.

*Arguments of similitude based in the search for a professional knowledge base for teaching.* The existence of a specialized body of professional knowledge for teaching is central to debates about teacher professionalization (Beaudry, 1990; Kimball, 1990; Yinger & Hendricks-Lee, 2000). Due to the public’s near universal participation in

schools as students, many in our society believe they know the “how-to” of teaching through years of observing their own teachers. This phenomenon, what Lortie (1975) refers to as the “apprenticeship of observation” (p. 61), stands in the way of broad public acceptance that the knowledge base of teaching extends beyond the practices they observed as students. To combat the belief that the “apprenticeship of observation” is what informs teachers’ practices, numerous scholars have argued that the specialized body of professional knowledge for teaching has grown tremendously since the 1960s (Case, et al., 1986; Mendoza, 2008), though others maintain that such a body of knowledge does not exist (Myers, 2008). Hiebert, Gallimore, and Stigler (2002) and Shulman (2004), among others, have proposed how teaching can obtain a professional knowledge base and what this knowledge base might look like.

In “A knowledge base for the teaching profession: What would it look like and how can we get one?” Hiebert, et al. (2002) claim that the professional knowledge base for teaching is lacking in substance despite years of efforts to professionalize teaching. To identify the knowledge base for the teaching profession, Hiebert, et al. compare and contrast “practitioner knowledge” and “professional knowledge.” They assert that “...professional knowledge must be public, it must be represented in a form that enables it to be accumulated and shared with other members of the profession, and it must be continually verified and improved” (p. 4). They give examples of what these qualities look like in practice and conclude by providing reasons for optimism, including the significant amount of public and governmental focus on school improvement, as well as a description of the challenges that remain. These challenges include the resistance of

schools and universities to change and the American public's over-reliance on quick fixes for persistent problems.

Shulman (2004) continues this conversation about a knowledge base for teaching. Shulman has identified four sources for teachers' knowledge base: (1) scholarship in content disciplines; (2) educational materials and structures; (3) formal educational scholarship; and (4) wisdom of practice. In addition to these sources of a knowledge base for teaching, Shulman identifies six aspects of pedagogical reasoning: (1) comprehension (e.g., teachers' understandings of the subject matter they are teaching); (2) transformation (e.g., adaptation of materials and instruction to meet individual students' needs); (3) instruction; (4) evaluation; (5) reflection on one's teaching practice; and (6) new comprehension (e.g., learning new material and methodologies). These aspects of pedagogical reasoning represent the processes and actions that teachers complete in their teaching practice. Shulman argues that the presence of a teaching knowledge base and a process for teaching practice supports the notion that teaching is a profession. He states that the definition of teaching utilized by policymakers is overly narrow because they define overly technical prescriptions that attempt to implement standardized curricula and pedagogies. Shulman argues that policymakers must recognize the knowledge base of the teaching profession and aim to create "standards without standardization" (p. 108).

In summary, while scholars have attempted to define and build a professional knowledge base for teaching, the existence of such a knowledge base remains a matter of debate. This debate, however, remains as a central component of the larger debate over teacher professionalization (Kimball, 1988; Yinger & Hendricks-Lee, 2000):

The key to successful professionalization of any practice is to convince clients and the public that a professional, as a result of education and practical

experience, possesses unique knowledge and skills that can be employed to solve the particular problems of practice and thus serve client needs. This "legitimization" process depends greatly on a profession's ability to create a body of useful abstract knowledge that can be effectively converted to particular solutions in particular contexts. (Yinger & Hendricks-Lee, 2000, pp. 94-95)

Thus, the mere existence of a body of specialized professional knowledge is not sufficient to professionalize teaching. The profession also must convince broad publics that such a knowledge base is legitimate and is only available to those who have received teacher training.

*Arguments of similitude centered on autonomy for teachers and the teaching profession.* The autonomy of teachers—both individually and collectively—is also a central component of discourse on teacher professionalization. Historically, teachers have had limited authority over their own classrooms (Goodson, 2003; Kimball, 1988, Myers, 2008). Kimball states:

There is scarcely a "professional" decision that a teacher makes that the local politician or used-car salesman on the school board is not legally empowered to reverse.... The "professional" judgment of teachers and school administrators in the United States is directly subject to that of publicly elected officials. The professional expertise is therefore subject to the majoritarian will... (Kimball, 1988, pp. 8-9)

Kimball continues by arguing how such diminution of authority minimizes the professional status of all teachers:

Indeed, they [teachers] can scarcely be said to have a guild or expertise at all because their acquisition of a body of knowledge—through training and experience—does not entitle them to the authority over and responsibility for that knowledge. ...until they have such authority they cannot truthfully be said to be professionals and to be responsible for the education in schools. (Kimball, 1988, p. 9)

In Kimball's argument, the lack of autonomy for individual teachers minimizes the professional status of all teachers.

The current dominant national education legislation, the No Child Left Behind Act of 2001, as well as numerous other state and local laws enacted in the last 20 years, have served to further limit the authority of teachers (Goodson, 2003; Myers, 2008).

Goodson elaborates:

The contradiction at work in school changes at the moment is that standardization is dominant. Teacher professionalism is being driven by more and more government guidelines and central edicts, on issues ranging from assessment to accountability to curriculum definition. In the process, it would seem that teaching is being technicized but not professionalized. In fact, such standardization is unpicking existing patterns of professionalization and replacing them with notions of the teacher as the technical deliverer of guidelines and schemes devised elsewhere. (Goodson, 2003, pp. 126-127)

Myers (2007) finds that political and religious factions, particularly the Far Right and the Christian Right, have pushed for legislation that technicizes and standardizes teaching.

Myers argues such legislation has resulted in a return to a factory-model of schooling and a diminution of child-centered teaching strategies. He concludes that teachers must assert their professionalism in order to garner substantive and substantial improvements in public schools since he sees contemporary education reform policies as counter-productive to both advancements towards the professionalization of teaching and lasting improvements in student performance and public schooling.

The limited autonomy of teachers collectively—the teaching profession—is further signaled by the limited influence of teachers on the standards for and regulation of teacher licensing and certification. Teacher licensing is largely controlled by state agencies and colleges of education (often a part of state universities themselves), whose primary interest is not in maintaining the quality of the teaching workforce, but rather in ensuring that sufficient numbers of teachers enter the workforce to adequately staff public schools (Myers, 2008; Wise, 1986). Because states control teacher licensing, “...teachers

are relatively powerless to establish the standards of education and training required for persons entering teaching” (Myers, 2008, p. 6), and have virtually no control over who enters the profession (Andersen, 1993; Wise, 1986). As such, the licensure of teachers sits squarely outside the control of teachers, and does not conform to the standards of professional licensure in law, medicine, and other professions. Under current licensing practices, the teaching profession is unable to use licensure and certification as a mechanism to ensure that only aspiring teachers with the highest qualifications gain entry to the profession. Wise (1986) argues that teacher control of licensing and certification is necessary for teaching to gain full professional status.

*Summary.* Numerous theoretical writings that focus on teacher education, a knowledge base for teaching, and teacher autonomy, as well as other arguments of similitude (e.g. Hunter, 1993; Serow, Eaker, & Forrest, 1994), serve as a cornerstone of the discourse of teacher professionalization. This discourse has shown that the professional status of teaching as defined by the characteristics of professions is far from a resolution; scholars continue to disagree about whether teaching meets the status of a profession as defined by the criteria of professions.

In addition to their unresolved status, these arguments of similitude are contentious. Several scholars are critical of arguments in favor of teacher professionalization that rely on arguments of similitude (e.g. Burbules & Densmore, 1991; Glazer, 2008; Soder, 1990; Yinger, 2005). Such criticisms state that: (1) mere imposition of professional characteristics on teaching does not necessarily make teaching a profession and disregards the processes by which other occupations have become professions; (2) as an occupation, teaching is characterized by several traits that are

incompatible with public conceptions of professions (most notably that the teaching workforce is predominantly female); and (3) some professional traits, particularly elite status, are incompatible with the democratic purposes of schools.

Glazer (2008) states that arguments of similitude are based on an “outside-in view” of professionalization and utilize a theory of action that includes a succession of changes emanating “from environments to practice and professionalism” (p. 170). Outside-in professionalization strategies rely on the belief that changes in environment (the imposition of professional characteristics on teaching and teachers) will lead to subsequent changes in teacher practice and teacher professionalism. He states that such a theory of action is faulty and advocates for a “theoretical perspective in which professionalism is seen as the result of an interdependent relationship between instruction and the social environment”—what he terms an “inside-out” view of teacher professionalization (p. 171). An inside-out view of teacher professionalization begins by examining the nature of teaching and promoting the idea that

...professionalism is the product of a complex interactive relationship between practice and environments in which each bears on the other. Practice is influenced by social, political, and cultural forces, just as these influences are, themselves, shaped by the work itself. (p. 172)

The following section describes several “inside-out” arguments for and against teacher professionalization.

*Arguments For and Against Teacher Professionalization Based in Broad Social, Economic, and Institutional Concerns*

The “inside-out” arguments for and against teacher professionalization emerge from concerns that scholars have with broad social, economic, and institutional implications that might result from teacher professionalization. Specifically, these

arguments cluster around three topics: (1) the implications of teacher professionalization for democratic education; (2) the implications of teacher professionalization for a differentiated teacher workforce; and (3) the political, economic, and organizational implications of teacher professionalization for teaching institutions, including both public schools and SCDEs.

*The implications of teacher professionalization for democratic education.*

Scholars' concerns about the implication of teacher professionalization generally lie in one of two related topics: (1) democratic control and governance of education and (2) producing educated students who are able to serve and maintain a democratic society. These concerns originate from both historical and modern understandings of democracy, and, like other segments of the discourse of teacher professionalization, can be characterized as both contentious and unresolved.

In her treatise on education in democratic societies, Gutmann (1999) argues that in democratic societies, education must be a collectively directed enterprise, governed by the state, teachers, and parents. She emphasizes that parents and the state cannot have so much authority as to eliminate teachers' role in this governance:

When democratic control over primary schools is so absolute as to render teachers unable to exercise intellectual discretion in their work, (1) few independent-minded people are attracted to teaching, (2) those who are attracted are frustrated in their attempts to think creatively and independently, and (3) those who either willingly or reluctantly conform to the demands of democratic authority teach an un-democratic lesson to their students—of intellectual deference to democratic authority. A democratic conception of professionalism supports those union claims to educational authority necessary to cultivating a democratically tempered sense of professional mission among teachers. (p. 80)

Thus, Gutmann argues that teachers' active, meaningful, and professional participation in the shared governance of schools is necessary both to ensure a quality teacher workforce and to ensure students view schools as democratic institutions. Gutmann believes that

school governance is an appropriate responsibility of professional teachers that is to be shared with parents, communities, and the state.

In contrast to Gutmann's arguments, a number of scholars have stated that teacher professionalization would be detrimental to the democratic governance of schools (Burbules & Densmore, 1991; Mawhinney, 1998; Zeichner, 1991). The basis for each of these scholars' arguments is that teacher professionalization would necessarily entail increased levels of teacher autonomy, and thus greater influence in school governance; teacher professionalization would necessarily diminish parental and community influence in school governance.

Yinger (2005), however, offers a more nuanced depiction of how teacher professionalization can yield both autonomous teachers and structures of shared school governance. Yinger asserts that the key to simultaneously professionalizing teaching and building structures of shared governance

...is to develop teaching as [a] profession by reestablishing the broad foundational support for the public work of education. By doing so, we would need to abandon the strategy of seeking social power and professional autonomy for teachers based on scientific knowledge and technical expertise alone. (p.287)

Yinger asserts that by focusing on the public good, employing participative and deliberative strategies, and defining schools as interdependent with the communities in which they exist, teachers can assert a democratic professionalism with "both an educational role and a leadership role" (p. 289). Yinger further asserts that the center of teaching must be "the work of forming persons and forming citizens for democratic nations" (p. 289).

Yinger's identification of the centrality of forming citizens in democratic education highlights scholars' other concern surrounding teacher professionalization and

democratic education. Gutmann (1999), among others, argues that an educated citizenry is necessary for the effective functioning of democratic societies. Bull (1990) and Burbules and Densmore (1991), however, have argued that teacher professionalization will not encourage, and may even be detrimental to, the formation of an educated citizenry:

The acid test of reforming teaching should be that it improves the education of children from all strata and segments of society. Yet no proposal has made a convincing case for teacher professionalization primarily on such grounds. (Burbules & Densmore, 1991, p. 56)

These scholars' arguments rest on the assumption that teacher professionalization will necessarily result in both fewer teachers available for schools and a sharp increase in the elite status of teachers. Both of these outcomes, they presume, will further exacerbate educational inequalities between the poor and the wealthy and between minorities and the majority.

Popkewitz (1994) argues that the teaching profession must confront such potential negative outcomes of professionalization by asserting the "dual qualities" (p. 9) of pedagogy: (1) pedagogy as a capacity builder and (2) pedagogy as a means of empowering the disenfranchised. By building a "tradition of teacher practice" based in these beliefs, a professional corps of teachers can establish practices that promote the formation of a well-educated citizenry.

Clearly, the discourse on teacher professionalization as it concerns democratic education has generated writings that examine several guiding principles of public education in the United States. Because these principles serve as a foundation for public education in our democratic society and, to a great extent, are engrained into our national psyche, this discourse, which is often contentious, continues today.

*The implications of teacher professionalization for a differentiated teacher workforce.* In addition to its recommendations for the reform of teacher education, the Holmes Group (1986) also made recommendations about how the teaching profession ought to be differentiated into several tiers, of which only the highest would garner full professional status. The Holmes Group suggested this change as a means to simultaneously address “issues of complexity of practice, diversity of students to be served, and professional preparation,” as well as “the impending shortage of teachers and desire to create opportunities for career advancement” (Case et al., 1986). Critics of this proposal argue that a differentiated teacher workforce would instigate a “status schism” within the profession (Hawley, 1986, p. 50) by creating a cadre of elite teachers (Burbules & Densmore, 1991). Supporters, however, argue that differentiation would add “credibility to the claims to professional status made by teachers” (Feinberg, 1987, p. 371).

Critics of the Holmes proposal for a differentiated workforce also focus on the inequalities that would likely emerge among the various occupational strata of teachers. These critics argue that the higher levels of education necessary to achieve full professional status would prevent or deter many minorities, women, and the poor from aspiring for full professional status. The result would be a teaching profession differentiated not only by experience and education, but also by race, class, and gender (Hawley, 1986; Tom, 1986). Others, however, argue that professionalization could help increase autonomy for what is largely a feminine occupation (Tabakin & Densmore, 1986; Zeichner, 1991). Thus, as with much of the rest of the discourse on teacher

professionalization, the discourse about the formation of a differentiated professional workforce has been contentious at times and is without firm resolution.

*The political, economic, and organizational implications of teacher professionalization for teaching institutions.* The final segment of the theoretical discourse on teacher professionalization centers on the political, economic, and organizational implications for teaching institutions, both public schools and SCDEs. Within this segment of the theoretical discourse, scholars have argued that (1) because of teacher professionalization's broad implications for many public institutions, some even outside the field of education, the path to teacher professionalization ought to be designed with input from beyond the membership of the profession (Soder, 1986; Tom, 1986); (2) the costs of teacher professionalization are prohibitive for individuals who want to become teachers, institutions that prepare teachers, and public school districts (Hawley, 1986); and (3) teacher professionalization will result in the increased bureaucratization of schools by further creating distinct occupational strata of teachers, and distract from the most important tasks of education reform, improving what students learn (Burbules & Densmore, 1991). While recognizing the legitimacy of these concerns, Sykes (1991) argues that teacher professionalization will help to ensure that education reform brings about meaningful change in teaching and schools:

Without the distinctive virtues of professionalism, I would argue, other reforms will be incomplete and will not penetrate to the heart of the matter: the improvement of instruction. There may be limits to making teaching a profession, but policy should press those limits for the contending reform strategies have their own limits. We cannot do without professionalism in teaching. The task ahead is to construct a professionalism that accords with our social and educational ideas. (p. 148).

## *Summary*

The theoretical literature on teacher professionalization has focused on arguments of similitude, as well as “inside-out” arguments based in broader social, political, and institutional concerns. Overall, the nature of these arguments is contentious. While this literature advances well-reasoned and somewhat convincing arguments in support of and against the professionalization agenda for teaching, no resolute statements about the nature of teaching and the need for teacher professionalization emerge from this literature.

### *Linking the Concept of Signature Pedagogy to Teacher Professionalization*

Though “signature pedagogy” is a concept broadly applicable to the education of professionals, Shulman has begun to extend this concept into a theory of signature pedagogy for teacher professionalization. Shulman argues that in addition to fostering consistency across teacher education programs, establishing pervasive signature pedagogies for teacher education and training may help to advance the professionalization of teaching by making the education of teachers similar to that of other professions. On the surface, this theory seems to be based in arguments of similitude by asserting that applying a professional characteristic to teachers will automatically yield professional status. A deeper examination, however, indicates that identifying and developing signature pedagogies for teacher education may do more than impose a superficial professional characteristic on teaching.

Previous attempts to reform teacher education—those led by the Holmes Group, INTASC, NCATE, and NCTAF—essentially focused on structural and curricular changes that would presumably increase the rigor of teacher education and the

professional status of teachers. These changes amounted to “outside-in” reforms of teacher education that largely focused on imposing professional characteristics on teacher education. While Shulman’s attempt to establish modes of teacher education based in signature pedagogies builds upon these “outside-in” reforms, it simultaneously seeks teacher professionalization through “inside-out” means. In seeking to alter pedagogy rather than structures and curriculum, Shulman has implicitly asked teacher educators to identify the formal, practical, and ethical knowledge—the specialized professional knowledge of teaching—and to build modes of teacher education around this knowledge. While the call for signature pedagogies for teacher education emerges from comparisons between teaching and the professions, the actual signature pedagogy of teaching emerges from within teaching. Thus, the identification and development of signature pedagogies for teacher education may lead to the simultaneous “outside-in” and “inside-out” professionalization of teaching.

The multiple forms of signature pedagogies—pedagogies of uncertainty, pedagogies of engagement, and pedagogies of formation—that would be a part of the signature pedagogy for teacher education would help to further establish a democratic professionalism for teacher education. By asking the teachers to identify not only the formal and practical knowledge that informs their practice, but also the ethical moorings of their practice, specifically those related to equality of educational opportunity, the development of signature pedagogies for teaching can aid in emphasizing the democratic principles that underlie public education. Public support for teacher professionalization will likely require that democratic principles remain central to the work of the teaching profession.

Although the development of signature pedagogies for teacher education holds potential for advancing teacher professionalization, substantial research is necessary to identify and build these signature pedagogies. This chapter concludes with the depiction of a conceptual framework to help guide such research.

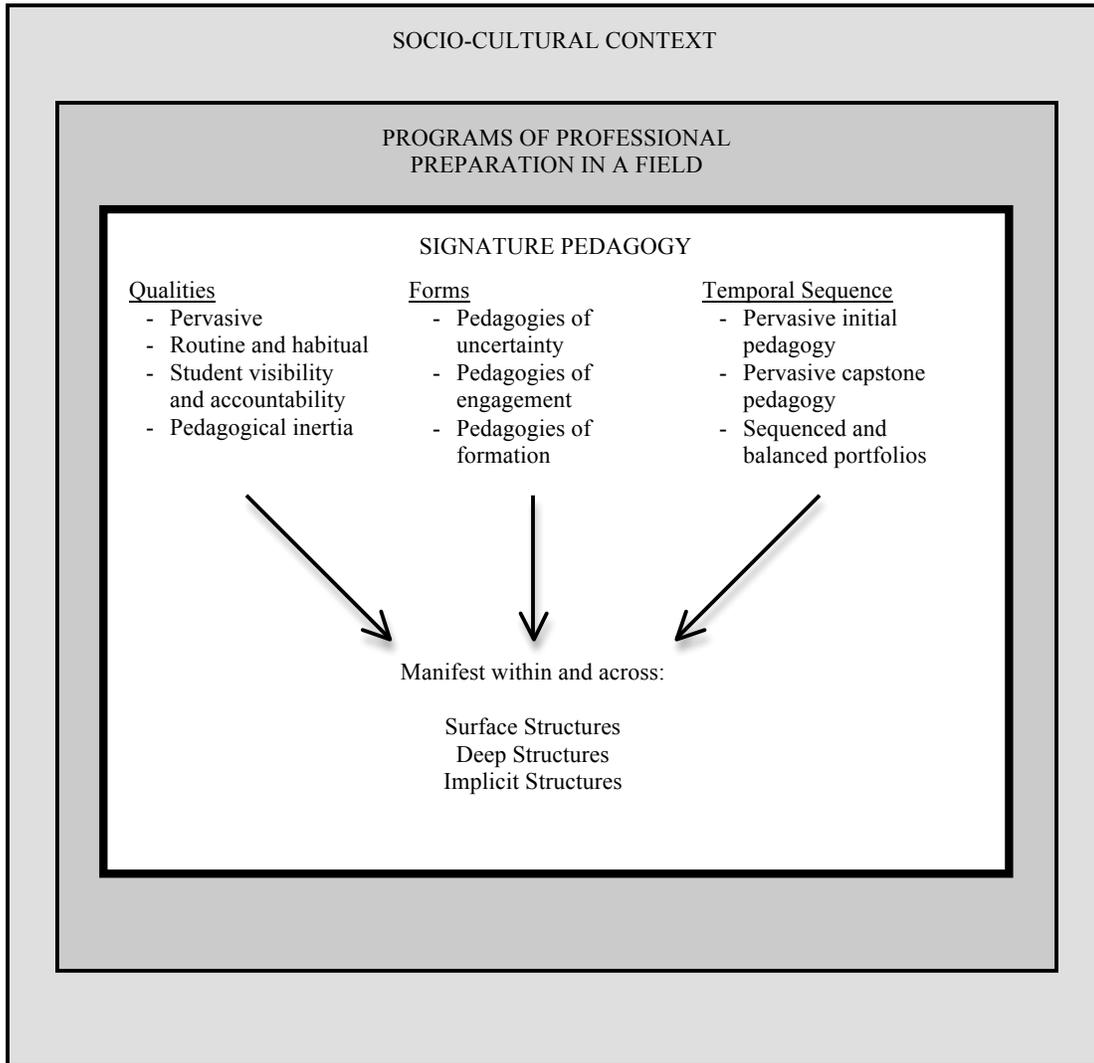
## VI. CONCEPTUAL FRAMEWORK

Despite their utility for understanding the nature of professional preparation and potential as a means to professionalize teacher education, signature pedagogies in any field, and specifically in teacher education, may be difficult to identify. While such pedagogies will be routine and dominate teacher education within and across institutions, they may vary somewhat from subject to subject and from pedagogical approach to pedagogical approach. This section contains a framework that defines the theoretical construct of signature pedagogy for the purposes of research that pursues the identification of signature pedagogies. Following explication of the construct, this section includes definitions of key terms, an examination of the framework's appropriateness for this research, and the research questions that emerge from the framework. This section concludes with an analysis of the assumptions and limitations of this research.

### *The Theoretical Construct of Signature Pedagogy*

As shown in Figure 1, a signature pedagogy is a multi-dimensional pedagogical form that is prominent across and within the professional preparation programs of a profession (in this case, OAKE-endorsed teacher education programs). Though they are unique to each profession, signature pedagogies, in response to the socio-cultural context and professional field in which they are situated tend to exhibit (1) shared qualities (e.g.,

Figure 1: The theoretical construct of signature pedagogy.



pervasive in a field, routine and habitual, hold students accountable, and pedagogical inertia), (2) some combination of three pedagogical forms (pedagogies of uncertainty, pedagogies of engagement, and pedagogies of formation), and (3) one of three temporal sequences (pervasive initial pedagogy, pervasive capstone structures, or sequenced and balanced portfolios). Each of these traits exists within and across some combination of three structures (surface structures, deep structures, and implicit structures). Interactions between the socio-cultural context, the profession and related professional bodies, and the academy influence whether and how these components of signature pedagogies play out

across a field's professional education programs and within any single academic institution. Specifically, these interactions result in forces, such as social isomorphism and the influence of a profession on the academy, which yield consistent and stable pedagogical practices across and within programs of professional education.

### *Definition of Key Terms*

Signature pedagogies are shared modes of teaching distinct to a specific profession. These pedagogies, based in the cognitive, practical, and normative apprenticeships of professional preparation, dominate the preparation programs of a profession, both within and across institutions. Signature pedagogies present themselves through observable practice—what Shulman calls “surface structure”—as well as less-easily observed “deep structures” that guide instruction and “implicit structures” consisting of guiding philosophies and beliefs. In the professions, signature pedagogies serve several functions, including socializing those entering the professions into the theoretical, practical, and normative standards of the profession, as well as maintaining pedagogical consistency across institutions (Shulman, 2005a, 2005b, 2005c).

Pervasive pedagogical practices are those that are shared by multiple instructors *within* a program of professional education *and* by instructors *across* most, if not all, institutions of professional education in a particular professional field (Shulman, 2005b).

Routine and habitual pedagogical practices are those that occur every day, if not multiple times every day. These pedagogical practices provide a structure upon which teachers and students build their teaching and learning and foster students' development of modes of thinking, manners of acting, and systems of belief that are necessary to enter into professional work (Shulman, 2005b).

Pedagogical practices that promote student visibility and accountability are those practices that require students to make their thinking and learning visible to instructors and other students through public performance. Such public performance is often in the form of public student performance in practicum experiences or class discussions and debates that encourage high levels of student learning and provide opportunities for formative assessments of student learning (Shulman, 2005a).

Pedagogical inertia is the tendency of signature pedagogies to be fairly consistent over time, despite any shortcomings they may have (Shulman, 2005a). The normative values of a profession and of society writ large foster professional education programs' continued practice of pedagogies that professional and public audiences view as legitimate. As a result, professional education programs typically continue existing pedagogical practices and are hesitant to modify current practices or adopt new practices despite evidence that may show current practices as inadequate or other practices as more effective.

Pedagogies of uncertainty are pedagogical practices with variable and unpredictable paths of instruction. These variables may be the result of the types of work students are asked to perform, the types of interactions between students and teachers, or some other component of the instruction process (Shulman, 2005a).

Pedagogies of engagement are pedagogical practices that require students to be active in their learning. A common form of these pedagogies is the practicum (Shulman, 2005c).

Pedagogies of formation are pedagogical processes through which students are taught the habits of heart, mind, and hand of professional work in a specific professional

field. Through pedagogies of formation, students learn to think like, act like, and feel like the professional they wish to become (Shulman, 2005c).

A pervasive initial pedagogy is a pedagogical form in which the signature pedagogy is dominant at the beginning of a program of professional education. After some time, pervasive initial pedagogy gives way to varying pedagogical forms, often in response to students' chosen paths within a profession (Shulman, 2005b).

A pervasive capstone pedagogy is a pedagogical form in which the signature pedagogy is dominant at the end of a program of professional education. Prior to this capstone, pedagogical forms tend to vary across institutions (Shulman, 2005b).

A sequenced and balanced portfolio is a pedagogical form in which the signature pedagogy is dominant throughout the entire course of a program of professional education (Shulman, 2005b).

Surface structures are observable acts of teaching and learning within pedagogical practices (Shulman, 2005b).

Deep structures are the set of assumptions and guides, often found in program descriptions, curricula, accreditation standards, and textbooks, which describe how teaching and learning should occur in the profession (Shulman, 2005b).

Implicit structures are the set of beliefs and philosophical ideals, which though often unspoken and unexamined, provide the basis for normative values of a profession and undergird the deep and surface structures of professional education programs (Shulman, 2005b).

Kodály-inspired music education is based in the philosophy of “universal musical humanism”—the belief that *all* people can and ought to develop their

innate musical ability as a means of human expression (Mathias et al., 2005, p. 14; Trinkka, n.d.). Originating in Hungary in the mid-twentieth century, Kodály-inspired pedagogy has since disseminated across the globe and has had broad influences on music education. The principles of Kodály-inspired pedagogy are its methodological and pedagogical practices that its adherents use to achieve universal musical humanism:

1. *Music education should begin in early childhood, between the ages of three and seven* (Choksy, 1981; Kodály, 1974; Sinor, 1997; Szőnyi, 1973).
2. *Because the human voice is the most beautiful and accessible ‘instrument’ for everybody, the voice should serve as vocal foundation for music learning* (Choksy, 1981; Ittész, 2004; Kodály, 1974; Sinor, 1997, Szőnyi, 1973).
3. *The music used by music teachers must be of the highest quality, as determined by the beauty of melody and lyrics, and the music’s endurance over time* (Choksy, 1981; Kodály, 1974; Sinor, 1997; Szőnyi, 1973).
4. *Singing is most effectively taught by a value-centered selection of materials based on the “musical mother tongue” (folk music)* (Choksy, 1981; Ittész, 2004; Kodály, 1974; Sinor, 1997; Szőnyi, 1973).
5. *Musical literacy—the ability to read, write, and think music—is the primary means for musical independence, and is the right of every human being* (Choksy, 1981; Kodály, 1974; Sinor, 1997; Szőnyi, 1973).
6. *The teaching of music reading and writing should be based on relative solmization (movable do)* (Choksy, 1981; Ittész, 2004; Kodály, 1974; Szőnyi, 1973).
7. *Teachers should construct lessons around a child-centered, discovery-based (Pestalozzian) learning sequence* (Choksy, 1981; Kodály, 1974; Sinor, 1997; Szőnyi, 1973).

#### *Appropriateness of this Conceptual Framework*

This conceptual framework is appropriate for this study for two reasons. First, because this study is both a test of Shulman’s construction of the concept of signature pedagogy and Shulman’s call for signature pedagogies to be identified in, built for, and implemented in teacher education programs, this study’s conceptual framework is appropriate only to the extent to which it refines and expands Shulman’s ideas and propositions and still remains consistent with these ideas and propositions. The

conceptual framework guiding this study, while articulated by this study's author, is consistent with Shulman's writings on signature pedagogy (2005a, 2005b, 2005c), and neither adds nor omits features of the concept as presented by Shulman. Thus, this conceptual framework is appropriate for the purposes of this study.

Second, the framework provides direction for data to be sorted and arrayed according to the various dimensions of signature pedagogies. While the framework is not an appropriate guide for absolutist determinations of the presence or absence of signature pedagogies, the framework provides a resource whereby the researcher can assess the degree to which programs of professional preparation exhibit the various dimensions of signature pedagogies. The framework also facilitates examination and description of the types of pedagogical practices, philosophies, and beliefs that constitute the pedagogical practices of professional preparation in a field. Thus the conceptual framework is appropriate because it facilitates a nuanced examination of Kodály-inspired teacher education programs.

### *Research Questions*

The purposes of this study are to identify the features of Kodály-inspired music teacher education programs that either confirm or refute the notion that signature pedagogies are present in this form of teacher education and to identify whether and how philosophical, pedagogical, and institutional influences support such pedagogies. This study will also seek to develop insights that may help to refine the concept of signature pedagogies and to begin to assess the capacity of the concept to contribute to the discourses of teacher education and teacher professionalization.

In meeting these purposes, this study responds to Shulman's call by identifying which, if any, signature pedagogies may already be present in a particular form of teacher education and assessing the utility of this construct for the study and design of teacher education programs. Given the myriad structures and practices of teacher education programs (Grossman, 2005; Wilson, Floden, & Ferrini-Mundy, 2001; Zeichner & Conklin, 2005), implementing signature pedagogies in teacher education may be neither realistic nor attainable. In view of this characterization of teacher education, studies, such as this one, that may identify extant signature pedagogies and the conditions that may have supported or constrained their development are essential. Such studies can provide some foundational empirical bases for the development of the concept of signature pedagogies and resulting theories that incorporate the concept.

Guided by these purposes, and building on the literatures of professionalism, the professionalization agenda for teaching, and the concept of signature pedagogies, this study focuses the following questions:

1. What, if any, signature pedagogies are evident in two OAKE-endorsed Kodály-inspired music teacher education programs and how ubiquitous are they?
  - a. In what ways do Kodály-inspired teacher education programs exhibit the qualities of signature pedagogies (pervasive, routine and habitual, student accountability, and pedagogical inertia)?
  - b. In what ways do Kodály-inspired teacher education programs exhibit the various forms of signature pedagogies (pedagogies of uncertainty, pedagogies of engagement, and pedagogies of formation)?

- c. In what ways do Kodály-inspired teacher education programs exhibit the various temporal sequences of signature pedagogies (pervasive initial pedagogy, pervasive capstone structures, and sequenced and balanced portfolios)?
  - d. In what ways do Kodály-inspired teacher education programs exhibit qualities of signature pedagogies in surface, deep, and implicit structures?
2. What are the historical and contemporary conditions and structures of Kodály-inspired music teacher education programs that may support or deter the practice and continuation of these signature pedagogies?
- a. In what ways has social isomorphism shaped and constrained the development and implementation of pedagogical practices in Kodály-inspired teacher education programs?
  - b. In what ways have the influences of the teaching profession, and more specifically, Kodály-inspired music educators, shaped and constrained the development and implementation of pedagogical practices in Kodály-inspired teacher education programs?
  - c. In what ways have the nature of professional work, and more specifically, the nature of teaching, shaped and constrained the development and implementation of pedagogical practices in Kodály-inspired teacher education programs?

The insights provided by the answers to these first two questions may begin to provide some bases for beginning to answer the following questions:

3. How, if at all, does the concept of signature pedagogies contribute to the discourses and study of teacher education and teacher professionalization?
4. What refinements to the concept of signature pedagogy, if any, are necessary for the concept's use in the discourses and study of teacher education and teacher professionalization?

#### *Assumptions*

For the purposes of this study, the following assumptions help to clarify several dimensions of the concept of signature pedagogies and the subject of the case at hand. These assumptions are based on the conceptual framework, related literature, and theoretical and empirical insights of other scholars.

#### *The Tenuous Nature of Teachers' Beliefs and Philosophies*

Because any complete search for signature pedagogies requires an examination of implicit structures—the beliefs and philosophies that undergird the structures and practices of professional education—a statement about beliefs and philosophies, their nature, and their study, is a necessary precursor to articulation of the study's method. For the purposes of this study, beliefs are depicted in a manner consistent with the research of Pajares (1992) and Schoenfeld (1998), both of whom argue that beliefs are elusive and dynamic yet indisputably related to individuals' experiences and actions.

Both Pajares (1992) and Schoenfeld (1998) argue that beliefs result from individuals' experience, including whom and what they have encountered in their lives, and that beliefs play a strong role in shaping the actions that individuals choose. Despite these clear connections to the causes and effects of individuals' beliefs, beliefs are difficult for researchers to determine and define because individuals frequently disguise

or hide their beliefs in conversations with others. Furthermore, beliefs modulate over time as individuals encounter new knowledge that is either accommodated by their existing beliefs (often resulting in strengthening of beliefs) or that challenges their existing belief structures (resulting in changed beliefs or dismissal of new knowledge). Because of their elusive nature, beliefs must be “inferred from what people say, intend, and do” (Pajares, 1992, p. 314). The researcher’s task is to derive participants’ belief patterns from multiple data points that include participants’ statements about intent, discussions of actions, and observations of those actions. Using these data sources, the researcher may argue that although we may never know a person’s beliefs, this person’s statements and actions are consistent with a particular set of beliefs.

Schoenfeld (1998) states assessment of teacher beliefs requires articulation of four areas of teacher beliefs:

- Beliefs about the nature of subject matter (in general and with regard to the specific topics being taught);
- Beliefs about the nature of the learning process (both cognitive and affective);
- Beliefs about the nature of the teaching process and the roles of various kinds of instruction;
- Beliefs about particular students and classes of students. (p. 14)

These distinct, though not mutually exclusive, areas of teacher beliefs provide guidance and structure for researchers to assess teacher beliefs.

In sum, teacher beliefs are not easy to identify because of their elusive and ever-changing nature. The study of teacher beliefs requires researchers to examine what teachers say and do, and to carefully analyze both in order to determine what the data indicates that the actually teacher believes. While researchers’ familiarity with pedagogy, methodology, and subject matter may foster deeper conversations between researcher and participant and help researchers to develop better understandings of teacher beliefs,

ultimately, a researcher may never be able to accurately determine participants' beliefs. The best that a researcher can do is to probe the data to identify beliefs that are consistent with participants' actions and words.

#### *Variation in the Methods of Kodály-Inspired Teachers and Teacher Educators*

Just as individuals' beliefs modulate over time, so do individuals' practices change over time. Furthermore, an educational practice, as it migrates from locale to locale and from practitioner to practitioner, likely changes, both in form and substance (c.f., Wollons, 2000). Thus, in all likelihood, music educators throughout the United States, Hungary, and the world practice many variations of Kodály-inspired music education. Because of these likely variations, this study refrains from referring to a single "Kodály Method," "Kodály Concept," or "Kodály Philosophy" (c.f., Choksy, 1981; Sinor, 1997; Szőnyi, 1973), and instead, when appropriate, describes teachers, programs, pedagogies, and practices as being "Kodály-inspired."

#### *Teacher Education Beyond the Baccalaureate*

While much research on teacher education, both broadly and specifically in music, focuses on pre-service teacher education programs (c.f., Clift & Brady, 2005; Howey & Zimpher, 1989; VanWeelden & Whipple, 2005; Zeichner & Conklin, 2005), this study follows the path set by researchers who conceive of teacher education as encompassing graduate study and continuing professional development, in addition to pre-service education (c.f., Darling-Hammond, 2000; Lieberman & Miller, 2007; Wise, 1986). Thus, this study assumes that "teacher education" encompasses more than pre-service teacher education, and includes post-baccalaureate study and continuing professional development.

### *Relationship of Signature Pedagogy to “Good” Pedagogy*

Consistent with Shulman’s writings (2005a, 2005b, 2005c), this study rests on the assumptions that the signature pedagogies do not constitute professional education that is necessarily good, sufficient, and exemplary. Rather, this study assumes that any signature pedagogy, although a dominant pedagogical form, is likely to be deficient in some way, whether these deficiencies be linked to conceptions of social trustee professionalism, teacher professionalization, or any set of standards. One can only assume that a particular signature pedagogy is dominant, not that it is beneficial.

#### *Limitations*

This study is limited in the following ways:

1. The conceptual framework for this study is not an appropriate guide for absolutist determinations of the presence or absence of signature pedagogies. Rather, the framework provides direction for data to be sorted and arrayed according to the various dimensions of signature pedagogies so that the researcher can assess the degree to which Kodály-inspired teacher education programs exhibit the various dimensions of signature pedagogies.
2. This study does not address whether and how the pedagogical practices of Kodály-inspired teacher education programs are more or less successful at preparing students to practice Kodály-inspired pedagogy. The study attempts only to assess whether and how the pedagogical practices of these programs exhibit the qualities of signature pedagogies.
3. The study provides a “snapshot” of two Kodály-inspired teacher education program, not a longitudinal assessment of the pedagogical practices of all similar

education programs. As such, the pedagogical practices presented in this study are only representative of pedagogical practices in *these* institutions at *this* time, and are valid only to the extent that these practices are representative of those of other Kodály-inspired teacher education programs across time.

4. The study does not begin to assess whether or not the presence of signature pedagogy in teacher education can lead to subsequent teacher professionalization. Rather, the study addresses whether and how the concept may be useful for conversations about teacher education and teacher professionalization.

## **CHAPTER THREE**

### **RESEARCH METHODS**

#### **I. INTRODUCTION**

The purposes of this study are to identify the features of Kodály-inspired music teacher education programs that either confirm or refute the notion that signature pedagogies are present in this form of teacher education; to identify whether and how philosophical, pedagogical, and institutional influences support such pedagogies; to examine the utility of the concept of signature pedagogy for the study of teacher education; and to offer refinements and clarifications of the concept. Specifically, this study focuses on these questions:

1. What, if any, signature pedagogies are evident in two OAKE-endorsed Kodály-inspired music teacher education programs and how ubiquitous are they?
2. What are the historical and contemporary conditions and structures of Kodály-inspired music teacher education programs that may support or deter the practice and continuation of these signature pedagogies?

The insights provided by the answers to these first two questions may begin to provide some bases for beginning to answer the following questions:

3. How, if at all, does the concept of signature pedagogies contribute to the discourses and study of teacher education and teacher professionalization?
4. What refinements to the concept of signature pedagogy, if any, are necessary for the concept's use in the discourses and study of teacher education and teacher professionalization?

These questions and the conceptual framework that guide this study indicate that qualitative research methods are necessary to capture the various qualities of signature pedagogies in the various structures of multiple teacher education programs. Specifically, this study relies primarily on an ethnographic collective case study design, supplemented by secondary survey data and historiography, to examine and describe Kodály-inspired teacher education programs.

This chapter contains a description of this research design and methods and begins with an explanation of the rationale for selecting ethnographic collective case study design and the case of OAKE-endorsed Kodály-inspired teacher education programs. The chapter then proceeds with a description of the methods of data collection and analysis and an examination of the study's validity and reliability. The chapter concludes with an examination of ethical considerations and offers a set of research expectations.

## II. RATIONALE FOR STUDY DESIGN

Flyvbjerg (2001) states: “The choice of method should clearly depend on the problem under study and its circumstances” (p. 75). In this instance, ethnographic case study<sup>9</sup> is appropriate to the purposes and questions of this study. The purpose of this study—to build a nuanced description of any signature pedagogies that may exist in the complex social phenomenon of Kodály-inspired music teacher education programs—

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<sup>9</sup> Throughout this study, the word “ethnographic” describes research methods borrowed from ethnography. While this study is not a full-scale ethnography per se (e.g., the study's central focus is not culture of the teacher education programs and the researcher did not collect data for as long a time as required by ethnography; c.f. Hammersley & Atkinson, 1995), the study's research methods nevertheless are ethnographic.

corresponds well with the underlying purposes of ethnographic case study and other constructivist-oriented research methods. For this reason, ethnographic case study methods help to realize the purposes and goals of this research.

Because case study research enables the researcher to “retain the holistic and meaningful characteristics of real-life events” (Yin, 2003, p. 2), it is an appropriate methodological approach for examining the multiple levels—surface, deep and implicit structures—in which signature pedagogies operate while simultaneously capturing an understanding of how these multiple structures fit together into a comprehensive whole. Further, because the examination of a “critical case” (Yin, 2003, p. 40) allows for the test of a theoretical construct, the choice of a critical case is helpful for assessing the prospects for Shulman’s call that signature pedagogies be developed for and implemented throughout teacher education. OAKE-endorsed Kodály-inspired teacher education programs, the critical case in this instance, ought to show signs of signature pedagogies should signature pedagogies exist organically in any teacher education program.

Ethnographic case study (Merriam, 1998, p. 34) of Kodály-inspired teacher education programs not only requires the examination of the readily observable signature pedagogies that might appear in the programs’ surface structures, but also fosters the development of insights into the less-easily observed deep and implicit structures in which signature pedagogies may reside. The data collection techniques of ethnographic case study—document review, interviews, and observations—are the tools for “deep digging” into the phenomenon of Kodály-inspired teacher education. Flyvbjerg (2001) states:

The advantage of the case study is that it can “close in” on real-life situations and test views directly in relation to phenomena as they unfold in practice. (p. 82)

Such “close in” examination is necessary to move past the readily apparent surface structures of professional preparation and to unearth the less apparent deep and implicit structures in which signature pedagogies may reside (c.f., Hammersley & Atkinson, 1995; Stake, 1995).

Ethnographic case study researchers build their research practices on naturalist and constructivist notions that “human behavior is continually constructed, and reconstructed, on the basis of people’s interpretations of the situations” in which they live their lives (Hammersley & Atkinson, 1995, p. 8). As such, ethnographic case study researchers seek to build nuanced and particularistic understandings of phenomena through interpretations of data they collect at close proximity to the phenomena. Such research tends to focus on “process rather than outcomes,” “context rather than a specific variable,” and “discovery rather than confirmation” (Merriam, 1998, p. 19). In this instance, ethnographic case study, a research methodology based in constructivist assumptions of knowledge, is appropriate (and perhaps necessary) to build a nuanced description of the complex social phenomenon of Kodály-inspired teacher education programs.

Just as quantitative survey research supplements the qualitative focus of several of the Carnegie studies of preparation in other professions (e.g., Benner et al., 2010, Foster et al., 2005; Sheppard et al., 2009), this study also employs the use of supplemental survey data to “set the stage” for the ethnographic case and describe the overall state of and trends in professional education in the field. Given the constraints of this independent researcher’s resources, this study draws upon survey-like data collected by OAKE for its annual report on endorsed teacher education programs. Specifically, these reports help to

provide some elementary understanding of programs' organizational and programmatic components (e.g., size, curricula, students, faculty, and structures).

Similarly, this study includes a condensed historiography of Kodály-inspired music education, its origins in Hungary, its adoption and transplantation in the United States, and the origins of the specific Kodály-inspired teacher education programs at the focus of this study. Such a historiography is necessary to establish some understanding of the interactions, both past and present, among Kodály-inspired teacher education programs, the broader field of Kodály-inspired teachers, and the socio-cultural context that fostered and constrained the structures and practices of Kodály-inspired teacher education programs. As recommended by Barzun and Graff (1957), the purpose of this historiography is not to establish or infer causation between particular contextual factors and any resulting practices in programs. Rather, this historiography serves to establish a pattern of past interactions for the researcher and reader to inspect so as to build an understanding of the whole of Kodály-inspired teacher education.

### III. RATIONALE FOR CASE SELECTION

Because this study attempts to identify which, if any, characteristics of signature pedagogies exist in teacher education programs that may be favorable to the development and continuation of signature pedagogies, the case selected for the study serves as what Yin (2003) calls a “critical case” (p.40)—a case that allows for a test of the theoretical construct of signature pedagogy. Because OAKE-endorsed Kodály-inspired music teacher education programs may be likely sites in which to find signature pedagogies should they exist in any teacher education program, this search for signature pedagogies

serves as an appropriate, though limited, test of the prospects for Shulman's (2005c) call for signature pedagogies to be identified, designed, and implemented throughout teacher education.

In this study, OAKE-endorsed Kodály-inspired teacher education programs serve as the critical case because these programs purport to have some features that support the notion that signature pedagogies may be present in the deep and implicit structures of the programs. Specifically, because OAKE endorses these programs, the programs claim to abide by a number of endorsement requirements that ought to foster consistent deep structures within and across the programs. These requirements include mandated types of coursework, numbers of hours of instruction, and pedagogical features. Further, these programs profess to be guided by a shared implicit structure—the philosophy of “universal musical humanism” (Mathias et al., 2005, p. 14; Trinka, n.d.). Kodály-inspired music educators claim that this philosophy—the belief that *all* people can and ought to develop their innate musical ability as a means of human expression—guides their practice. Because evidence supports the notion that shared deep and implicit structures are already in place, Kodály-inspired teacher education programs ought to foster and maintain signature pedagogies should signature pedagogies exist in any type of teacher education program. Thus, this case study of the critical case of Kodály-inspired teacher education programs serves as an appropriate means to answer the research questions outlined in the introduction to this chapter.

Flyvbjerg (2001) defines a critical case as “...having strategic importance in relation to the general problem” (p. 78). Yin (2003) further states that a critical case can “...be used to determine whether a theory's propositions are correct or whether some

alternative set of explanations may be more relevant” (p. 40). The presence of signature pedagogies in Kodály-inspired teacher education would support the possibility of signature pedagogies in teacher education programs and help begin to identify the structures and characteristics that support such signature pedagogies. Alternatively, the absence of signature pedagogies would provide support for “falsification”(Flyvbjerg, 2001, p. 76) of Shulman’s proposition and indicate that even under favorable, arguably ideal conditions, signature pedagogies may not (and possibly cannot) exist in teacher education programs.

#### IV. STUDY DESIGN

This section includes a description of the nature of this study and the rationale for selecting sites and instructors to include in the study. This section then moves on to an explanation of the data collection methods used to conduct this study and an examination of issues surrounding site access, informant consent and confidentiality, institutional review, and the researcher’s role. Next, this section includes a description of the types of analytic strategies necessary to develop justifiable findings about signature pedagogies and their presence or absence in Kodály-inspired teacher education programs. This section concludes with an examination of the ways in which the researcher worked to enhance the validity and reliability of the study.

##### *Study Design and Case Selection*

This study is a “collective case” study (Stake, 1995, p. 4) of two Kodály-inspired music teacher education programs and embedded (Yin, 2003. p.420) case studies of nine program faculty members. In collective case studies, a researcher examines several cases

of similar phenomena in order to fulfill a single purpose. This study includes the examination of two Kodály-inspired teacher education programs in order to determine whether or not the programs exhibit the features of signature pedagogies. Since, by definition, signature pedagogies occur across multiple institutions, a collective design is essential. The study of a single Kodály-inspired teacher education program could not reveal the presence of signature pedagogies. While additional sites would add to the strength of this study's findings, conducting a study of more than two sites was not practical in this instance. Because this study was constrained by limited resources of an independent researcher, it focused on two nationally known and well-established programs.

In order to counteract the potential of under-sampling the similarities and variations of Kodály-inspired teacher education programs, the two programs included in this study have provenance, longevity, and ties to prominent leaders of the Kodály movement. In this case, "purposeful sampling" (Cresswell, 2003; Patton, 1990), or selection of cases based on a set of criteria, helps to ensure that this study's focus is on influential and information-rich cases that are more likely to represent typical rather than atypical Kodály-inspired teacher education programs.

The first of the two programs in this study is the Kodály Institute at Capital University, Columbus, OH. Begun in 1980, this program merged with the Kodály Musical Training Institute (KMTI) and the Kodály Center of America (KCA) in the early 1990s. KMTI and KCA were founded by one of the earliest and most influential American disseminators of Kodály-inspired pedagogy in the United States, Denise Bacon (Bacon, 1993; Mathias et al., 2005). Until August 2008, Sandra Mathias, a protégée of

Bacon, was director of Capital's program. Capital's program also has strong institutional ties to the Zoltán Kodály Pedagogical Institute of Music in Kecskemét, Hungary. Due in large part to its affiliation with KMTI, KCA, Bacon, and the Kodály Pedagogical Institute, the Capital University program garners a reputation for excellent Kodály-inspired teacher education throughout the Kodály community.

For many similar reasons, the second site included in this study is the Kodály Center for Music Education at Holy Names University, Oakland, CA.<sup>10</sup> Founded in 1969 by Sr. Mary Alice Hein, Holy Names was the first center for Kodály-inspired music education in the United States, and was the first institution in the United States to offer a master's degree in music education with a Kodály emphasis. In 1973, Hein and Holy Names hosted the first Kodály International Symposium, which led to the founding of the International Kodály Society ("*Kodály Center for Music Education*," n.d.). Today, Anne Laskey, a graduate of the Kodály Center at Holy Names, is the center's director. In part because of its provenance, the Kodály Center for Music Education at Holy Names maintains a reputation for excellence throughout the United States, Europe, and the Pacific Rim.

Because Bacon and Hein developed their teacher preparation programs independently of each other, any signature pedagogy found across Capital University's and Holy Names' teacher education programs would likely be the result of the philosophical and pedagogical coherence that pervades Kodály-inspired pedagogy and not the result of the programs' founders sharing ideas and information about their

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<sup>10</sup> As originally planned by the researcher, the second site for this study was the certification course of the Kodály Association of Southern California (KASC). When KASC cancelled its program because of underenrollment, the researcher asked Holy Names University to become the second site for this study.

programs. Further, because of Bacon's and Hein's broad influence throughout the Kodály movement in the United States, Capital's and Holy Names' programs likely exhibit structures and practices that are typical of many, if not most, Kodály-inspired teacher education programs in the United States.

Within each case study of these individual programs, this study includes embedded case studies of educators as a means of both developing a thorough study of the practices, beliefs, and philosophies of Kodály-inspired pedagogues and increasing the breadth of this study. These embedded case studies include five instructors at Capital and four instructors at Holy Names. Cases of individual instructors promote the researcher's and readers' understanding of how Kodály-inspired teacher education occurs in individual classes. Further, because the programs occur for only a short duration (three weeks) during the summer, this design promotes the researcher's focus on developing in-depth cases of a limited number of instructors rather than superficial cases of many more instructors. This embedded strategy also permitted extensive data collection about these instructors' approaches to planning courses and lessons, and the extent to which these instructors' practices vary across the multiple teacher education programs in which they teach.

This study drew a purposeful sample (Cresswell, 2003; Patton, 1990) of instructors for the embedded cases. In these embedded cases, the use of purposeful sampling helps to ensure that the study includes the examination of a pool of instructors who vary along several key characteristics. These characteristics include: home country and location of training, courses and levels taught, and reputation and influence in the Kodály movement. Capital's and Holy Names' programs use both American and

Hungarian faculty (and occasionally other international faculty). A sample of instructors with some variation in this characteristic allows the researcher to see whether and how the pedagogical practices and philosophies of American and Hungarian faculty differ. Because Kodály-inspired music teacher education programs typically have students learning in either three or four levels with five to six courses at each level, capturing some variation in this characteristic helps ensure that the study provides an understanding of how teacher education occurs throughout the programs. Finally, because both programs in the study include faculty who are widely-known and broadly influential in the Kodály movement as well as lesser-known and influential faculty (who typically are also less experienced), some variation in this characteristic is necessary to assess whether and how pedagogy varies according to instructors' reputation, influence, and experience.

#### *Data Collection*

This study relied on multiple ethnographic data collection methods, which include document reviews, observations, interviews, and focus groups. These data collection strategies fostered the development of naturalistic depictions of Kodály-inspired teacher education programs and permitted in-depth examination of the philosophies and beliefs that shape and guide these programs' practices. According to Hammersley and Atkinson (1995), a benefit of such naturalistic study is that it permits the researcher to develop findings and arguments that are faithful to the phenomena. These data collection methods also permitted examination of each of the three structural levels of signature pedagogies that Shulman (2005b) identifies—surface structures, deep structures, and implicit structures. While the examination of surface structures was conducted through observations of practice, the examination of deep and implicit structures required

evaluation of multiple data points taken from document reviews, observations, and interviews (c.f., Pajares, 1992; Schoenfeld, 1998). For a complete listing of data from Capital and Holy Names that was collected as a part of this study, see Appendices A, Capital University Data, and B, Holy Names University Data. This section identifies further benefits of these data collection methods and describes the protocols that guided data collection.

### *Document Review*

Yin (2003) argues that "...the most important use of documents is to corroborate and augment evidence from other sources" (p. 87). In this study, review of documents (Cresswell, 2003; Stake, 1995; Yin, 2003) served as a means of collecting data about the case, as well as situating and informing other forms of data collection. Documents such as brochures, course catalogues, programs of study, course syllabi, textbooks, student work, and program policy guides yielded insight into the structures and philosophical reasoning of Kodály-inspired teacher education programs. The collection and review of these documents began prior to site visits in order to help inform and prepare the researcher for observations and interviews.

Documents served as the primary data source for the secondary survey data and the historiography. Survey data consisted of copies of annual reports that endorsed teacher education programs submit to the OAKE Teacher Education Committee. Historiography data included primary sources such as texts by Kodály, Bacon, Hein, and other significant originators and disseminators of Kodály-inspired pedagogy, OAKE documents, and texts about the Hungarian education system written during the

development of Kodály-inspired pedagogy (e.g., Bacon, 1993; Braham, 1970; Choksy, 1981; Dániel, 2004; Kodály, 1974; Mathias et al., 2005; Szőnyi, 1973).

### *Observations*

Merriam (1998) gives two benefits of naturalistic observations of social phenomena:

[First,] observations take place in the natural field setting instead of a location designated for the purpose of interviewing; second, observational data represent a firsthand encounter with the phenomenon of interest rather than a secondhand account of the world obtained in an interview. (p. 94)

Thus, observations can allow researchers to develop accurate accounts of phenomena as they occur *in situ*. Because researchers try not to interfere with the phenomena they observe in naturalistic observations, the data the researcher collects are often an accurate account of how the phenomena of interest normally proceeds. In this instance, the researcher's involvement in the Kodály movement allowed him to perceive the phenomena from the viewpoint of someone "inside," rather than external to the case. This "inside" role, however, necessitated that the researcher take some precautions to guard against bias in order to develop an accurate and honest account of Kodály-inspired teacher education programs (Yin, 2003).<sup>11</sup>

This study included unobtrusive naturalistic observation of the various events and activities that occur as a part of Kodály-inspired teacher education programs (see Appendix C, Observation Protocol). These events and activities include classes, rehearsals, concerts, lectures, and demonstrations. The researcher kept field notes to track these events and activities that occurred as a part of the programs at Capital and Holy

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<sup>11</sup> See pages 126-128 for a more extended examination of this role and the precautions the researcher took to guard against bias.

Names, and took more formal observational notes of instructors' classroom practices. In total, this study included 54 classroom observations of 10 instructors. Among these observations were 14 videotaped classroom observations of seven instructors. Generally, classroom observations were between 45 and 90 minutes in length. For the most part, the observed classes were those of the instructors who are the subjects of embedded cases. The number of observations of these instructors varied according to the number of courses an instructor taught. In general, the researcher conducted classroom observations of these instructors between five and ten times, though he observed instructors who taught only one course two or three times each. The study did include a classroom observation of one other instructor at Capital in order to help the researcher better gauge the extent to which pedagogical practices are consistent throughout this program.

### *Interviews*

Yin (2003) states that "Interviews are essential sources of case study information" (p. 89). In particular, interviews are valuable tools for researchers who wish to gather insider accounts of events and processes. Despite this value, researchers must remain guarded about how they interpret study informants' responses to interview questions because these responses "are subject to the common problems of bias, poor recall, and poor or inaccurate articulation" (Yin, 2003, p. 92), and, therefore, may be misleading. Hammersley and Atkinson (1995) argue that researchers can minimize the difficulties inherent in insider accounts by examining interview data for both "what they [insider accounts] tell us about the phenomenon," and "what they may be able to tell us about those who produced them" (pp. 124-125). When considered in light of other sources of data (e.g., documents and observations), they also can help researchers to better, though

never absolutely, understand the beliefs of study participants and their reasons for holding these beliefs (Pajares, 1992; Schoenfeld, 1998).

This study included 23 open-ended (Yin, 2003) individual interviews and focus group interviews with 25 faculty members and students at Capital and Holy Names. In general, interviews were one hour in length, though follow up interviews were typically less than 30 minutes. While open-ended interviews required that the researcher plan some overarching structure and general lines of questioning, these interviews allowed for a more conversational tone and more responsiveness to participants' statements than more highly structured interviews. These conversational interviews focused on both predetermined questions as well as questions that emerged from data collected in document reviews, observations, and interviews.

Individuals interviewed for this study included program directors and faculty who are subjects of the embedded cases. When possible, program directors and faculty were interviewed at multiple times during the course of the program. Interviewing program directors at the start and at the conclusion of the programs allowed for an assessment of how directors' views of and strategies for their programs develop over the course of a program. Conducting ongoing interviews with some faculty helped to build (1) pre- and post-observation understandings of their pedagogical strategies and teaching philosophies, (2) an understanding of how and why they conduct their courses in the manners they do, and (3) an understanding of how they gauge and respond to students' developing understanding of course material (see Appendices D, Interview Protocol for Program Directors, and E, Interview Protocol for Course Instructors).

As a means of expanding the scope of the data gathered in individual interviews, this study included focus group interviews (Cresswell, 2003; Hammersley & Atkinson, 1995) with faculty and students at each institution. As a means of confirming or refuting the data and trends observed in the embedded cases, faculty group interviews included both some faculty who are subjects of embedded cases and some faculty who are not subjects of the embedded cases. These interviews included questions that help to determine the extent to which the practices and philosophies of the faculty in the embedded cases are indicative of the broader faculty's philosophies and pedagogical practices. Because the questions pursued in these group interviews were somewhat dependent on the researcher having conducted numerous classroom observations, the faculty group interview occurred toward the end of each program (see Appendix F, Faculty Group Interview Protocol).

Though programs' and instructors' pedagogical practices are the focus of this study, group interviews with students allowed the collection of (1) students' responses to these pedagogical practices, (2) the processes of Kodály-inspired teacher education that students see as essential to their formation as Kodály-inspired classroom teachers, and (3) the types of formal, practical, and ethical knowledge of pedagogy, musicianship, and music performance that students see themselves gaining through their participation in a Kodály-inspired teacher education program. Because the questions pursued in these student focus group interviews were somewhat dependent on the researcher having conducted numerous classroom observations, these interviews occurred toward the end of each programs (see Appendix G, Student Group Interview Protocol).

### *Access to Sites*

Because of this researcher's personal and professional relationships with several faculty members of The Kodály Institute at Capital University and the Kodály Center for Music Education at Holy Names University, both programs welcomed the researcher's entry into their sites. In particular, the researcher's relationships with the current and past program director at Capital and the current director at Holy Names helped him to gain entrée into these sites. These and other "gatekeepers" (Hammersley & Atkinson, 1995, p. 63) encouraged the researcher as he pursued the completion of this study.

As Hammersley and Atkinson (1995) state, however, "Access is not simply a matter of physical presence or absence. It is far more than the granting or withholding of permission for research to be conducted" (p. 55). Access to the site did not necessarily ensure access to participants' knowledge. Once formal entry into the sites was gained, the researcher carefully and cautiously approached faculty and students about participating in the study. Although these programs have a reputation of being rather intense and rigorous, faculties and students did not view requests for participation in this study as a burden. Both groups, however, did express many concerns about the research taking too much of their time. The researcher took these comments into consideration as he scheduled interviews and observations with study participants.

### *Informant Consent and Confidentiality*

All research subjects were asked to sign a consent form that details their rights and responsibilities (see Appendix H, Study Participant Consent Form). Specifically, the consent form states: (1) the purpose of the research; (2) the tasks necessary for participation in the study; (3) the minimal risks of participating in the study; (4) the

benefits of the research; (5) the voluntary nature of participation in this study; (6) the researcher's contact information should research subjects have questions in the future; (7) a statement of age and subject consent; and (8) a place for subjects to sign and date the form. The consent form also details the extent to which the researcher will protect participants' anonymity and confidentiality. Because the sites included in the study are well known and rather distinctive, the researcher is not able to ensure the anonymity of sites, programs, or faculty who are the subjects of the embedded cases. Due to students' positions as subordinates of program faculty, however, the researcher will protect the anonymity of students and maintain the confidentiality of data obtained from them.

#### *Institutional Review*

As an additional requirement for beginning this study, the researcher pursued approval from the Human Subjects Review Boards (IRB) at the University of Maryland, Capital University and Holy Names University. While the process of getting approval from these bodies required some logistical maneuvering, these bodies did approve this study.

#### *Researcher's Role*

Goetz & LeCompte (1984) state: "The special relationships that ethnographers develop in their research sites are critical to the depth and breadth of the information they acquire." They go on to say that these special relationships can result in biases that "must be addressed and discussed clearly and openly for the study to be credible" (p. 238). As concerns this study, while the researcher is not an ethnographer, per se, he is using ethnographic methods, and is well served by an examination of his relationship with the study sites. The researcher holds views that are the result of his long-standing

involvement in the Kodály movement. He is an ardent supporter of the Kodály movement. He has been involved in that movement since the early 1990s, when, as an undergraduate music education major at Capital University, he spent a semester studying at the Zoltán Kodály Pedagogical Institute in Kecskemét, Hungary. Since this time he has been a member of and served on the executive board of the Organization of American Kodály Educators, the national association of Kodály music educators in the United States, and has been a member of the International Kodály Society. He has taught elementary general music and high school vocal music through Kodály-inspired pedagogy. Throughout this time he developed many lasting personal and professional relationships with others in the Kodály movement, including some faculty members who teach in Capital's and Holy Names' programs.

Despite his affiliation with the Kodály movement, the researcher's position in this study is that of an observer participant rather than a participant observer (Hammersley & Atkinson, 1995; Merriam, 1998). Although he has long-standing involvement in the Kodály movement, his position as a researcher is peripheral to the core purposes of these teacher education programs—preparing Kodály-inspired music educators. While he did socialize and share “war stories” with research participants, he neither led classes nor tutored students. His insider position, as was the position for several researchers involved in the Carnegie studies of professions (e.g., Foster et al., 2005; Sheppard et al., 2009; Sullivan et al., 2007), is appropriate for, and may ultimately be beneficial to this research. Such an insider position can assist the researcher in capturing and conveying the highly specialized and technical components of Kodály-inspired teacher education.

Further, because of this position as an insider in the Kodály movement, the researcher has a greater likelihood of perceiving reality from the viewpoint of a person within the case rather than that of an interested but uninvolved researcher (Yin, 2003). While this insider position may allow for accurate depiction of the cases, it may also bias depictions of the cases. In order to guard against such biases, the researcher took the steps necessary to ensure the reliability and validity of the study's findings.<sup>12</sup> Additionally, prior to starting data collecting, the researcher wrote a memo detailing his predictions for the findings of this study and during data collection kept a journal to track how his views and assessment the programs, instructors, and the Kodály movement may be skewing analysis of the data. This sort of reflexivity, rather than eliminating researcher bias, permits the researcher to understand his position and realize both the limits and benefits of this position (Hammersly & Atkinson, 1995).

### *Data Analysis*

While preliminary data analysis began during data collection, the majority of data analysis took place after data collection was complete. These processes of analysis allowed for subtle refinement of procedures during data collection and subsequent justification of findings about signature pedagogies in Kodály-inspired teacher education programs. In general, the analytic strategies relied on a “funnel structure” (Hammersley & Atkinson, 1995, p. 206). That is, the researcher gradually and recursively narrowed broad observations into nuanced, focused analysis of Kodály teacher education programs. Such a funnel structure allowed for the consideration of many factors when examining

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<sup>12</sup> See the subsequent sections of this paper on reliability and validity for additional explanation—pages 132-137.

Kodály teacher education. This funneling process relied on the conceptual framework of the construct of signature pedagogies for guidance in interpreting the data on Kodály teacher education programs. Specifically, this conceptualization of signature pedagogies prompted the: (1) examination of the form, structure, substance, and sequence of the professional apprenticeships of Kodály teacher education; (2) examination of how those involved promote and gauge students' learning of various forms of professional knowledge (formal, practical, and ethical) through these apprenticeships; (3) description of the form of pedagogies (e.g., pedagogies of uncertainty, pedagogies of engagement, and pedagogies of formation) used throughout these apprenticeships; (4) search for signature pedagogies as they exist in varying levels (surface, deep, implicit) of Kodály teacher education; and (5) assessment of whether and how the socio-cultural context and the broader community of Kodály-inspired music educators have fostered or constrained the practices and structures of Kodály-inspired teacher education programs and any signature pedagogies they may share.

As presented by Shulman (2005a, 2005b, 2005c), however, the concept of signature pedagogy does not present clear guidelines for how many and which qualities of signature pedagogies must be present to consider a pedagogy to be "signature." Some aspects of the concept of signature pedagogies are elusive. For example, Shulman is not clear as to whether a profession's preparation programs' pedagogical practices need to share surface, implicit, *and* deep structures to be considered as a signature pedagogy, or whether shared practices in one or two structures are enough to constitute a signature pedagogy. Also, Shulman does not clearly state the extent to which programs must share practices in order to be labeled signature pedagogies. Although this study does not have

clear answers to these unresolved questions, the objective of this study is not to provide definitive boundaries for the concept of signature pedagogies. Rather, the purpose of this study is to state (1) how Kodály teacher education programs meet Shulman's qualifications for signature pedagogies, (2) how Kodály teacher education programs fail to meet Shulman's qualifications for signature pedagogies, and (3) why and how other researchers may question this study's assessment of whether or not signature pedagogies are present in Kodály-inspired teacher education programs. This process will help to refine (though not redefine) the concept of signature pedagogy.

The processes of analysis began with coding of documents, field notes, and interview transcripts. Borrowing from Grounded Theory (Glaser & Strauss, 1967), coding began with open coding, a process that allowed for the broadest possible interpretation of data. Once open coding was complete, the researcher refined open codes through selective coding. Selective coding involved the utilization of a set of core codes that reflect the most significant and pervasive themes from open coding. Such a process allowed for an assessment of the presence of signature pedagogies in Kodály teacher education that is as generative and methodical as possible. Once coding was complete, the researcher arrayed the data for each site in a manner consistent with the conceptual framework and the codes developed through data analysis.

These coding processes allowed for the assessment of the extent to which signature pedagogies are present in Kodály teacher education programs and in the embedded cases of Kodály teacher educators' practice. Evidence of signature pedagogies took several forms and included shared and similar: (1) surface structures, such as dominant practices, learning activities, and temporal patterns; (2) deep structures, such as

guiding syllabi and courses of study; and (3) implicit structures, such as unwritten goals and purposes for student learning. Throughout the analysis, the researcher wrote informal research memos as a means of recording preliminary thoughts and findings about whether and how such evidence supports or refutes the existence of signature pedagogies in Kodály teacher education. These memos served as the bases for the study's final research report.

For example, the development of the code for "master class" proceeded as follows. After the first four days of data collection at HNU, the researcher examined the data for patterns and noticed that some elements of what he observed resembled a master class. He made note of this in his journal and then spoke with the faculty and students at HNU about their response to this observation. Subsequently, the researcher looked for similar patterns and discussed the master class notion with study participants at CU. After data collection had ended, the researcher used the term "master class" to code field notes, interview transcripts, and documents. Collectively, the responses from study participants at CU and HNU and the data that had been coded as pertaining to "master class" helped the researcher to refine and nuance his use of the term in selective coding and in informal research memos. The researcher also arrayed the data from CU and HNU and used the category of "master class" as one of the possible signature pedagogies of these programs.

In another example, during open coding the researcher used several different terms to label the sources and signs of pedagogical inertia that he observed in the data. These codes included "faculty teach at multiple programs," "development of choral track," "differences and similarities with other programs in the U.S.," differences and similarities with programs in Hungary," "educational background of faculty," "faculty

statements of philosophy,” “faculty statements about pedagogy,” and “influence of OAKE.” In subsequent coding, the researcher used these codes to identify additional data that fit within each coding category and refined the meaning of each code. In the processes of arraying data and memo writing, the researcher collapsed and reorganized these codes into the four categories (shared philosophical and pedagogical tenants of Kodály-inspired music education; shared educational background of Kodály-inspired teacher educators; bi-directional influence between OAKE and endorsed programs; subtle differences between and incremental changes in programs) that he uses in Chapter Six to describe pedagogical inertia in Kodály-inspired teacher education programs.

Throughout these analytic processes, a search for disconfirming evidence served as another means of assessing the presence of signature pedagogies in Kodály teacher education. Thus, the analytic procedures of this study included a search for data that show that signature pedagogies do not exist in Kodály-inspired teacher education programs. As with the assessment for evidence supporting the existence of signature pedagogies, evidence that refutes the presence of signature pedagogies exists within the surface, deep, and implicit structures of the programs. Such a search for disconfirmation further increases the validity of the findings of this study. Once all of these stages of data analysis of were complete, writing of the research report commenced.

#### *Checks for Internal Validity*

Internal validity Yin (2003) states that “...internal validity is only a concern for causal (or explanatory) case studies” (p. 36). Because many of the research questions guiding this study (see pages 102-104) are descriptive in nature, internal validity is not a concern for much of this study. The second research question (“What are the historical

and contemporary conditions and structures of Kodály-inspired teacher education that may support or deter the practice and continuation of these signature pedagogies?”), however, asks for some examination of causal factors that may enable or inhibit the presence of signature pedagogies in Kodály-inspired teacher education programs. Therefore, internal validity is of some concern for this portion of the study.

Internal validity concerns whether and how research findings capture the reality of any causal relationship between a study’s variables (Goetz & LeCompte, 1984; Merriam, 1998; Yin, 2003):

Internal validity is only a concern for... case studies in which an investigator is trying to determine whether event *x* led to event *y*. If the investigator incorrectly concludes that there is a causal relationship between *x* and *y* without knowing that some third factor—*z*—may actually have caused *y*, the research design has failed to deal with some threat to internal validity. (Yin, 2003, p. 36)

This study, like other ethnographic studies, likely will exhibit high amounts of internal validity because some data analysis took place during data collection and because the naturalistic forms of data collection used (e.g. interviews and observations) are less abstract and less removed from the phenomena than forms of data collection used in other forms of research (e.g., surveys and laboratory tests; c.f., Goetz & LeCompte, 1984).

Despite ethnographic studies’ tendency toward high levels of internal validity, several other steps are necessary to ensure that the internal validity of this study is protected. These steps include: (1) maintaining a chain of evidence (Yin, 2003), (2) data triangulation (Yin, 2003), (3) clarifying the researcher’s own biases (Merriam, 1998), and (4) defining and testing rival interpretations of the data (Yin, 2003). Maintaining a chain of evidence, which involves carefully and logically linking all study components, helps to ensure and to make clear to readers that the findings are drawn directly from the data and take into account all apparent relevant variables. According to Yin (2003), data

triangulation involves the use of multiple lines of data from varying sources to corroborate a study's findings. This corroboration yields "converging lines of evidence" that produce "more convincing and accurate" findings for a study (p. 98). The data collection plan for this study reflects a preparation for data triangulation through its requirements for gathering data from multiple sources (e.g., documents, observations, and interviews), multiple programs, and multiple faculty members and students within those programs. The study further capitalizes on the strengths of triangulation by providing multiple data points in support of each finding presented in the next three chapters. Clarifying biases helps to ensure that the researcher's position in the Kodály movement and any resulting biases have not interfered with researcher objectivity. Defining and testing rival interpretations helps to defend the study's findings against alternative explanations of causal relationships. Collectively, these steps allow for the presentation of any patterns of causal relationships concerning signature pedagogies and the characteristics of Kodály teacher education with a fair amount of confidence in the internal validity of these relationships.

#### *External Validity and Study Limits*

Yin (2003) states that external validity is the extent to which "a study's findings are generalizable beyond the immediate case study" (p. 37). Because of the relatively small sample sizes used in case study research, readers may presume that the external validity of case study research is rather limited compared to broadly sampled statistical research. Because the sample in this study is limited to two Kodály-inspired teacher education programs, the study's findings may appear to be relevant only to those two programs. Methodologists (e.g. Flyvbjerg, 2001; Goetz & LeCompte, 1984; Stake, 1995;

Yin, 2003) have argued, however, that case study research can yield generalizations that extend beyond the boundaries of the case. The extent of external validity and generalizability that researchers and readers ascribe to case study research is dependent on these individuals' conceptions of external validity and the quality of the research report.

For example, Flyvbjerg (2001) states that part of the value of a case study lies in “the power of a good example” (p. 77) that allows readers to develop nuanced understandings of complex phenomena. The generalizations that result from a good example are what Stake (1995) refers to as “naturalistic generalizations” (p. 85). According to Stake, readers may reach naturalistic engagement through “vicarious experience so well constructed that the person feels as if it [the experience] happened to themselves” (p. 85). To help evoke vicarious experiences for readers—what Goetz and LeCompte (1984) refer to as “comparability” (p. 228)—researchers must help readers understand the ways and extent to which a phenomenon “may be compared and contrasted among relevant dimensions with other phenomena” (Goetz & LeCompte, p. 229). For the purposes of this study, the use of richly descriptive, nuanced accounts of the programs and their faculty, courses, and students help to foster readers' naturalistic generalizations about Kodály-inspired teacher education programs.

In addition to naturalistic generalizations, case studies are appropriate means to generating analytic generalizations (Firestone, 1993; Yin, 2003). Yin states that an analytic generalization is built when “a previously developed theory is used as a template with which to compare the empirical results of the case study” (pp. 32-33). Through analytic generalizations, researchers may offer evidence that supports, refutes, and/or

revises, but does not definitively confirm or disprove the theory. Researchers may help readers develop analytic generalizations by ensuring the “translatability” (Goetz & LeCompte, 1984, p. 228) of the theoretical constructs that frame the study. The translatability of this study is promoted by the systematic and accessible presentation of the concept of signature pedagogy and Shulman’s (2005c) assertion that signature pedagogies can be applied to teacher education.<sup>13</sup> The concluding chapter of this study includes analytic generalizations that address how the study’s findings about Kodály-inspired teacher education refute, confirm, or revise the concept.

### *Reliability*

According to Merriam (1998), “Reliability refers to the extent to which research findings can be replicated” (p. 205). Subsequent to completion of the study, other investigators, replicating the study and using the same research design and procedures, should reach the same or similar findings and conclusions (Yin, 2003). Because ethnographic case study research is conducted in natural settings that are continually evolving in response to social forces, reliability can be problematic in case study research (Goetz & LeCompte, 1984). Subsequent studies of Kodály-inspired teacher education programs may yield different findings and conclusions because of changes that normally occur from year to year, such as new students and faculty who participate in the program, a change in program leadership, or modifications to programs’ structures.

Researchers, however, can take steps to help to establish the reliability of ethnographic case study research. First, case study researchers can advance the reliability of a study by making “as many steps as operational as possible” (Yin, 2003, p. 38). The

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<sup>13</sup> See pages 95-101 for the presentation of this theoretical construct.

processes of this study are operationalized through its clearly articulated research design, sampling strategies, observation and interview protocols, and analytic strategies.

Second, by clearly articulating their position as investigators, researchers can help to foster the reliability of a study. By allowing others to inspect their relative involvement in or detachment from a phenomenon, as well as ideologies that may influence the theories or assumptions in which they ground the study, researchers can permit readers to inspect whether and how researchers' biases influenced the study's outcome (Merriam, 1998). This study includes a description of the researcher's position within the Kodály movement and his plan to monitor how this involvement in the movement might have influenced the manner in which he conducted the study (see p. 126-128).

As a final step to increase the reliability of this study, the researcher took steps to increase the availability of the data he gathered. While it may be difficult for future researchers to replicate this study because of constant changes in the continually evolving social context of social phenomena such as Kodály-inspired teacher education, these steps will allow other researchers to inspect this researcher's analyses of the data. By maintaining a "chain of evidence" in the research report, the reader can "follow the derivation of any evidence," and "trace the steps" of the research "from conclusions back to initial research questions or from questions to conclusion" (Yin, 2003, p. 105). The start of these chains of evidence is evident in this study's research questions and protocols for conducting this research that are grounded in the conceptual framework. The completed chains of evidence include a case study database and citation of this database throughout the study's remaining chapters.

### *Ethical Considerations*

Like other research, this study pursues a valuable goal—the production of knowledge. This study, either alone or in conjunction with other relevant research, may yield insights that help to refine understandings of social phenomena. Despite the valuable potential of this study, this goal should not be pursued at all costs (Hammersley & Atkinson, 1995). Specifically, because this study involves human subjects, the researcher is responsible to ensure that no harm comes to these humans as a result of this research.

In an effort to ensure the physical and psychological safety of research participants, this study required the use of a Study Participant Consent Form (see Appendix H), which all participants read and signed prior to their participation in the research. As previously stated, this form describes the nature of the research, the rights and responsibilities of research participants, and contact information should participants have questions or concerns they need for the researcher to address. By reading this form and understanding their rights and obligations prior to their participation in this study, participants can better decide whether and to what extent they want to participate in the research.

As previously stated, the sites and faculty participants in the study will not remain anonymous. Given the distinct characteristics of the two Kodály teacher education programs included in this study, as well as the small size and “connectedness” of the Kodály community, it is nearly impossible to conceal the identities of these institutions and their faculty in the research report. Because students are less well known and subordinates of program faculty, protecting the identity and confidentiality of students is

both possible and necessary. Protecting the identity of students helps to ensure that students do not face retribution from faculty for their participation in the study. Given faculty and students' varied status as acknowledged and anonymous research participants, the researcher emphasized the portion of the consent form regarding confidentiality when presenting the form to participants.

## V. RESEARCH EXPECTATIONS

Because Kodály-inspired music pedagogy is philosophically coherent and because Kodály-inspired music teacher education programs purport to have some features that support the notion that signature pedagogies may already be present in the deep and implicit structures of the programs, these programs will likely exhibit some features of signature pedagogies. Despite this expectation, the programs may be more different than alike because of the programs' founders' independence from each other, and the tendency of pedagogies to change as they are adopted and adapted in multiple locales (c.f., Wollons, 2000). Untangling whether and how these characteristics of Kodály teacher education promote or result from signature pedagogies remains a query that must be sorted out in the analysis of the data, and that requires the inspection of historical patterns rather than the search for historical evidence of causation.

Some qualities and structures of Kodály-inspired teacher education, nevertheless, likely support or result from the signature pedagogies of this type of teacher education. The guidelines for program endorsement issued by OAKE ("Guidelines for OAKE Endorsed Kodály Teacher Certificate Programs," 2008) require that endorsed teacher programs devote specific portions of their coursework to five core areas of study: (1)

musicianship, (2) pedagogy, (3) folk song and art music research, (4) conducting, and (5) ensemble. OAKE also requires that the faculty in endorsed programs hold certification from an OAKE endorsed program or other program that OAKE deems to be an acceptable proxy (e.g., the Franz Liszt Academy of Music in Budapest, Hungary or the Zoltán Kodály Institute in Kecskemét, Hungary). An important contribution of this research is to detail whether and how these requirements foster the institutional homogeneity that is necessary for signature pedagogies to exist, as well as the pedagogical inertia that cause signature pedagogies to persist.

In addition, Kodály-inspired teacher educators hold high standards for student teacher learning. Kodály-inspired teacher educators share a common language of high standards and students in Kodály-inspired teacher education programs share common experiences of intensely rigorous courses and programs. These expectations for teacher learning are linked to Kodály's call for teachers to be experts in both content and pedagogy (Kodály, 1974). The high standards for teacher learning in Kodály-inspired pedagogy likely support many of the qualities that Shulman (2005a, 2005b, 2005c) suggests, including routine methods of instruction for complex subject matter, and structures that engage students and hold them accountable for their thinking.

Though it is likely that Kodály-inspired teacher education programs possess distinct signature pedagogies for teacher education, the exact nature and extent of these signature pedagogies, and the structures that support or result from these signature pedagogies are not certain. A strength of ethnographic case study is that it often yields nuanced, thick descriptions of phenomena. The depiction and subsequent analysis of Kodály-inspired teacher education in this study are likely to yield a fine-grained

assessment of whether and how signature pedagogies play a role in Kodály teacher education. This strength, however, is not without corresponding weaknesses in study design. Specifically, because this study will focus only on two institutions and a specific type of music pedagogy, the findings of this study are not indicative of all Kodály teacher education programs, other teacher education programs in other content areas, and other pedagogical approaches. Additional studies of teacher education in other institutions, content areas, and pedagogical approaches are necessary to evaluate the full extent to which signature pedagogies are already present in and may possibly be developed for and disseminated in teacher education.

Further, this study does not address whether and how the pedagogical practices of Kodály-inspired teacher education programs are more or less successful at preparing students to practice Kodály-inspired pedagogy. Rather this study assumes that any signature pedagogy, although a dominant pedagogical form, is likely to be deficient according to most standards, whether these standards are linked to conceptions of social trustee some, teacher professionalization, or some other “ideal.” This study attempts only to assess whether and how the pedagogical practices of these programs exhibit the qualities of signature pedagogies.

Should this study demonstrate the presence of signature pedagogies in Kodály-inspired teacher education programs, it will likely yield some support for the professionalization agenda for teaching. Finding a form of teacher education, which, in its “organic” state is parallel to other forms of professional education, supports the notion that policymakers, school leaders, and the public writ large ought to consider teachers as professionals because it suggests that teachers undergo a professional education in order

to begin their career. Such findings, corroborated by other studies, may aide teachers in their pursuit of the professional authority, respect, and material reward of other professional fields. This study, however, does not attempt to solve the broader problem of how to foster the presence of signature pedagogies for all modes of teacher education, nor does this study indicate which signature pedagogies will generate substantive and substantial improvements in teacher preparation and teacher practice. The solution for these problems requires the examination of policy structures, teacher education programs, and public education to an extent that is far beyond the scope of this study.

**CHAPTER FOUR**  
**THE SOCIO-CULTURAL CONTEXT OF**  
**KODÁLY-INSPIRED MUSIC EDUCATION**

**I. INTRODUCTION**

This chapter describes the socio-cultural contexts in which Kodály-inspired pedagogies and programs originated and in which they currently occur. It addresses the outer layer of the conceptual framework that guides this study and describes the historical and contemporary conditions of Kodály-inspired teacher education programs that seemed to support or deter the development and dispersion of this approach to teacher education.

This chapter begins with an examination of the origins of Kodály-inspired pedagogy in 20<sup>th</sup> century Hungary and a discussion of the general principles that guide this pedagogy. Next, the chapter includes an examination of the adoption and adaption of Kodály-inspired pedagogy in the United States. Together, the segments of this chapter show that although Kodály-inspired pedagogy originated under a dictatorial and repressive political regime, the pedagogy is rooted in progressive and populist ideals. Several early American adopters were attracted to these ideals and, largely working independently from each other, helped to foster the implementation and adaption of Kodály-inspired pedagogy in the U.S.

Data for this chapter come from primary and secondary sources. Primary sources include writings by Kodály (1974) and from several early American adaptors of the pedagogy (e.g., Bacon, 1993; Bacon, Dániel, Hein, Zemke, & De Greeve, 2004; and Mathias, et al., 2005). In general, Kodály's writings contain statements of his pedagogical and philosophical ideals and purposes. In general, writings by early American adaptors

contain their recollections and accounts of how they learned about and worked to implement Kodály-inspired pedagogy. These primary sources serve as first-hand accounts of these individuals' purposes and actions in developing and implementing Kodály-inspired pedagogy. Secondary sources serve as the principal sources of information on social conditions in Hungary and the U.S. in the 20<sup>th</sup> century. These sources contain other authors' interpretive as well as factual accounts of these social conditions.

## II. THE ORIGINS OF KODÁLY-INSPIRED PEDAGOGY IN 20<sup>th</sup> CENTURY

### HUNGARY

In describing his plan for improving music education in Hungary, Kodály wrote:

*The aim: Hungarian musical culture.*

*The means: making the reading and writing of music general, through the schools. At the same time the awakening of a Hungarian musical approach in the training of both artist and audience. The raising of Hungarian public taste in music and a continual progress towards what is better and more Hungarian.*

*To make the masterpieces of the world literature public property, to convey them to people of every kind and rank. The total of all these will yield the Hungarian musical culture which is glimmering before us in the distant future.*

(excerpt from "A Hundred Year Plan," Zoltán Kodály, 1947, as cited in Kodály, 1974, p. 160)

Zoltán Kodály (1882-1967) was a Hungarian composer, ethnomusicologist, linguist, philosopher, and educator whose vision and leadership led to the development of a distinctive approach to music education in Hungary in the mid-20<sup>th</sup> century. Though Kodály first became interested in music education in the 1920s, the implementation of Kodály-inspired pedagogy in Hungary did not occur until the late 1940s. Because the conceptualization and implementation of the pedagogy occurred under several different

Hungarian political regimes (The First Hungarian Republic, the Nazi occupation, and the Soviet occupation) this section includes a general description of Hungary's education system before 1941 and a more extensive description of Hungarian education during the communist era. These descriptions of Hungary's education system "set the stage" for the account of the genesis of an approach to music education among Kodály and his colleagues that concludes this section.

### *Hungarian Education Before 1941*

Throughout the millennium since the Magyars<sup>14</sup> originally settled it, Hungary has been subjected to the rule of a series of foreign occupiers: the Turks, the Hapsburgs, the Nazis, and the Soviets (Kaufman, 1997). Throughout these occupations, a centralized state authority governed education (Kaufman, 1997). Prior to the Nazi and Soviet occupations, the Hungarian education system developed much like education systems in other western European nations. Prior to 1941, the Roman Catholic and Protestant churches, though governed by a set of national standards, operated the majority of schools in Hungary (Braham, 1970). Hungary formalized this system with the adoption of the *Ratio Educationis*, an education codex, in 1777. This codex required that regardless of religious affiliation, all schools must follow guidelines for administration, curriculum, methods of teaching, and discipline set forth by the state (Bencédy, 1982; Braham, 1970).

Like most other European countries, education was not compulsory in Hungary until the mid-19<sup>th</sup> century. The monarchy made education compulsory for all of Hungary only after the after the compromise of 1867, which brought into existence the Austro-

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<sup>14</sup> "Magyar" is the term that Hungarians use, in their own language, to refer to themselves, their language, and the semi-nomadic tribes that, in the ninth century, settled in what is now modern-day Hungary, Romania, Ukraine, Serbia, and Slovakia.

Hungarian Monarchy. Though the requirements were minimal at first, the state eventually required all children from age six to fifteen to attend school. At the beginning of the 20<sup>th</sup> century, this education system was organized into six years of elementary schooling followed by three years in continuation schools or supplementary schools. Hungary maintained this system of education during the years of the First Republic, until 1941 (Bencédy, 1982; Braham, 1970).

### *Communist-Era Hungarian Education, 1947-1989*

At the end of World War II, the Soviet Union assumed temporary control of Hungary under the premise of restoring the Hungarian government that had been ousted by the German Nazis. Eventually, this temporary control became permanent; the communist regime took control of Hungary, as well as its education system (Braham, 1970). In order to provide a broad understanding of communist-era Hungarian education, this section begins with an explanation of the philosophical and legal foundations of education in the People's Democratic Republic of Hungary, and then turns to a brief description of the structure of K-12 schools of the time. This section closes with several critiques of communist-era Hungarian education.

#### *Philosophical and Legal Foundations for Education in Communist Hungary*

The communist takeover of Hungary began at the conclusion of World War II and was completed by 1950. This change in governance had severe ramifications for Hungary's education system. Three of these were especially significant: (1) the takeover of all church-run schools by the state; (2) solidification of a centralized system of governance for education; and (3) the positioning of regime operatives throughout the education system, which ensured that all directives from the Minister of Education were

implemented in all schools throughout the country, and that all divergences from such directives were reported to communist party authorities (Bencédy, 1982; Braham, 1970).

The Hungarian Democratic People's Republic formally adopted its constitution in 1949. Article 48 of the constitution (as cited in Braham, 1970, p. 29) included the following statements regarding public education:

1. The Hungarian People's Republic shall insure [sic] the right to education to every worker.
2. The Hungarian People's Republic shall implement this right by extending, to all, educational facilities through (1) a free and compulsory "general" (elementary school system), (2) secondary and higher schools, (3) educational facilities for adult workers, and (4) financial aid to those receiving any kind of education.

As shown in this excerpt, from its beginning, the communist regime intended to break the "monopoly position of the class enemy in the field of education" (Braham, 1970, p. 25) by increasing the number of working- and peasant-class children who received schooling. According to Braham, as demonstrated by its high school completion and literacy rates, Hungary achieved this goal perhaps more so than in any other nation in the Warsaw Pact.

In 1954, the death of Stalin prompted a number of changes in the governance of Hungary and its education system. Broadly, these changes resulted in a lessening of Soviet domination and the return of most Hungarian "Moscovites" to the Soviet Union. In education, the state ministries wrote and implemented curricula with the intention of building a "greater appreciation of the treasures of Hungarian national culture" in all schools (Braham, 1970, p. 26).

Many of these changes, however, were mitigated by the Soviets' response to the 1956 Hungarian uprising. In the period immediately after the revolt, the communist party adopted a series of measures to strengthen socialism in education and to protect the

people's democratic system from "counter revolutionaries" (Braham, 1970). One of the responses to the 1956 revolt was the Fundamental Education Law of 1961. This law established a set of principles to be used to guide the reform of elementary and secondary school curriculum. These principles included,

- Assure close ties between the schools and production, and prepare all students for participation in productive life.
  - Raise the general and professional cultural level by taking into consideration the age characteristics of the students.
  - On the basis of a socialist outlook and morality, raise true patriots and law-abiding citizens devoted to their fatherland and the people, dedicated to the service of socialism, peace, and brotherhood among nations and to the building and protection of the people's state.
  - Increase the number of students and of persons who study while engaged in productive employment, thereby preparing for the gradual implementation of a general and compulsory secondary education system. (Braham, 1970, p. 28)
- According to Kaufman (1997), though many changes in education structure and

curriculum resulted from the 1961 law, Hungary never achieved the desired effect of assuring close ties between schools and production. Within the Warsaw Pact, Hungary was an economic anomaly. The government officially permitted private ownership of property and small private enterprises to exist alongside the centrally planned economy. As a result, the state education system was largely ineffective at providing an adequate labor force for Hungary's state-owned businesses and factories. By the mid-1960's, party officials decided that another revamping of educational structures and curricula was necessary (Kaufman, 1997).

Szebenyi (1992) states that beginning in the mid-1960s, party officials drastically modified their hard-line tack that followed the 1956 uprising. Instead of coercion and force, party leadership used less brutal and direct methods to consolidate its power. One of these methods was a tactical willingness to compromise on certain issues, including education. In part because of this change in governmental approach to authority,

education professionals influenced and guided a number of education reforms throughout the 1970s. Thus, Hungarian education laws written in the 1970s contain a number of structurally and pedagogically progressive elements (Szebenyi, 1992). Among these laws was a 1971 administrative reform that divided Hungary into twenty administrative units (or counties), each with its own council of elected representatives. Though this reform was intended to help party leaders supply an adequate labor force for Hungary's mixed economy, it resulted in increased local control of schooling (Kaufman, 1997).

The 1972 resolution of the Socialist Worker's Party on State Education provided a more substantive direction for education reform in Hungary. This resolution states:

The methods of education and instruction do not match up to current requirements. Because of an overload of teaching material, teachers can hardly find the time to draw their pupils into the work. This is why teacher information and lecturing are disproportionately high with a correspondingly low level of pupil activity. Without the latter, it is clearly impossible to prepare pupils for the task of acquiring knowledge on their own and to awaken in them the need for self-education... In the present stage of scientific-technological progress, the schools can only meet society's demands if efforts are taken to teach basic knowledge and if by developing the pupils' thinking their need for further study is fostered and they are trained for continuous self-education. (as cited by Szebenyi, 1992)

Prompted by this and other resolutions, in the 1970s Hungary began a decentralization of educational structures and incorporation of progressive elements in state curricula under the leadership of the National Pedagogical Institute. Though these processes are indicative of a desire to modernize education practices, they did not remove Soviet ideology from the curriculum. A 1978 report, written within the Hungarian government, includes the following commitment to transmitting such ideology through education:

For teaching history, social sciences and politics, historical knowledge is just as important as the stock of learning encompassing the present state of society, the factors determining the movements in society and the effects influencing the behaviour of man. This subject shall be taught with the aim of shaping a Marxist-

Leninist ideology in the mind of youth, and enhance their capacity of action on the basis of a scientific consciousness. (Ret, 1978, p. 234)

Thus, even in the presence of decentralization and progressive initiatives, the communist state maintained Soviet influence and adherence to the party's ideology.

*The Structure of K-12 Schools in Communist-Era Hungary*

The communist party maintained influence and regular contact throughout all schools primarily through the principal, who was required to report to party organizations (Braham, 1970). A centralized curriculum and state-approved textbooks helped to bolster party influence. The state-run Ministry of Culture published all curricula, syllabi, and textbooks used in all schools in the country (Braham, 1970). The structure of the Hungarian education system throughout the communist era included 3 years of kindergarten (optional), 8 years of primary schooling (obligatory), and 4 years of secondary schooling (of which 2 years were obligatory). The paragraphs below include descriptions of schools at these levels.

*Kindergarten.* In the Hungarian Democratic People's Republic, education for children from ages three through five was available through kindergartens (*óvodák*). Though this education was optional, it served the dual purposes of preparing students for primary schools and of keeping parents of young children available for labor (Bencédy, 1982; Braham, 1970). Party leaders viewed the three main activities of kindergarten—playing, working, and learning—as an “organic part of the Communist education system” (Braham, 1970, p. 46).

*Primary Schools.* From age five to age fourteen, the Hungarian Democratic People's Republic required children to attend eight years of primary school (*általános iskola*). These schools were generally divided into a four-year lower division, in which

students were taught all subjects by a single teacher, and a four-year upper division in which students were taught different subjects by different teachers (Bencédy, 1982; Braham, 1970). Though the purposes of primary schools were educational, the schools also gave much attention to developing students' socialist ideology:

The function of the primary school is to provide a basic education for each new generation, to develop the pupils' fundamental skills and inclinations, especially their thinking ability, to lay the foundation for the learning of new knowledge, to create in them a need for learning and an ability to learn independently. The primary school must lay the foundations for the ideological and moral demands and customs of communal behavior, of socialist patriotism and internationalism, of the respect for working and for the working man. (Bencédy, 1982, pp. 13-14)

*Secondary Schools.* Upon completion of primary school the Hungarian Democratic People's Republic required students to attend secondary schools for at least two years, until the age of sixteen. Students attended one of five types of secondary schools (Bencédy, 1982). For those students with no post-secondary plans, two-year continuation schools (*továbbképző iskolák*) were available. For students likely to attend university or vocational training, vocational secondary schools (*szakközépiskolák*), secondary *technikums* (technical schools), and two types of four-year *gymnasiums* (academic-focused and art-focused) were available. All of these four-year institutions offered both theoretical and practical training (Braham, 1970).

*Special Education.* Numerous educational institutions in communist-era Hungary provided education for students with learning disabilities and physical or mental handicaps. These institutions included both special education schools and units within

regular schools. In 1980, Hungary operated 167 special education schools and 407 special education units attached to primary schools (Bencédy, 1982; Braham, 1970).<sup>15</sup>

### *Critiques of Communist-Era Hungarian Education*

Despite the education system's dogmatic indoctrination into socialism and inability to consistently supply the state with an adequate labor force, several academics and public intellectuals from inside and outside the country have stated that the education system of the Hungarian Democratic People's Republic had a fair number of positive attributes. For example, Gutsche (1993) argues that in comparison to other eastern and southeastern European countries, communist-era Hungary had an extensive history broad access to education. This argument was supported by several impressive statistics presented in a 1982 report from the Hungarian government: 88% of all 3-6 year-olds attended kindergarten; 98% of all children attended primary schools, and 93% of all children completed the 8<sup>th</sup> grade (Bencédy, 1982).

Bacon (1993) expressed another positive though more subjective critique in her account of her year spent studying music education in Hungary in the late 1960s:

One of the greatest differences between the Eastern and Western concepts of education is the light in which the individual evaluates his education. In Hungary, the young high school or university student values education for two reasons: first, for what it will give him or herself in later years and for the personal pleasure he will derive from knowledge; second, as a possible means of getting out to the Western world. He does not view education from the point of view of economic necessity, as we do in this country... One of the fruits of an Eastern education is an ability to discriminate, to judge what is valuable. (p. 23)

Despite these accolades, not all critiques of communist-era Hungarian education system are positive. For example, Juhasz (1952), a Hungarian refugee, provides a

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<sup>15</sup> As a point of comparison, Burant (1989) states that in 1986, Hungary had 3,450 elementary schools, and 587 secondary schools.

stinging criticism of the state's education practices. He argues that the communist regime placed great emphasis on education for two reasons. First, the regime emphasized education in order to replace the leaders, thinkers, and scientists who had either fled to the West or been imprisoned as dissenters. Second, communist leaders considered older citizens as tainted and youth who were "completely ignorant or deliberately misinformed about the West" as "ideologically safe" (p. 12). Thus, while communist-era Hungary promoted inclusive, and at times, progressive, education practices, these practices had to promote ideological and political ideals of the state. Amidst these dichotomous conditions, Kodály and his colleagues developed their approach to music education.

#### *The Birth of Kodály-Inspired Pedagogy*

The founder of Kodály-inspired pedagogy, Zoltán Kodály, was born into a modest, middle-class family who groomed him to be an intellectual. From 1900 to 1905, Kodály was a student at the Budapest Hungarian Royal Academy of Music<sup>16</sup> and at Péter Pázmány University, where he was a member of the Eötvös Collegium, a special institute for talented would-be leading intellectuals (Ittész, 2004). He attended these institutions simultaneously and earned a degree in music from the Academy and a doctorate in linguistics from the University. Following two years of post-doctoral study abroad, Kodály accepted a teaching position at the Academy in 1907 and taught there for most of his career. During his career, Kodály was an active composer and ethnomusicologist. He worked with fellow Hungarian Béla Bartók to collect and publish volumes of Hungarian

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<sup>16</sup> The Budapest Hungarian Royal Academy of Music was renamed the Liszt Ferenc Academy of Music in 1925.

folk songs<sup>17</sup> (Choksy, 1981; Ittzés, 2004). Due to his work as a composer, teacher, philosopher, and ethnomusicologist, as well as his influence in Hungarian music education, Kodály became something of a national hero to the Hungarian people. Nearly five million people (from a national population of just under ten million) tried to attend his funeral in 1967 (Bacon, 1993).

Kodály became interested in music education during the years between World War I and World War II. He saw two deficiencies that compelled him to contribute to the field of music education: (1) the poor quality of music used in school instruction, and (2) the erosion of a Hungarian national identity.

Kodály wrote that an experience he had in the early 1920s helped to persuade him to work on behalf of music education. Kodály said that he overheard a group of student teachers practicing songs to use in their teaching. Kodály was appalled by what he heard and later wrote of this experience: “What they sing does not even approach art. The way they are singing is far below the level of talented naturalism” (Kodály, 1974, p. 119). This experience and others caused Kodály to believe that the quality of materials used in school music teaching and the quality of musicianship of schoolteachers was harmful to the artistic development of children. In a 1929 speech titled “Children’s Choirs,” Kodály wrote to this effect:

Let us stop the teachers’ superstition according to which only some diluted art-substitute is suitable for teaching purposes. A child is the most susceptible and the most enthusiastic audience for pure art; for in every great artist the child is alive—and this is something felt by youth’s congenial spirit. Conversely, only art of intrinsic value is suitable for children! Everything else is harmful. After all, food is more carefully chosen for an infant than for an adult. Musical nourishment

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<sup>17</sup> These volumes are collectively titled *Corpus Musicale Popularis Hungaricae* (The Body of Hungarian People’s Music).

which is “rich in vitamins” is essential for children. Without it the chronic and by now almost incurable musical “avitaminosis” of the whole of Hungarian society will never come to an end. (as cited in Kodály, 1974, p. 122)

York (1998) claims that Kodály’s work with children and research on Hungarian folk music also led him to believe that foreign influences, especially those emanating from Germany and Austria, were eroding Hungarian national culture. Kodály believed that by teaching folk culture to children, folk culture would be preserved. As Kodály stated:

Hungarian folk poetry is like a mountain brook into the bed of which a huge boulder has rolled; the water can continue its course only by flowing around it. In front of the rock it swells into a lake and seems not to flow at all. To roll the boulder out of the bed of the brook lest its free flow and growth be hindered by anything—this is the chief task of our public education, of our scientific and cultural policy. (an excerpt from "Children's Games," 1951, as cited in Kodály, 1974, p. 54)

Though much of the philosophy and vision behind Kodály-inspired music education belongs to him, Kodály did not develop pedagogical techniques and methodological practices. Rather, Kodály delegated this task to his students and colleagues, who borrowed pedagogical techniques and conceptualizations of musical ideas from others throughout Europe. Kodály’s associates altered many of these practices, though it is not always clear which “disciple” implemented which change, and how or why they made these changes (Rainbow, 1990). Following Kodály’s ideas, Jenő Ádám wrote and published schoolbooks that allowed Kodály’s concepts to be put into praxis. Katalin Forrai developed much of the pedagogy for early childhood education. Erzsébet Szőnyi developed methodology for teaching relative solmization (Ittész, 2004). László Vikár worked out a system of analyzing and classifying folk music. Márta

Nemesszeghy wrote texts for elementary music instruction<sup>18</sup> (J. Trinká, personal communication, March 6, 2010). These and other students also had the task of spreading Kodály's ideals to their colleagues, students, and institutions

Though Kodály and his colleagues began to develop a pedagogical approach in the 1920s, it did not become the official state curriculum until the early 1940s. When the Communist Party came into power in the late-1940s, party officials sought to dilute the pedagogy Kodály and his associates had developed. Many of the folk songs taught by Kodály-inspired practitioners were too nationalistic or religious for the tastes of communist officials. The party replaced these songs with political and youth-movement songs. In the 1950s, however, Kodály and his associates managed to open "music primary schools" in Pécs and Kecskemét that offered students daily instruction in music and that upheld an important tenet of Kodály's philosophy by offering children daily instruction in music. Kodály subsequently encouraged similar schools to be set up throughout the country (Ittész, 2004). Kodály's efforts to open music primary schools occurred simultaneously with state efforts launched in the 1950s to build appreciation of Hungarian culture into school curricula (Braham, 1970). Through the examples of the music primary schools he helped to found, Kodály persuaded state officials to reestablish an official state music curriculum based in his ideals (Ittész, 2004). Since this time, for the Hungarian people, Kodály-inspired music education is synonymous with music pedagogy:

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<sup>18</sup> Nemesszeghy was also the founding headmistress of the Kecskemét Singing-Music Primary and Secondary School. This school, established in 1950, was the first "Kodály school" in Hungary (Ittész, 2004).

In Hungary, no distinction exists between teaching “Kodály” and teaching some other way, because what is being taught is music and not “Kodály.” (Sinor, 1997, p. 37)

### *Summary*

Although Kodály and his colleagues developed their pedagogical approach during a period of political oppression under a repressive and often dictatorial regime, they ultimately were able to convince government officials to allow them to institute, as the following section makes clear, a progressive, populist, and nationalist music curriculum. Specifically, Kodály and his colleagues developed an experiential and discovery-based pedagogy to be provided to every child in Hungary, regardless of social class, in an effort to shape their nation’s culture. After much collaborative thought and work, and several setbacks, Kodály and his colleagues developed the rationale and blueprints for such a music curriculum. Ultimately, the state’s influence, demonstrated by the establishment of a national music curriculum based on Kodály-inspired curricula and practices, helped Kodály realize his vision of instituting a high-quality music education for all Hungarians.

### III. THE PRINCIPLES OF KODÁLY-INSPIRED MUSIC EDUCATION

Kodály-inspired music education is eclectic. It has pedagogical elements drawn from many European sources, including: England (relative solmization, Curwen hand signs), France (solfège, Dalcroze eurhythmics, rhythm syllables), Switzerland (educational ideas of Pestalozzi), and Germany (educational ideas of Kestenberg; Ittzés, 2004; Sinor, 1997). As Kodály and his colleagues borrowed these ideas from others, they “indigenized” (Appadurai, 1996) each element, or adapted each in ways that made it

applicable to Kodály's purposes and suitable for a Hungarian audience and its accompanying ideologies and traditions.

Kodály suggested purposes for music education in a speech he delivered in 1929:

Artistically deprived, contemporary life with its unhinged culture does not contribute anything good to the improving of taste. The Greeks, when they stepped out of their homes, inhaled culture even in the market place. We, today, must protect ourselves from the art-destroying germs, floating in publicity, in the very air. There might be people happy even without art. *Ignoti nulla cupido* [there is no desire for that which is unknown]. Let us not envy them. Let us try to develop in the young masses the noble organ that has become atrophied in those people. Powerful sources of spiritual enrichment spring from music. We must spare no effort to have them opened for as many people as possible. (excerpt from "Children's Choirs," 1929, as cited in Kodály, 1974, p. 120)

Kodály's development of music pedagogy rested on the humanitarian and nationalistic purposes and philosophies of "universal musical humanism" (Mathias et al., 2005, p. 14; Trinko, n.d.)—the belief that each person has musical ability that ought to be cultivated in order to benefit humanity. Kodály advocated that by developing independent musical thinkers, universal music education could help to enlighten Hungary's society to the cultural riches present in music and help to create a more ideal society.

The notion of universal musical humanism aptly details the "why" of Kodály-inspired music education. The *hows* and *whats* of the pedagogy, however, present a clearer picture of the manner in which Kodály and his associates intended to achieve universal musical humanism in Hungarian society. These simultaneously philosophical, theoretical, and pedagogical ideals are the "principles" of Kodály-inspired music education. Further description of these principles, previously outlined on page 100, follows.

*Principle 1: Music education should begin in early childhood, between the ages of three and seven* (Choksy, 1981; Kodály, 1974; Sinor, 1997, Szőnyi, 1973).

Kodály stated that to be most effective, a child's music education should begin at a very early age:

It is at the kindergarten with us [Hungarians]... that the first laying of foundations, the collecting of the first, decisive musical experiences begins. What the child learns here, he will never forget: it becomes his flesh and blood. But it will not become merely his own individual possession. "What the child receives at the kindergarten becomes, at the same time, a component part of the public spirit" (Sándor Imre). It will affect the public taste of the whole country. (Kodály, 1974, p. 130)

Kodály believed that just as children's language acquisition begins at an early age, so does their music acquisition. As a result, Kodály and his colleagues developed a pedagogy that begins in early childhood.<sup>19</sup> Kodály and his colleagues thus built their pedagogical approach on the basis that early learning facilitates individuals' deep understanding of music and fluency in the language of music, and that collectively, the deep learning of individuals can shape a nation's culture.

*Principle 2: Because the human voice is the most beautiful and accessible 'instrument' for everybody, the voice should serve as vocal foundation for music learning* (Choksy, 1981; Ittész, 2004; Kodály, 1974; Sinor, 1997; Szőnyi, 1973).

Kodály emphasized singing as the basis for music learning for practical (economic), philosophical, and pedagogical reasons. Kodály realized that if every child in Hungary required an instrument for music instruction, the vast majority of Hungarians would not be able to afford to participate in music education programs. Music education based on singing, however, allows all, not just elites, to participate in music education.

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<sup>19</sup> As previously stated, Hungarian children attend Kindergarten from age three to five.

Further, Kodály believed that the voice is the most beautiful of instruments, and that singing facilitates learners' "deep training" of one's "musical faculties" (as cited in Choksy, 1981, p. 7). Rather than being guided by the pluck of a string or sound of a horn, singers must rely on their internal conceptions of sound for guidance. As a result, singing, more so than playing an instrument, helps to develop sharp listening skills. Hungarian music classrooms, therefore, often do not have or need a piano. Kodály believed instrumental training should begin only after an individual developed his musical faculties (around early adolescence for children in Kodály-inspired music education programs). Kodály sought not to disparage instrumental music. Rather, he intended to produce instrumentalists who are exceptional musicians because of their singing-based education in music.

*Principle 3: The music used by music teachers must be of the highest quality, as determined by the beauty of melody and lyrics, and the music's endurance over time (Choksy, 1981; Kodály, 1974; Sinor, 1997; Szönyi, 1973).*

Quality, beauty, and endurance are relative terms. Their meanings are distinct for every person who uses them. By many standards, Kodály's conception of "quality" music is somewhat limited. For Kodály, quality music was the well-recognized art music of the European tradition—the "irreproachable masterpieces" (Kodály, 1974, p. 123)—and folk music that evolved over the course of centuries (Sinor, 1997). In Kodály's conceptualization, quality has everything to do with both general recognition of a piece of music's importance over time and the authenticity of a piece of music among a people (Kodály, 1974).

Kodály's concern for quality is not born out of elitist motives, however. Rather, Kodály's concern for quality stems from his concern for the condition of the human soul.

Kodály saw quality music as necessary for the proper development of a person's soul and character:

...bad taste in art is a veritable sickness of the soul. It seals the soul off from contact with masterpieces and from the life-giving nourishment emanating from them without which the soul wastes away or becomes stunted, and the whole character of the man is branded with a peculiar mark. (Kodály, 1974, p. 120)

The human soul is of such worth that educators are beholden to do all they can to ensure its correct formation:

*Maxima debetur puero reverentia* [The greatest respect is owed to a child]. The pure soul of the child must be considered sacred; what we plant there must stand every test, and if we plant anything bad, we poison his soul for life. (Kodály, 1974, p. 141)

Thus, Kodály's concept of quality emanates from a desire to ensure that each person's soul knows authentic beauty, and is receptive to that beauty as a spiritual force.

*Principle 4: Singing is most effectively taught by a value-centered selection of materials based on the "musical mother tongue" (folk music)* (Choksy, 1981; Ittész, 2004; Kodály, 1974; Sinor, 1997; Szónyi, 1973).

Kodály's concept of "musical mother tongue" stems from his work as a linguist and an ethnomusicologist. He wanted very much to elevate the status of folk music and folk culture among all Hungarian social classes. As Kodály stated:

This fairy tale prince has many enemies—more than once have we felt their poisonous breath while trying to help him regain his realm—and they say that he is not a genuine prince at all. His peasant attire is not a disguise, but a reality. Pretty little songs, they say, half praising and half disparaging, which express the primitive feelings of simple folk in a primitive form. A tulip-embroidered cloak—pretty on a peasant lad, but a "cultured" person could not wear it. Fields with wild flowers, etc. Well, Hungarian folk music is much more than that. To begin with, it is not a "class" art. True, it is alive today only among the tillers of the soil—but it has to do with the whole of the Hungarian people. In the course of a thousand years, a great many rivulets flowed into it, as into a great reservoir. There is not a single experience of a single segment of the Hungarian people which has not left its mark on it. Therefore, it is the mirror of the spirit of the entire Hungarian people. (Kodály, 1974, p. 24)

Kodály believed that folk music, particularly folk songs, ought to be the basis of the school music curriculum because it fosters the “deep roots” of strongly held national identity and pride in the Hungarian people and it possesses authentic beauty. Thus, the materials of music teaching ought to convey the values of nationalism and connoisseurship.

Kodály also wrote that children ought to be brought up with only one “musical mother tongue.” “A person can have only one mother-tongue—musically, too. Anyone who has been brought up on two will never know either” (Kodály, 1974, p. 131). It is possible that the origins of this belief lie in the nature of Hungarian folk culture. The Hungary of Kodály’s time was rather culturally homogeneous. Though small pockets of locally isolated ethnic diversity existed, Kodály identified a singular Hungarian folk culture. As such, the folk songs of Hungary are homogeneous, distinct, and relatively free of outside influences. Kodály conceived of a singular “musical mother tongue” for music teaching because a singular mother tongue is what he found in his study of Hungarian folk music.

*Principle 5: Musical literacy—the ability to read, write, and think music—is the primary means for musical independence, and is the right of every human being (Choksy, 1981; Kodály, 1974; Sinor, 1997; Szőnyi, 1973).*

Kodály and his followers conceived of music as a universal language shared by the people of the world. Because music belongs to the people of the world, the people of the world have the right to access and understand all music. Literacy in the language of music is the most direct route to providing people with greater access to and understanding of musical ideas. Kodály acknowledged that the idea of universal musical

literacy was radical but he stated that it is as important as literacy in one's spoken language (Kodály, 1974).

Kodály began to stress the importance of musical literacy when he observed that many Music Academy students were illiterate in the language of music. While these student musicians learned difficult pieces of music, Kodály saw this learning as overly mechanistic. Students knew the notes on the page, but did not fully comprehend what they were playing:

So far it is the fingers that have run ahead, with the head and the heart hobbling after them. The way of the true musician is the opposite: he starts with the head and the heart and from there directs the fingers, the larynx, or whatever instrument. (Kodály, 1974, p. 163)

Kodály advocated for musical literacy because it allows for musicians' deep entry into a piece of music, beyond the notes on the page, into the realm where together the "head and the heart" derive music's deepest meanings.

*Principle 6: The teaching of music reading and writing should be based on relative solmization (movable do) (Choksy, 1981; Ittész, 2004; Kodály, 1974; Szőnyi, 1973).*

Kodály and his colleagues used relative solmization as a pedagogical tool to develop musical literacy. Relative solmization, also sometimes referred to as moveable *do* tonic solfa, is the practice of using solfa syllables (*do, re, mi, fa, so, la, ti*) as one sings.<sup>20</sup> Unlike other forms of solmization, in relative solmization the pitch of *do* moves according to the key signature. Kodály believed that relative solmization better allowed students to develop a stronger sense of tonal function than other forms of solmization:

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<sup>20</sup> Study participants used the terms "relative solmization," "solfège," "solfa," and "solfeggio" interchangeably. For purposes of clarity, the narrative in this paper uses the terms "relative solmization" or "solfa" except when directly quoting a participant who uses an alternative form of the word. For purposes of clarity, solfa syllables are italicized throughout this paper.

...relative solmisation can be of great help and should not be dismissed. Successions of syllables are easier and more reliably memorised than letters; in addition, the syllable indicates at the same time the tonal function, and by memorizing the interval, we develop our sense of tonal function. (Kodály, 1974, p. 217)

Kodály-inspired pedagogy includes the use of Curwen hand signs, a pedagogical tool for learning solmization. When using Curwen hand signs, musicians use a specific hand shape to represent each solfa syllable. Further, musicians position these hand signs vertically in accordance with the melodic line of the music they are signing. The higher a note, the higher a musician positions the hand sign; and the lower a note, the lower a musician positions the hand sign. Thus, these hand signs function as tools teachers can use to facilitate learner's conceptualization of relative solmization and tonal function through physical and spatial representation.

*Principle 7: Teachers should construct lessons around a child-centered, discovery-based (Pestalozzian) learning sequence (Choksy, 1981; Kodály, 1974; Sinor, 1997; Szőnyi, 1973).*

Kodály and his colleagues advocated the use of a discovery-based approach to music learning based on the principles of Pestalozzi and Kestenbergr. These theorists argued that rather than directly presenting ideas and theories to students, teachers can better facilitate students' deep learning by using knowledge students already possess to help them identify, find and synthesize ideas. In the processes of discovery learning, instructors provide opportunities for students to experience ideas and theories and move from simple ideas to more complex ideas, prior to having students intellectualize and verbalize them. Experiences in music thus precede symbolism. Kodály-inspired teaching always proceeds from "sound to sight, concrete to abstract" (Choksy, 1981, p. 10). In this manner, music learning closely resembles natural patterns of language acquisition. Young

children develop enormous vocabularies well before they learn to read and write. Similarly, young children should have an extensive vocabulary of music based on musical experiences before they learn to read and write music or play an instrument.

### *Kodály-Inspired Music Teacher Education*

In addition to articulating the seven pedagogical principals above, Kodály emphasized that teachers needed to be well-trained in order to employ these principles correctly when teaching music (Gilbert De Greeve, personal communication, March 22, 2007). In this regard, Kodály argued that the choice of the music teacher in a remote village school was more important than the choice of the director of the Hungarian State Opera:

It is much more important who the singing master at Kisvárdá<sup>21</sup> is than who the director of the Opera House is, because a poor director will fail. (Often even a good one.) But a bad teacher may kill off the love of music for thirty years from thirty classes of pupils. (Kodály, 1974, p. 124)

An American scholar states that Kodály recognized that the flexibility built into Kodály-inspired pedagogy requires highly capable and confident teachers:

Kodály emphasized the importance of the individual teacher and his or her creativity in the teaching process. It may seem inefficient in the beginning, but the freedom the teacher develops through independence and self-confidence is what makes good teaching outstanding. (Sinor, 1997, p. 41)

For these reasons, Kodály-inspired music teacher education in Hungary is notoriously rigorous. However, the rigor is not intended to confine teachers to a predetermined pedagogical path. Rather, the rigor is intended to prepare teachers to deploy their pedagogical practices in supple and innovative ways.

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<sup>21</sup> Kisvárdá is a remote village in northeastern Hungary.

### *Summary*

Zoltán Kodály and his colleagues brought an eclectic set of music teaching methods, pedagogical theories, and philosophies into a unified approach for music education. Based on the philosophy of universal musical humanism, and focused on the propagation of Hungarian national identity and folk culture, the principles of Kodály-inspired music pedagogy provide the dominant philosophical rationale and pedagogical means for teaching music in Hungary. Although Kodály and his colleagues worked amidst repressive and often volatile political conditions, they ultimately found support for Kodály-inspired pedagogy in the communist Hungarian government. Through the combination of the state's support and Kodály's advocacy, as well as the work of many of Kodály's colleagues, schools and teachers throughout Hungary adopted and implemented Kodály's ideals.

Since the fall of the Iron Curtain in 1989, Hungarians have made some adjustments to the implementation of Kodály-inspired pedagogy in the music primary schools. Most notably, the schools have reduced the frequency of music lessons in order to make room in the school day for increased instruction in technology (Gilbert De Greeve, personal communication, March 22, 2007). Despite this change in frequency, Hungarians still follow the principles of Kodály-inspired music education. As demonstrated in the next section, these modifications at the pedagogy's site of origin foreshadow how cultural pressures have transformed Kodály-inspired pedagogy in its indigenization in the United States.

#### IV. THE ADOPTION AND ADAPTION OF KODÁLY-INSPIRED MUSIC EDUCATION IN THE UNITED STATES

While the previous sections of this chapter have described the socio-cultural context during the conception Kodály-inspired music pedagogy in Hungary, this section describes the contexts in which individuals in the United States adopted and adapted the pedagogy and established Kodály-inspired teacher education programs. Several individuals, working independently of each other, brought Kodály-inspired music education to the United States in the 1960s. This section includes a description of why and how these individuals went about bringing Kodály-inspired pedagogy to the U.S., and an evaluation of how American cultural pressures have transformed two of Kodály's key concepts: "musical mother tongue" and "quality."

##### *Early American Adopters of Kodály-Inspired Pedagogy*

In the 1960s, educators in the United States were scrambling to improve science and mathematics education. Public leaders called for these improvements largely in response to the Soviet launch of Sputnik I in 1957. Academics and professional associations of educators, including James B. Conant (former president of Harvard University), the American Association of School Administrators, and the Music Educators National Conference (MENC), countered this movement with calls for a balanced, well-rounded public school curriculum that included ample instruction in music and the other visual and performing arts.

Mark (1996) and Tacka and Houlahan (1990) state that the music education field responded to these challenges through a series of symposia and initiatives.<sup>22</sup> The organizers of and participants in these events were critical of music education as practiced in the United States. They asserted that the music used by music educators is often of poor quality; music curricula often omit folk music, the classics of Western music, and non-Western music; music teachers are poorly trained; and, because music programs are often focused on performing rather than learning, they are elitist. These events provided a “forum which opened the eyes of concerned educators to the possibilities inherent in new and viable solutions” (Tacka & Houlahan, 1990, p. 280) to address these issues. For some American music educators, one such solution was to study and implement an approach to music education based on the principles espoused by Zoltán Kodály and his colleagues and practiced in Hungary.

Under these circumstances, a number of individuals, acting independently, simultaneously adopted and adapted Kodály-inspired pedagogy in several locales within the United States (Bacon, 1993; Bacon, Dániel, Hein, Zemke & De Greeve, 2004; Laskey, 2008; Mathias, Bacon, Donohoe, Engle, Epstein, et al., 2005). Among these individuals is Denise Bacon, who founded the Kodály Musical Training Institute in 1969 and the Kodály Center of America in 1977 (both in suburbs of Boston, MA). Bacon was a professional pianist with a concert career and the head of the music department at Dana Hall, a prestigious school for women in Wellesley, MA. She met Kodály at Dartmouth

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<sup>22</sup> These initiatives and symposia include The Contemporary Music Project for Creativity in Music Education (sponsored by the Ford Foundation and MENC), the Manhattanville Music Curriculum Program (sponsored by United States Office of Education and Manhattanville College of the Sacred Heart), the Yale Seminar on Music Education (June, 1963; sponsored by the United States Office of Education Cooperative Research Program and Yale University), the Julliard Repertory Project (sponsored by Julliard School of Music and United States Office of Education), and the Tanglewood Symposium of 1967.

College in 1965 and at the International Society of Music Education Conference in Interlochen, Michigan in 1966. These meetings had such an impact on Bacon that she decided to ask for a leave of absence from her teaching position to study in Hungary for the 1967-1968 academic year (Bacon, 1993).

While in Hungary, Bacon studied with a number of Kodály's students, including Katalin Forrai and Erzsébet Szőnyi.<sup>23</sup> Upon her return to the U.S., Bacon resumed her teaching position, but made plans for the future. Bacon stated that she intended to revolutionize American music education by developing, implementing, and researching an American model of Kodály-inspired pedagogy:

I wanted to create a revolution in American education... I intended to conduct research on model programs based on Kodály's philosophy, in the hope that the results would ultimately prove that the values he espoused would have a significant impact on American values, and especially on what parents considered valuable for their children's education and in their daily lives. I wanted to change the structure of music education programs to shift the emphasis from textbook learning to personal musicianship, contact with live music, and constant exposure to great music. (Bacon, 1993, pp. 18-19)

During the 1968-1969 academic year, Bacon convinced the Hungarian government to allow Peter Erdei, a recent graduate of the Liszt Academy of Music, to travel to the United States for the purposes of creating an American adaptation of the Kodály-inspired pedagogy, conducting research on the effectiveness of the pedagogy in American schools, and establishing an institute for teacher training (Bacon, 1993).<sup>24</sup> Erdei spent the 1968-69 school year collecting American folk songs to use in an American adaptation of the Kodály-inspired pedagogy while Bacon, still teaching at Dana Hall, attempted to raise

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<sup>23</sup> Kodály died in March 1967, before Bacon went to Hungary to study.

<sup>24</sup> Bacon had tried to bring a more prominent student of Kodály to the United States. The Hungarian Government feared the defection of any one of these prominent individuals, and only allowed Bacon to bring an unknown, very recent graduate of the Liszt Academy to the United States.

funds needed to create an American Kodály center. In the summer of 1969, the Ford Foundation awarded Bacon a sizeable grant. She then resigned her position at Dana Hall and began to work toward establishing the Kodály Musical Training Institute (KMTI; Bacon, Dániel, Hein, Zemke, & De Greeve, 2004).<sup>25</sup>

While Bacon and Erdei were working on the east coast of the United States, Katinka Dániel was working on the west coast to develop an adaptation of the Kodály-inspired pedagogy for the United States. Born in Hungary, Dániel had a doctorate from the Liszt Academy and taught for 22 years in the Budapest City Schools and the Budapest Municipal Music Schools. Her husband, a well-known Hungarian conductor, defected to the United States in the early 1950s. After nearly a decade of separation, the Hungarian government permitted Katinka Dániel and her children to join him in 1960 (Bacon et al., 2004).

In a panel discussion in the early 2000s, Dániel and those she worked with in the U.S. described how she went about building an American adaptation of Kodály-inspired pedagogy. In the mid 1960s, Dániel approached Sr. Lorna Zemke, the music teacher at the San Rocque Parochial Elementary School in Santa Barbara, CA, about teaching via Kodály-inspired pedagogy. Zemke was impressed with a demonstration lesson that Dániel presented and enthusiastically allowed Dániel to work with the children at San Rocque. From this work, Dániel wrote an American adaptation of Kodály-inspired pedagogy that served as the music curriculum for the San Rocque Elementary School, and established a Kodály Certification Program at California State University,

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<sup>25</sup> Bacon subsequently left KMTI and founded the Kodály Center of America (KCA) in the mid-1970s. Both KMTI and KCA merged into the Kodály Institute at Capital University in the early 1990s.

Northridge. Dániel states that Jenő Ádám reviewed and approved of her American adaptation (Bacon et al., 2004).

After her work with Dániel, Zemke spent a year studying in Hungary with Erszébet Szőnyi. Zemke and Bacon's study in Hungary is typical of the many Americans of the late 1960s and early 1970s who wanted to learn about Kodály-inspired pedagogy. Dr. Alexander Ringer, a professor at the University of Illinois, organized three groups of fellowships for Americans to study music education in Hungary (1968, 1971, and 1975). Ringer obtained funding for these "Ringer Fellows" from the National Endowment for the Arts and the Ford Foundation (Mathias et al., 2005).

In two panel presentations in the 2000s (Bacon et al., 2004; Laskey, 2008) Sr. Mary Alice Hein described how she first learned about Kodály-inspired pedagogy and established the Kodály Center at Holy Names University. Hein states that she spent 1970-71 in Hungary on a Collaborative Projects Grant from the International Research and Exchanges Board (IREX). Hein had met Kodály at a weeklong workshop at Stanford University in 1966. After this workshop, Hein said that she knew she "wanted to have this kind of program" (Laskey, 2008). She started the Kodály Center for Music Education at Holy Names University (then Holy Names College) in Oakland, CA in 1969. Upon her return from Hungary, Hein established the first academic year Kodály-inspired music teacher education program and the first master's degree in Kodály music education in North America at Holy Names. Along with Erszébet Szőnyi and members of the Hungarian Cultural Institute, she organized the first Kodály International Symposium, which was held at Holy Names in 1973. At this symposium, the participants founded the International Kodály Society. Many American participants subsequently founded the

Organization of American Kodály Educators in 1975 (Bacon, Dániel, Hein, Zemke, & De Greeve, 2004).

Bacon, Dániel, Hein, and the Ringer Fellows are typical of those in the 1960s and early 1970s who worked to bring Kodály-inspired music education to the United States. These individuals largely worked independently from each other, but often with the same goals: develop and implement an American adaptation of Kodály-inspired music pedagogy and start teacher education programs focused on this pedagogy. These individuals' encounters with Kodály and study in Hungary directly linked them to the sources of the pedagogy. The conditions of American K-12 music education in the 1960s likely helped Bacon, Dániel, Ringer, Hein, and others to find teachers willing to implement Kodály-inspired pedagogy.

*The American Indigenization of “Musical Mother Tongue” and “Quality”*

When individuals in one culture adopt the practices, processes, or qualities of another culture, processes of “indigenization” are likely (Appadurai, 1996). That is, when individuals adapt a practice of another culture, they often change that practice in response to local customs and laws, ideologies, and traditions. This section focuses on the indigenization of two of Kodály's ideals—“musical mother tongue” and “quality”—in the United States because they are most prevalent in the literature. These descriptions of indigenization, however, may only be representative of adaptations that American practitioners have made to Kodály's ideals. In all likelihood, American indigenizers of the pedagogy may have made changes other than those described here.

*The American “Musical Mother Tongue*

A problem with implementing Kodály-inspired pedagogy in the United States (and in many other diverse modern societies) is how to define the “musical mother tongue” of a particular group of students. American folk music is much less homogeneous than that of Hungary: “America may be said to have many coexisting folk music cultures rather than one shared by everyone” (Sinor, 1997). Many students in the United States have several distinct cultural identities (e.g., a child could have German-American father and a Korean-American mother). These children could be described as “bimusical” (Campbell, 2005, p. 37), or even multimusical, because they have more than one “musical mother tongue.” Further, in the United States students from many diverse cultures often learn within a single classroom. These children’s teachers may come from yet another cultural group. American adapters of Kodály’s ideals have had difficulty adapting the idea of a “musical mother tongue” for their classroom because of the diversity of folk cultures and folk music in the United States.

Campbell (2005) suggests that teachers expand Kodály’s conception of the child’s “musical mother tongue” to include multiple folk traditions as a means to adapt Kodály-inspired pedagogy for the United States and other diverse societies. Rather than helping children’s fluency with a singular “musical mother tongue,” Campbell advocates that teachers facilitate children’s fluency in multiple mother tongues. As Campbell states:

Through the use of a more extensive palette of musical materials and pedagogical approaches that we may have earlier had available to us, we can develop their [children’s] musical skills and understandings to include more than one musical mother tongue: theirs, ours, and others of the world’s cultures. We can responsibly guide children in their growth of a multimusical consciousness that will bring them an understanding of music with a capital “M”—Music in all of its multi-dimensional manifestations. (p. 35)

The adaptation of “musical mother tongue” to “multimusical mother tongue” is a point of divergence between the Hungarian and American practice of the Kodály-inspired pedagogy. Kodály foresaw the necessity of this adaptation, however, and believed that it could strengthen music pedagogy. In one of the few times she met Kodály, Denise Bacon (1993) asked him how Kodály-inspired pedagogy could be incorporated in American schools, especially in light of the size and diversity of the country. Kodály’s answer was that he believed the United States’ size and diversity provided it with “the richest melting pot of folk culture in the world” (as cited in Bacon, 1993, p. 8). Thus, though Kodály advocated that children should not learn more than one “musical mother tongue,” he saw the diversity in American culture as an asset rather than a liability. In all likelihood, the *mélange* of folk music in the U.S. comprises an integrated yet eclectic American “musical mother tongue.”

#### *American Conceptions of Quality*

Kodály’s ideal of “quality” stands in direct opposition to American ideals of pluralism and eclecticism (Sinor, 1997). The American public values many types of music from many genres and times. Similarly, most American music educators believe that music from all periods and styles from the earliest chants to the latest rock, rap, or hip-hop is appropriate material for music education. Nevertheless, many Kodály-inspired American practitioners adhere to Kodály’s conceptualization of quality, despite criticism from other music educators:

Kodály’s mandate for the education of musical taste and the discernment between good and bad music flies in the face of today’s anchorless moral relativism. It is not a popular stance to take. Throughout history, popularity has rarely had anything to do with rightness... There are many musical trends and voices in the world around us. We must be careful not to back the wrong horse where there is so much at stake for our young ones. (Jaccard, 2006, p. 12)

To be clear, Kodály's standards for quality do not imply that all folk music and all classical masterworks are necessarily of high quality. According to Dobszay (1992), Kodály recognized both high-quality and inferior folk music and classical music:

Let us state once more the objective experience of truth that made Kodály the composer and educator of his nation. It was the all-pervasive recognition of the difference between good and bad music, the conscious and what is more, the existential commitment to good music that took hold of his mind, will, taste and emotions. The contrast between good and bad music was manifest in the melodies sung by the peasants in the same way as in the daily musical practice of the upper social strata. The dividing line ran for him not between folksong and composed music but between noble and ignoble, edifying and destroying in each case respectively. (p. 16)

Nevertheless, the distinctions between high-quality and inferior music made by Kodály and his followers are at odds with broad American ideals.

While many Kodály-inspired teachers in the United States remain in agreement with Kodály's conception of quality music as ancient folk music and masterworks of classical music, many other music educators, including some Kodály-inspired music educators, find that Kodály's concept of quality runs contrary to American democratic principles of pluralism and eclecticism. This perceived discrepancy in ideals unwittingly turns many music educators away from Kodály-inspired pedagogy. According to Denise Bacon, prominent music educators have expressed these concerns:

In Miami in 1980, at the Music Educators National Convention, I had a session, and the president of MENC came up to me and said, "You would have every person in the palm of your hand in this, and you would have everybody out in the country wanting what you've just talked about if you just didn't have to use the word Kodály." (as cited in Bacon, Dániel, Hein, Zemke, & De Greeve, 2004, p. 20)

Some American Kodály adaptors' faithfulness to the Kodály's call for quality materials has often put them at odds with other American music educators' calls for democracy and eclecticism.

### *Summary*

Music educators began to adapt Kodály-inspired pedagogy in the United States in the late 1960s. A handful of individuals, including Bacon, Dániel, Hein, and the Ringer fellows, worked independently to adapt and implement Kodály-inspired pedagogy for American classrooms and establish Kodály-inspired teacher education programs. Though Kodály-inspired music educators in the U.S. do indeed look to the source, American adoption of Kodály's principles is not without some indigenization, specifically in the area of "musical mother tongue." Clearly, the American realization of "musical mother tongue" is much broader than conceived by Kodály and his colleagues. The cultural diversity of American society necessitated this transformation. Nevertheless, many American practitioners of Kodály-inspired pedagogy have held fast to Kodály's conception of quality even though this conception is at odds with some American ideals that value a piece of music's popularity over its pedigree.

## V. CONCLUSION

The socio-cultural contexts in which Kodály and his colleagues developed and implemented their approach for music education and in which American adaptors implemented Kodály-inspired pedagogy and established teacher education programs varied by locale. Though Kodály and his associates first implemented their pedagogy in Hungary in the mid-20<sup>th</sup> century and under tumultuous and repressive political

conditions, they convinced the communist Hungarian state to adopt their progressive, populist, and nationalist music curriculum as *the* state music curriculum. To a large extent, the state's support of this pedagogy led to the widespread implementation of the pedagogy in schools and teacher education programs.

Kodály-inspired pedagogy, grounded in the philosophy of universal musical humanism, promotes music learning for all students regardless of their social status in order to develop independence of thought and to better society as a whole. Kodály's followers have articulated the pedagogical practices in a set of seven principles. Collectively, these principles advocate for: (1) a child's music education to begin at an early age, (2) the voice to serve as the foundation for music learning, (3) only the highest quality music to be used in teaching, (4) folk music to serve as the primary materials of music teaching, (5) the right of every person to learn to read music, (6) the use of relative solmization to teach music, and (7) the use of child-centered, discovery-based learning. Since the late 1940s, music teaching in Hungary has followed a pedagogical approach based on these principles.

In the late 1960s, in the presence of widespread pressure to reform music education in the U.S., several Americans, acting independently, simultaneously adopted and adapted Kodály-inspired pedagogy in several locales. These individuals, including Bacon, Dániel, Hein, and the Ringer Fellows, worked to develop American adaptations of the pedagogy for use in K-12 schools and founded teacher education programs that prepared individuals to be Kodály-inspired music educators. Though these individuals did look to Hungary for a model of pedagogy, they likely indigenized some of Kodály's

ideals, particularly a child's "musical mother tongue," as they adapted them for American teachers and students.

**CHAPTER FIVE**

**ORGANIZATIONAL AND PROGRAMMATIC COMPONENTS OF OAKE-  
ENDORSED KODÁLY-INSPIRED MUSIC TEACHER  
EDUCATION PROGRAMS**

**I. INTRODUCTION**

This chapter provides a general overview of the organizational and programmatic components of OAKE-endorsed Kodály-inspired music teacher education programs and a more specific description of study site programs at Holy Names University (HNU) and Capital University (CU). In doing so, the chapter addresses the outer layer of the conceptual framework that includes the programs of professional preparation in the field of Kodály-inspired music education.

Since Bacon, Dániel, and Hein established their teacher education programs in the late 1960s and early 1970, numerous other institutions in the United States have established Kodály-inspired music teacher education programs. Kodály-inspired educators in the U.S. have continued to promote and to build the professional organizations that support their work at international, national, and local levels. These organizations include the International Kodály Society (IKS), the Organization of American Kodály Educators (OAKE) and approximately 40 local OAKE chapters. Since the early 1990s, OAKE has offered endorsement to Kodály-inspired teacher education programs that meet standards established by the organization. Today, OAKE endorses 24 teacher education programs in the U.S. (“Endorsed programs,” n.d.).<sup>26</sup>

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<sup>26</sup> As of this writing, OAKE endorses the following Kodály-inspired teacher education programs: Arizona State University, Brigham Young University, Capital University, Colorado State University, Holy Names University, Indiana University School of Music, James Madison University, the Kodály Association of

Though each is not without its own defining features, the Kodály-inspired teacher education programs at CU, HNU, and other OAKE-endorsed institutions share similar characteristics across a set of key dimensions that help to identify the programs as “Kodály-inspired.” These dimensions include organizational and programmatic components, qualities and size of faculty and student bodies,<sup>27</sup> rigor and intensity of coursework, focus on musicianship and pedagogy, and core curricular areas. This chapter includes both a general description of how CU’s, HNU’s, and other OAKE-endorsed programs’ features vary along these dimensions and a more detailed depiction of these dimensions at CU and HNU.

Data that substantiate the findings of this chapter include documents and reports that broadly illustrate the key dimensions of all OAKE-endorsed programs and documents and interviews that specifically describe the key dimensions of CU’s and HNU’s programs. Documents and reports relevant to all OAKE-endorsed programs include OAKE endorsement guidelines (“Guidelines for OAKE-Endorsed Kodály

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Southern California, McNeese State University, Nebraska Wesleyan University, New England Conservatory, New York University, Plano (TX) Independent School District, Portland State University, Silver Lake College, Texas State University, The University of Oklahoma, The University of Tennessee at Chattanooga, University of Hartford – The Hartt School, University of North Texas, University of St. Thomas, Webster University, West Chester University of Pennsylvania, and Westminster Choir College of Rider University. The OAKE website also identifies the following non-endorsed teacher education programs: the American Kodály Institute at Loyola College (MD), Baptist Bible College, Belmont University, California State University – Long Beach, the Carolina Kodály Institute at Lenoir-Rhyne University, Central Missouri State University, the Cleveland State University Kodály Program, DePaul University, Drake University, Eastman School of Music, Lamar University, Minnesota State University – Moorhead, Mississippi College, Morehead State University, Nazareth College, Palomar Community College, the Pensacola Kodály Institute, Sam Houston State University, Seattle Pacific University, Shepherd University, the University of Dayton, the University of Mary Hardin-Baylor, and Wichita State University.

<sup>27</sup> In order to maintain clarity in this and subsequent chapters, the terms “faculty” and “instructor” consistently refer to teacher educators; the term “student” consistently refers to adult teacher education students; and the term “child” or “children” consistently refer to the children that faculty and adult students teach in classroom, laboratory, or practicum settings. When necessary to protect participants’ anonymity, the terms “study participant” and “study informant” refer to either a faculty member or adult student. No children were included in interviews for this study.

Teacher Certificate Programs,” 2008) and annual reports submitted by programs to OAKE.<sup>28</sup> While these data sources allow for generalized descriptions of programs’ programmatic and organizational components, they do not provide insight into program directors’ and faculty members’ reasons for programmatic and organizational choices. As such, these general data sources only allow for assessment of programs’ surface structures and not their deep and implicit structures. Data specific to CU and HNU include course catalogues, brochures, program websites, syllabi, and interviews with program faculty and students. These data allow for a more targeted review of CU’s and HNU’s programs, and how the dimensions of OAKE-endorsed programs are manifest in the surface, deep, and implicit levels of these two programs.

## II. PERVASIVE ORGANIZATIONAL AND PROGRAMMATIC COMPONENTS OF OAKE-ENDORSED KODÁLY-INSPIRED MUSIC TEACHER EDUCATION PROGRAMS

With some variation, the programs at CU, HNU, and other OAKE-Endorsed institutions share a remarkable number of similar organizational and programmatic components, including the types of degrees and certificates offered, the course and program schedules followed, and the subjects included in courses and curricula. While

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<sup>28</sup> This review of Annual Reports included 20 of the 24 OAKE-Endorsed programs. Programs included in this review are Brigham Young University, Capital University, Colorado State University, Holy Names University, Indiana University, James Madison University, the Kodály Association of Southern California, McNeese State University, Nebraska Wesleyan University, New England Conservatory, New York University, Plano (TX) Independent School District, Portland State University, Silver Lake College, The University of Oklahoma, The University of Tennessee at Chattanooga, University of Hartford – The Hartt School, University of North Texas, University of St. Thomas, and West Chester University (PA). Endorsed programs not included in this review are Arizona State University, Texas State University, Webster University, and Westminster Choir College of Rider University.

some of these organizational and programmatic components pervade the programs because they are a condition of OAKE-endorsement,<sup>29</sup> others seem to dominate for other yet unidentified reasons.

### *Degrees and Certificates Offered*

Both CU and HNU allow students to enroll in order to pursue Kodály certificates and/or master's degrees,<sup>30</sup> or to take individual courses as professional development. All OAKE-endorsed programs offer a Kodály certificate (a post-baccalaureate, non-degree certificate of successful completion of the program), though only about half offer a master's degree in music education with a Kodály-emphasis or allow students to apply Kodály courses to graduate degrees in music education. A review of 2009 annual reports submitted to OAKE by endorsed certification programs showed that only 11 of 20 endorsed programs offer Kodály-emphasis master's degrees or allow students to take Kodály courses as a component of a master's degree.<sup>31</sup> At CU and HNU, students who complete the master's degree also earn a Kodály certificate. At HNU, only students enrolled in the academic year program can earn a master's degree (HNU and Silver Lake

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<sup>29</sup> OAKE has established a set of guidelines ("Guidelines for OAKE-Endorsed Kodály Teacher Certificate Programs," 2008) that programs must fulfill in order to receive endorsement. In general, these guidelines provide programs with guidance on courses offered, course content, course contact hours, and faculty qualifications. Specific details on each of these guidelines are presented throughout this chapter. To receive OAKE endorsement, programs must apply to and pass review by the OAKE Teacher Education Committee.

<sup>30</sup> Both CU and HNU offer a Master's of Music in Music Education with a Kodály Emphasis.

<sup>31</sup> Programs that offer master's degrees in Kodály-inspired music education or allow students to apply Kodály Certification courses to master's degree programs include Capital University, Colorado State University, Holy Names University, New England Conservatory, New York University, Silver Lake College, The University of Tennessee at Chattanooga, The University of Oklahoma, University of Hartford – The Hartt School, University of St. Thomas, and West Chester University (PA). OAKE reporting procedures do not allow for clear delineation of which institutions offer a master's degree in Kodály-inspired music education and which offer a master's degree in music education to which Kodály certificate courses can apply.

College are the only OAKE-endorsed programs to offer academic year courses). Further, because HNU offers both summer and academic year courses, it distinguishes between a “Kodály certificate” (one or more academic years) and a “Kodály summer certificate” (three summers).

### *Program Schedules*

All OAKE-endorsed programs offer courses during the summer; only two (HNU and Silver Lake College) offer a regular academic year program for full-time or part-time graduate students. Most commonly, students who take courses for two or three weeks each summer can earn a Kodály certificate in three summers.<sup>32</sup> Other programs offer some variation of the summers-only schedule<sup>33</sup> or summer and academic year hybrid schedules.<sup>34</sup> Regardless of schedule, programs must meet the OAKE-required minimum total of 225 contact hours. Similarly, all programs must meet minimum contact hours for courses in five areas of the “Kodály core:” Musicianship (also referred to as Solfa and Solfège; 50-70 hours minimum); Pedagogy (50-70 hours minimum); Music Literature (also referred to as Folk Music Research and Analysis, Folk Song Research, and Materials; 30-60 hours minimum); Ensemble (30-45 hours minimum); and Conducting (30-45 hours minimum). Additionally, OAKE guidelines suggest that courses offer 10-15

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<sup>32</sup> Programs with three-summer three-week programs include Capital University, Holy Names University, the Kodály Association of Southern California, McNeese State University, New York University, Silver Lake College, and The University of Tennessee at Chattanooga. Programs with two-week three summer programs include Brigham Young University, Colorado State University, Indiana University, James Madison University, Nebraska Wesleyan University, The University of Oklahoma, University of Hartford-Hartt School, and University of St. Thomas.

<sup>33</sup> For example, New England Conservatory requires students to attend four three-week summer sessions, and West Chester University requires students to attend three two-week sessions and one three-week session.

<sup>34</sup> Both the University of North Texas and Plano Independent School District, which are affiliated with each other, allow students to complete their certification in summers only programs or in a combination of summer sessions and monthly Saturday sessions held during the school year.

contact hours in special topics or electives “in subjects that relate to the Kodály approach,” or that programs use these hours “to expand offerings in core areas of study in lieu of special topics” (“Guidelines for OAKE-Endorsed Kodály Teacher Certificate Programs,” 2008).

Though only seven OAKE-endorsed programs offer three-week three-summer programs, several faculty members at both CU and HNU commented on why they prefer to teach in three-week rather than two-week programs. For these instructors, three-week programs give students time to build meaningful understandings and provide instructors with the necessary time to develop students’ performance skills. As two instructors stated:

...every other program I’ve taught in is a two-week program... and I teach the same thing because my pedagogy classes are longer [in two-week programs]. But the absorption time at night is way less and over the weekends. We have two weekends here, and there you just have one weekend. And so the frantic pace that I need in two-week courses is not present here, and I think that just allows for a bit more of a relaxed experience. And hopefully they’re [students] getting more out of it.

Over time I’ve seen so many places just do two weeks. And I can’t ask, I can’t ask students to learn what they have to learn in two weeks. I can’t ask a Hungarian master teacher to put a concert together in two weeks. So we’ve remained at three weeks—three summers for three weeks.

Faculty members at HNU describe the summer course as an “introduction” to Kodály-philosophy and pedagogy. This statement is reiterated in the program’s promotional materials: “The HNU Kodály Summer Institute offers an introduction to the Kodály philosophy” (“41<sup>st</sup> HNU Kodály Summer Institute,” 2009). Faculty stated that the academic year program goes into much greater depth than the summer program:

If you look at everything that they cover in the [academic year] master’s program, we’re obviously not covering everything [in the summer course].

This statement suggests that the academic year program covers more materials than the summer program. According to a faculty member, HNU tried a two-week course for one or two years, but faculty and students reported that the program did not produce the results they wanted. While a three-week program serves as an adequate “introduction,” HNU faculty and students viewed a two-week course as “much lighter” and therefore inadequate for the purposes of the program. One study participant, however, defended two-week summer programs:

...two-week programs, I think, are important because not everybody is willing to commit to this. And so two weeks is going to be better than none, no weeks.

Thus, while instructors at CU and HNU generally preferred to teach in three-week summer programs, some stated that more time is necessary to fully prepare students to teach as Kodály-inspired pedagogues. Others acknowledged that two-week programs may be appropriate for students who are not willing to commit to three-week or academic year programs; such abbreviated study may be necessary for some students who are not yet fully committed to studying Kodály-inspired pedagogy.

#### *Master's Degree Requirements*

While both CU and HNU offer the same master's degree (Master of Music in Music Education with a Kodály Emphasis), the types and duration of degree requirements differ at each institution. Arguably, the “heart” of both degree programs is the “Kodály core” as dictated by OAKE endorsement requirements.<sup>35</sup> The durations of these core courses for master's students at the two institutions are widely divergent,

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<sup>35</sup> As previously stated, this “core” consists of Musicianship, Pedagogy, Music Literature, Ensemble, and Conducting. For further description of these courses, see pages 201-221.

however. CU delivers core courses to master's students in three 3-week summer terms.<sup>36</sup> HNU delivers core courses to master's students in one 3-week summer term plus two 15-week semesters.<sup>37</sup>

The practical experiences required of students in pedagogy and conducting courses also vary widely. With one exception, at CU practical experiences in pedagogy consist of three to seven peer teaching episodes per summer with other adult students serving as the "children."<sup>38</sup> Practical experiences in conducting at CU consist mostly of laboratory experiences with other adult students, though some upper-level students work with children during the last week of the program. At HNU, practical experiences in summer pedagogy classes consist of daily peer teaching episodes. During the academic year, practical experiences in pedagogy consist of semester-long student teaching experiences with children. In both summer term and academic year conducting courses, practical experiences consist of leading other adult students in laboratory settings.

At both institutions, students must take courses in addition to the Kodály core to complete the master's degree, though the nature of these courses differs slightly in the two programs.<sup>39</sup> Additional master's courses at CU are not Kodály-specific (they are

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<sup>36</sup> The three summer terms need not be successive.

<sup>37</sup> HNU requires two 15-week semesters for its Kodály certificate, and three 3-week summer sessions for its Kodály summer certificate. Master's and Kodály certificate students at HNU have the option of taking all courses in one, two, or three academic years. Students may take all required courses in one year, or may spread them out if their personal circumstances necessitate ("Kodály Center for Music Education," n.d.).

<sup>38</sup> One pedagogy course at CU provided students with one week of practical experiences with children.

<sup>39</sup> Because of the limited resources of this independent researcher, direct observation of additional courses required for master's degrees at CU and HNU could not be included in this study. Further, neither HNU and CU, nor other OAKE-endorsed programs, require students to complete these courses in order to obtain a Kodály certificate, and other institutions may require students to complete other additional courses as part of their master's degree. For these reasons, this paper includes only the curricular areas and pedagogical practices of the core Kodály curricular areas of Musicianship, Pedagogy, Music Literature, Conducting, and Ensemble.

required of master's students in other music education degree programs). These courses seem to focus on music education and include "Educational Psychology in the Music Classroom," "Research in Music and Education," "Special Learners in the Music Classroom," and "Child/Adolescent Literature in the Music Classroom." CU offers these courses in three-week summer sessions held prior to the three weeks of Kodály courses ("Kodály Institute sample summer schedule," n.d.). Additional master's courses at HNU are not Kodály-specific (some are required of master's students in other music and music education degree programs). These courses seem to focus on both music education and music more generally and include "Introduction to Music Pedagogy," "Seminar in Music Literature," "Children's Vocal Pedagogy," and a one-credit elective. HNU offers these courses during the academic year. HNU also provides a list of necessary courses that students must take in addition to the master's requirements in order to earn a California teaching credential. These courses include "Educational Psychology," "Social Foundations in Education," "Theories and Methods for Second Language Acquisition," "Teaching in the Secondary School" (secondary student teaching), "Multicultural Education," and "Curriculum and Instruction in the Secondary School" ("Holy Names University 2007-2009 Catalog," 2007; "Master of Music in music education/single subject credential," n.d.).

Despite these differences in degree requirements, CU and HNU require students to pass the same summative assessments to complete their degrees and/or certificates. As required by OAKE guidelines ("Guidelines for OAKE-Endorsed Kodály Teacher Certificate Programs," 2008), all other OAKE-endorsed programs require students to pass these same evaluations at some point in their programs in order to earn a Kodály

certificate. These assessments include a “personal music literature collection analyzed for musical, extra-musical, and pedagogical parameters, together with a cross-referenced retrieval system” and a “videotape/ DVD teaching demonstration” of a student’s work with children.<sup>40</sup>

### *Elementary Focus*

Most OAKE-endorsed Kodály-inspired teacher education programs focus on early childhood and elementary general music instruction. HNU’s program focuses on elementary music, though the program offers some supplemental classes and guest lectures geared toward early childhood music educators. Until the early 2000’s, Capital’s program focused on elementary music; since that time the program has attempted to add specialized tracks for secondary choral music education and elementary and secondary instrumental music education. CU no longer has students enrolled in the instrumental track, but the secondary choral track continues to thrive. Students in this track take specialized secondary choral Pedagogy and Music Literature courses but take Musicianship, Conducting, and Ensemble with students in the elementary track.<sup>41</sup>

Annual reports of OAKE-endorsed programs suggest that no other OAKE-endorsed program offers a secondary choral track. A CU instructor stated that she believes that “no place else in the world” offers a specialized track in secondary choral Kodály-inspired music education. A HNU instructor stated that the institution would like to offer a secondary choral track, but that past efforts have not been successful because

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<sup>40</sup> See page 253-257 for a description of music literature collections and retrieval system and pages 247-249 for a description of video demonstrations.

<sup>41</sup> See pages 276-278 for a description of how elementary and secondary choral track Pedagogy and Music Material courses differ.

the courses did not adequately “ground” beginning students in Kodály-inspired pedagogy:

I struggle with this, and I know other programs that do offer beginning pedagogy for high school teachers or choral teachers. We did offer that a couple of times here and found that it didn’t prepare the students for the future very well. They weren’t as well grounded. So, after a couple of summers we decided not to continue with that route... And I’d still like to, I’d still want to think about how to do this because I, we really need to have better preparation for high school teachers around here. I think we could have a lot more people here if we could figure out how to do it right, but it’s not so easy to do.

Thus, while the majority of OAKE-endorsed programs focus on elementary general music, CU offers a track for secondary choral instructors, as well. While some other OAKE endorsed programs, including HNU, may be interested in developing a similar track, none appears to have done so.<sup>42</sup>

### *Summary*

With some notable exceptions, several pervasive organizational and programmatic components characterize most, if not all, Kodály-inspired teacher education programs. These include non-degree certificates and, in some programs, master’s degrees in Kodály-inspired music education; program schedules and contact hours in the core courses of Musicianship, Pedagogy, Music Literature, Ensemble, and Conducting; master’s degree requirements; summative assessments consisting of personal music literature collections, retrieval systems, and video demonstrations with children; and an elementary general music focus. Despite the difference in format among some programs, faculty at both CU and HNU state that the pedagogical practices, content, and

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<sup>42</sup> One unendorsed program, the West Texas Kodály Initiative, prepares students to work in secondary and choral settings, though the program does not have a specific “track” for secondary and choral music educators.

learning goals in the various programs are the same regardless of format. A Hungarian instructor stated:

Basically I don't do, don't make different things at home or during the year. Of course during the year there is more time to spend, for example, in a style. So it is easier to show many, many examples after each. A summer course is always condensed... and we have to practice something but the time is limited. But we try to reach the same, more or less.

This instructor went on to say that she uses the same materials, asks students to complete the same sorts of activities, and teaches in the same way during the summer as she teaches during the academic year in Hungary and in past academic years in which she has taught in the U.S. An American faculty member stated that she also “teach[es] the same” and covers “pretty much the same amount of material” in two- and three-week summer courses, but in two week courses the class sessions are longer “so that you just go, go, go, go, go, go, go, go...” Thus, study participants’ comments suggest that programs’ and instructors’ pedagogical practices are the same regardless of variation in program format, although more abbreviated programs may attend to materials in a more superficial way than lengthier programs.

### III. FACULTY AND STUDENTS AT CU, HNU, AND OTHER OAKE-ENDORSED KODÁLY-INSPIRED MUSIC TEACHER EDUCATION PROGRAMS

Faculty and student populations at CU and HNU are similar in size, demographics, educational backgrounds, and professional experiences. In 2009, CU had 8 summer course faculty members and 31 students, and HNU had 6 summer course faculty members and 25 students. A review of annual reports from OAKE-endorsed programs shows that the size of CU’s and HNU’s programs is typical of other programs.

Most programs had between 4 and 11 faculty members and between 15 and 40 students. Some programs, however, had student populations as low as 11 students (the University of Tennessee at Chattanooga) and others had more than 50 students (Colorado State University, New York University, and Silver Lake College). As was typical of all other endorsed programs, the largest group of students in the CU and HNU programs were in their first summer of study (level one), and fewer students were in their second, third, or fourth summer of study (levels two, three, and four). At both CU and HNU, these students are predominantly White, female, and in their early- to mid-twenties. Most have bachelor's degrees in music or music education; many are credentialed, practicing classroom music teachers.

Faculty at CU and HNU are predominantly female and are a mix of American and Hungarian instructors. Of the eight faculty members at CU, two are Hungarian-born, live and work in Hungary during the academic year, and are graduates of the Liszt Academy of Music in Budapest. Of the six faculty members at HNU, three are Hungarian-born and are graduates of the Liszt Academy; two currently live and work in Hungary during the academic year. The annual reports of other OAKE-endorsed programs show that at least 13 programs have at least one Hungarian faculty member. Most American instructors at both CU and HNU commented on the importance of having Hungarian faculty teach in the programs. These instructors valued the Hungarian instructors because of their high levels of musicianship and the direct link they provide to the source of Kodály-inspired pedagogy. As two of these instructors stated:

...we wanted to incorporate Hungarian master teachers, because... I just knew how valuable they were because of their own education and how they taught ear training, conducting, leading the choir, that just by being a student in those classes you learn so much.

I know what I valued about it [Kodály-inspired teacher education] enormously was having the Hungarians come out each semester. I mean, to, to have people who, I mean, a number of them who had met Kodály, I mean, to have that link. It just, you felt like you had this amazing link with Kodály that way.

To these and other individuals, Hungarian instructors offer a high caliber of music teacher education and a direct link to the source of this pedagogy's philosophical moorings.

All faculty members at HNU and CU are active practitioners in the field and are graduates of a small number of institutions and Kodály-inspired teacher education programs. All currently teach young children classroom music in preschools, elementary or secondary schools; high school-aged children in specialized music schools; or undergraduate and graduate students in post-secondary institutions during the academic year. Many have experience with and currently teach multiple age levels. All instructors at CU and HNU are either graduates of the Liszt Academy, the program in which they currently teach, or, in the case of CU, programs that merged with the programs in which they teach.<sup>43</sup> Although OAKE requires that all instructors in endorsed programs be graduates of an OAKE-endorsed program or “another institution (e.g., the Liszt Academy, Kodály Institute in Kecskemét, Hungary) which is recognized by OAKE as fulfilling certificate requirements” (“Guidelines for OAKE-Endorsed Kodály Teacher Certificate Programs,” 2008), CU’s and HNU’s tendency to draw instructors from their

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<sup>43</sup> Two faculty members at CU are graduates of the Kodály Center of America, which merged into CU in the early 1990s.

own ranks of students suggests that these institutions desire consistency with their faculty members and likely signals some degree of pedagogical inertia in the programs.<sup>44</sup>

#### IV. PROGRAM INTENSITY AND RIGOR AT CU AND HNU

With overwhelming consistency, students and faculty at CU and HNU described these programs as “intense.”

It’s a very intense course.

...the one thing that we get [in student evaluations] at the end of each summer course is “intense, intense, intense.”

...the three [weeks] of the actual Kodály certification program *is intense, is intense*, and you need to plan for that three weeks to be just Kodály, just working on this. Because otherwise you’re not going to be able to get it done. If you have a family and you want to go home, and you want to go to ballgames, and you want to do that sort of thing, you’re not going to be successful because you have to dedicate the whole three weeks.

I expected it to be really intense, because thinking about the fact that it’s basically a semester’s worth of work in three weeks, I knew it was going to be really intense. And it was.

Many students and faculty attributed their use of the descriptor “intense” to the programs’ rigor—to the quantity of work to be completed and the cognitive challenge of the courses. Students and faculty acknowledged that the programs require students to complete much work during the three-week programs. As three individuals stated:

Kodály has a very, very high standard... They really expect a lot.

I think I was underestimating how much work there was going to be....

When I came in, I felt that professionally it was the most work that I had ever done in my entire life.

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<sup>44</sup> See pages 264-278 for additional discussion of pedagogical inertia in the CU and HNU programs.

In addition to the sheer quantity of work, faculty and students acknowledged that the programs presented students with a significant cognitive challenge. This challenge included transforming students' thinking and addressing gaps in students' knowledge. As one student stated and others corroborated:

I just didn't realize that this was going to be "turn your brain wrong-side out," just turn your whole way of thinking on end and not be able to do anything else.

Several faculty members further added that many students had difficulty coming to terms with the gaps in their knowledge. The comments of two instructors accurately represent the comments of several others:

I think it becomes a very personal thing for a lot of our students... You realize, "Really, I don't know very much at all." And you have to, you wrestle with that, I think, these three weeks.

They [students] are just awful on themselves. They think they have to be perfect from the get-go.

Thus, students stated and instructors corroborated that transforming students' thinking and addressing gaps in students' knowledge are both cognitively and psychologically challenging.

Despite the difficult and considerable work that the programs require of students, many students and faculty recognize the value of the work and of the programs. Students and faculty both acknowledge that the programs prepared them to be better teachers and musicians, and inspired them to achieve and perform at higher levels. In the words of students and instructors:

This is the most edifying thing you could ever do for your soul... Be prepared to have the fire reignited.

If it wasn't hard, you wouldn't care about it... It means something to you because you've been put through the wringer, you know, over, and over, and over again.

It is an intense program... It's very, very difficult. It's very, very time consuming. But what you don't know as a student that you will know as a [teacher] is that these three weeks, or these nine weeks in three years, is something that will be the best nine weeks as far as guiding you towards what you're going to teach kids to know, because it's been invaluable to me... I would send anybody to a Kodály program anywhere.

While this study includes students' and instructors' statements of the intensity and rigor of CU's and HNU's programs, this study does not include comparable information regarding other OAKE-endorsed programs. While other programs' reports do include institutional data on the types and duration of courses offered by other programs, these reports do not include individuals' perceptions of these programs' intensity and rigor. Since the course requirements of other OAKE-endorsed programs are similar to those at CU and HNU, however, students and instructors at other programs may have similar perceptions of these programs' intensity and rigor.

## V. THE INTEGRATED YET DISTINCT COMPONENTS OF MUSICIANSHIP AND PEDAGOGY AT CU AND HNU

Aside from describing programs as intense, nearly all faculty members at both CU and HNU articulated that the programs allow students to simultaneously develop their own musicianship and their understanding and practice of pedagogy. A HNU program brochure also signals this integration of musicianship and pedagogy:

Students come from throughout the Americas, Europe and the Pacific Rim to study with Hungarian master teachers and distinguished American faculty to develop their own musicianship while learning how to teach. ("HNU Kodály Summer Institute," n.d.)

Instructors stated that the programs' dual focus on musicianship and pedagogy is necessary to adequately equip teachers for classroom practice. As two instructors stated:

I think that a lot of people sort of think that they're going to come and they're going to learn how to be a music teacher, you know. And then when they come I think they're taken back and surprised... Just as much as how to teach, it's about how to improve your musicianship, and how much your musicianship skills can then enhance your teaching experience.

So the teacher education part is... it's really two parts. It's working with the musicianship, you know, developing the musicianship of the teachers who are coming in, and then developing how to teach it to others.

In theory the musicianship-focused courses of the Kodály core are Musicianship, Conducting, and Ensemble.<sup>45</sup> OAKE guidelines state that the objectives of these courses, respectively, are “the development of musical skills,” “the development of conducting gesture and technique, score analysis and preparation, and rehearsal strategies,” and “music performance of high artistic merit appropriate for an adult choral ensemble” (“Guidelines for OAKE-Endorsed Kodály Teacher Certificate Programs,” 2008). Thus, the aims of musicianship-focused courses are to help students build their knowledge and understanding of music and develop their performance skills.

In theory, the pedagogical courses are Pedagogy and Music Literature. OAKE guidelines state that the objectives of these courses are the “Study of historical, philosophical and pedagogical principles and practices of Kodály’s vision for music education...” and the “Performance and analysis of music literature appropriate for the general music curriculum...” (“Guidelines for OAKE-Endorsed Kodály Teacher Certificate Programs,” 2008). Thus, these pedagogy-focused courses aim to help students build their knowledge and understanding of music pedagogy and their repertoire of teaching materials and to develop their skills as practitioner teachers.

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<sup>45</sup> For the purposes of clarity, throughout this and subsequent chapters, the names of courses specific courses begin with capital letters. For example, “Musicianship” refers to a Musicianship course, and “musicianship” refers to the more general topic of musicianship.

Comments from many study participants reinforce this distinction between musicianship- and pedagogy-focused courses. For example, when asked how she would describe a Kodály-inspired teacher education program to prospective students, one instructor clearly delineated a separation between musicianship- and pedagogy-focused courses:

You would take a musicianship class, a solfège class, in which you would sharpen your own skills, your own ability to hear what's going on in the score and when you're hearing people sing to you. When you're hearing your children sing, the ability to hear, "Oh altos, you need to, you know, fix that," that you can hear those things. That's what the musicianship class trains... That you'll get methodology, and methodology is where you learn a sequence that you can take to your program so that you know how to set things up so that children will be successful.

Another instructor's comments on her experience as a student at HNU indicated that the academic year schedule at HNU reinforces a distinction between musicianship- and pedagogy-focused courses. This instructor stated that when she was a student at HNU, musicianship-focused courses were scheduled in the morning and pedagogy-focused courses were in the afternoon:

We had the choir (Ensemble), Solfège (Musicianship), and Conducting... Most of those classes are in the morning... So basically the music making and analyzing parts were in the morning and then the teaching, Pedagogy, Folk Music [Music Literature], and learning the fun repertoires were in the evenings.

Although current HNU schedules indicate that HNU has somewhat altered its schedule since this instructor was a student, the HNU summer schedule still clearly separates musicianship- and pedagogy-focused courses. HNU schedules most summer term Musicianship, Conducting, and Ensemble courses in the morning, and most Pedagogy and Music Literature courses in the afternoon. The CU schedule does not separate courses as such.

Instructors at CU and HNU stated, however, that in practice the delineation between musicianship- and pedagogy- focused courses is not clear-cut. One program director described all of the courses as an “integrated” whole, though each course emphasized different parts of the same thing. Thus, while Musicianship, Conducting, and Ensemble do focus on developing students’ musicianship, these courses also offer opportunities for students to develop their pedagogical knowledge and skill. Likewise, the pedagogy-focused courses of Pedagogy and Music Literature offer opportunities for students to develop their musicianship. Two faculty members described how this integration occurs:

I think it’s important in a musicianship class also to point out pedagogical aspects and also mention ideas [about] how perhaps material can be used, for what purposes, what ways that particular material can be used in their [students’] own teaching situation.

I would always tell the students, “When you’re in a class, don’t only be the student but observe how your teacher’s teaching,” because I think they learn from the modeling that the teachers are doing...

Many faculty members exhibited this integration in their instruction. For example, in a level one Musicianship class, after a student performed a sing-and-play,<sup>46</sup> the instructor asked her students, “What’s the value of this?” A student answered, “It helps you think of two things at the same time.” The instructor continued this conversation and discussed how sing-and-plays can help conductors and teachers to learn how parts in a piece of music interact and to discern when the performance of one part is incorrect. She said that this skill enables conductors and teachers to listen better and to make certain that

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<sup>46</sup> A sing-and-play is an activity in which a student is asked to sing, usually with relative solmization or absolute pitch names, one part of multi-part exercise or song and simultaneously play one or more other parts of the same piece on the piano.

their students are performing accurately. In this instance, the instructor facilitated an opportunity for students to learn the pedagogical value of teachers' musical skill.

Similarly, Conducting courses often straddle a pedagogical and musicianship focus because in these courses students study scores and develop their conducting skills (musicianship), and also engage in conducting laboratories in which they must rehearse pieces with a choir (pedagogy). Similarly, pedagogy-focused classes offer students some opportunity to learn musicianship. By learning to teach elementary-level skills and concepts, students deepen their own understandings of these skills and concepts.

In addition to recognizing the distinct though integrated nature of the musicianship- and pedagogy-focused courses of the Kodály core, faculty at both CU and HNU stressed the importance of preparing students in both these areas. In general, most instructors stated that students' development as musicians was a necessary component of students' development as pedagogues. Instructors stated that students had to be excellent musicians in order to impart a love of music to the children in their own classes, to continue to refine their own musicianship, and to demand high levels of musicianship from their classes. Representative comments from faculty members include:

The main thing that I really want to see from music students is that they become musicians and better musicians. I'm concerned about seeing too many music teachers who have taken their musicianship and set it aside, and so they're no longer musicians.... It's all these people who are now teaching but no longer doing and not realizing at that point that their whole skill set is just sort of falling apart, yet they're trying to focus or direct the student in a particular direction.

Without being a highly-trained, good musician, there is no way to become a good teacher or use any other pedagogical ideas. And if I may say, I actually personally feel a priority of the musicianship.

I think that imparting a love of music comes from your own love of music. And being stretched that way, and if we're always learning things as well, that's also what we're encouraging children to do. That's why we're teaching music—to

give them the skills that they can go and learn more. So we're, we're working on our own education as well.

You have to know your music that you teach your students. So you have to have that musicianship in yourself in order to, to demand that kind of musicianship from your student. So, it is important to have a high level or degree of musicianship.

In focus group interviews, several students also commented on the value of having both musicianship- and pedagogy- focused courses. Most of the other students in the groups concurred with these students' statements. These students saw value in musicianship because it prepared them to inspire and provide models of excellent musicianship for their own classes and to detect and to diagnose errors in their classes' and choirs' performance. They valued the pedagogy because it helped them to teach their students better. As two of these students stated:

I have to admit I was really, really excited for methods and materials because I was like, "Okay, this is going to directly apply to what I do everyday. And I'm looking forward to learning about the games and all the songs," and that because I knew I could take that back to my classroom right away and use it. But I was like, "Man, why do I have to do this musicianship stuff? Like does it matter? Why do I have to be that good of a musician? I don't perform everyday." But after doing it, I can honestly say... musicianship's probably been like the best for me because I've been able to work on my musicianship skills that I really do need to know all of the stuff that we're doing. I really do need to be able to sing a pentatonic scale in tune because I'm going to use that with my fifth-grade choir or whatever. So I kind of discounted it and was really frustrated with it. But after doing it, I'm like, "...all of those skills are really important because you have to be a musician in order to make musicians.

You know your literature through your Folk Song [Music Literature] class. You work on your own musicianship through Musicianship. You perform though Choir. You learn how to do that, like, how to describe that a *ta*<sup>47</sup> is one sound on one beat rather than some other stuff that you would say off the cuff... Like, it's the whole package in all the classes, I think.

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<sup>47</sup> *Ta* is the rhythm syllable that Kodály-inspired educators use for a quarter note.

In sum, both faculty and students at CU and HNU recognized that the Kodály core was divided into distinct, yet integrated, musicianship- and pedagogy-focused components. Both groups also recognized that each of these components was a necessary part of a well-rounded music teacher education program. Specifically, these instructors and students valued musicianship-focused classes because they would help students to use the pedagogy they were learning more effectively. That is, musicianship-focused classes helped students to develop the musical skills necessary to engage their own classes in and monitor their classes' performance of complex musical ideas and materials. They valued the pedagogy-focused classes because they would help students to develop the necessary knowledge and skills to be strong pedagogues.

## VI. THE KODÁLY CORE

The five courses required by OAKE endorsement guidelines constitute the “core areas of study” of Kodály-inspired teacher education (“Guidelines for OAKE-Endorsed Kodály Teacher Certificate Programs,” 2008). This section includes a description of the organization and purposes of these courses and the qualities these courses share in all OAKE-endorsed programs and then a description of the materials and music used in courses at CU and HNU. The section then includes a description of the musicianship-focused courses of Musicianship, Conducting, and Ensemble and a description of the pedagogy-focused courses of Pedagogy and Music Literature. Because faculty tended to employ many of the same pedagogical practices in multiple core courses, this section does not include extensive description of the pedagogical practices used in each course. Rather, for purposes of clarity and alignment with the conceptual framework that guides

this study, description of the pedagogical practices and how they cut across curricular areas appears in the next chapter.

*Shared Qualities of Kodály Core Courses in OAKE-Endorsed Program*

OAKE gives some general guidelines for courses in all core curricular areas.

Specifically, OAKE documents state that:

Core areas of study are required throughout the duration of the instructional sequence.... Each area of study is designed to advance Zoltán Kodály's vision and philosophy of music education. Endorsed programs evidence well-sequenced curricula within and between each level of study in each of the following core areas... ("Guidelines for OAKE-Endorsed Kodály Teacher Certificate Programs," 2008)

According to observations and documents at CU and HNU, and a review of annual reports from OAKE-endorsed programs, this guideline has practical implications for how programs structure and deliver courses in all core areas. Specifically, this guideline requires students to take courses in all five of the core curricular areas during each term. For instance, this requirement means that students cannot take a single Musicianship course to fulfill the requirements of their Kodály certificate. Rather, students must take a Musicianship course during each term of their study. Further, these Musicianship courses ought not be discrete and independent of each other, but rather each Musicianship course must build upon the one that precedes it; the sequencing of courses is key. This same quality holds true in Conducting, Pedagogy, Music Literature, and to a lesser extent, Ensemble. For this reason, students, faculty members, program and OAKE documents commonly refer to "levels" of a course (e.g., level one Pedagogy or level three Conducting, etc; this is not the case for Ensemble).

In interviews, instructors described how a sequential approach is an essential component of Kodály-inspired pedagogy:

I think the pedagogy begins when you find out where a person is and then you take these concepts and skills of music and... you can sort of figure out where that person is, and then you begin moving down that hierarchy *through* music.

The biggest thing that comes to mind when I think of Kodály pedagogy is the importance of the sequencing... careful structuring and support of the steps to enable them [students] to progress through the elements.

Taken together, these comments, along with the requirement and practice of sequencing coursework for adult students, signal that a principle of Kodály-inspired music education—*Teachers should construct lessons around a child-centered, discovery-based (Pestalozzian) learning sequence*—guides the instruction of adult students in Kodály-inspired teacher education programs.<sup>48</sup>

While each core course shares the characteristics described above, each course is also distinct in some ways. Descriptions of individual core courses follow.

#### *Music and Texts Used in Courses at CU and HNU*

Instructors at CU and HNU used a set of similar and often overlapping music and texts in their courses. Instructors used this set of music and texts across multiple courses of the Kodály core; instructors generally did not relegate particular music or texts to one course. For this reason, this section describes the music and materials that instructors used across courses rather than the music and materials that instructors used in particular courses. Further, the music and materials listed below are only representative of those used at CU and HNU; this section does not include a complete listing of the music and texts used in these programs. In general, instructors at CU and HNU drew music for their courses from collections of Kodály's musical exercises, Kodály's choral works, various

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<sup>48</sup> See pages 157-166 for a fuller description of the principles of Kodály-inspired music education.

folk song collections and arrangements, and the classical choral music repertoire.

Instructors drew materials from books by prominent scholars in the Kodály movement.

At CU and HNU, instructors, particularly those in Musicianship, Conducting, and Pedagogy, used collections of musical exercises written by Kodály (e.g., *333 Reading Exercises*, *24 Little Canons on the Black Keys*, *15 Two-Part Exercises*, *77 Two-Part Exercises*, *Bicinia Hungarica*, *Tricinia*, and *Epigrams*). Instructors, particularly those in Conducting and Ensemble, used choral works by Kodály. These choral works included “See the Gypsies Eating Cheese,” “Cohors Generosa,” “Eve My Sweet,” and “Swallow’s Wooing.”

Instructors at CU and HNU also drew materials from folksong collections. At both CU and HNU these include *150 American Folk Songs to Sing, Read, and Play* (Erdei & Komlos, 1974); *Sail Away: 155 American Folk Songs to Sing, Read and Play* (Locke, 1988); *American Folk Songs for Children in Home, School, and Nursery School: A Book for Children, Parents, and Teachers* (Seeger, 1975); and *Step It Down: Games, Plays, Songs, and Stories from the Afro-American Heritage* (Jones & Hawes, 1987).

Instructors at both institutions utilized other folk song collections. Most notably, at HNU these collections include *The American Folk Song Collection* ([www.kodaly.hnu.edu](http://www.kodaly.hnu.edu)), an on-line American folk song collection and database, created by HNU and funded by the William and Flora Hewlett Foundation. This on-line collection contains field recordings and transcriptions of folk songs, descriptions of accompanying games and dances, and possible pedagogical uses.

Instructors in both institutions, particularly Pedagogy and Conducting instructors, also used music taken from collections of folk song arrangements and classical canons,

and individual choral works from classical repertoire. Collections of folk song arrangements include *Sourwood Mountain* (Tacka & Taylor-Howell, 1986.); *The Owl Sings* (Taylor-Howell, 1986), and *Two-Part American Songs: Bicinia Americana* (Williams, 1977). Collections of canons include *150 Rounds for Singing and Teaching* (Bolkovac & Johnson, 1996); and *The Sounds of Rounds and Canons* (Boshkoff & Sorensen, 1997). Instructors also used folksong arrangements and canons gathered from other sources. Instructors used choral works from the classical repertoire. At CU these include “Bogoroditse Djévo” (Rachmaninoff), “Missa Brevis” (Delibes), “Nunc Dimittis” (Orbán), “The Silver Swan” (Gibbons), and “Tambur” (Bárdos). At HNU these include: “Adoro Te” (Gregorian), “As Torrents in Summer” (Elgar), “Magnificat” (Pachelbel), “Six Nocturnes” (Mozart), “The Evening Primrose (Britten), “Two Roses” (Bartók), and “Zsolozsma” (Orbán).

Likewise, instructors, particularly those in Pedagogy and Music Materials, used a similar set of texts in their instruction. At both institutions, these texts include *Research and Retrieval: Music Teacher’s Guide to Material Selection and Collection* (Lund, 2007) and various texts on Kodály-inspired pedagogy by Lois Choksy (c.f., Choksy, 1981, 1999). Instructors at CU also used *After Kodály: Reflections on Music Education* (Dobszay, 1992); *An American Methodology: An Inclusive Approach to Musical Literacy* (Eisen & Robertson, 2002); *Kodály Today: A Cognitive Approach to Elementary Music Education* (Houlahan & Tacka, 2008); and *Rhythm and Melody Concepts: A Sequential Approach for Children* (Rozmajzl & Castleberry, 1995). Instructors at HNU used *A Guide to Lesson Planning in a Kodály Setting* (Klinger, 1990) and *Music in Preschool* (Forrai, 1988).

In sum, while instructors at CU and HNU did not use identical sets of music in their teaching, the instructors used music, including folk songs, folk song arrangements, and canons and choral works from the classical repertoire, drawn from similar (and often the same) collections, composers, and historical periods. Similarly, instructors at CU and HNU used some of the same materials in their courses, and drew materials from prominent scholars and authors in the Kodály movement. While instructors used similar materials across the Kodály core courses, these courses varied in many ways. A description of Kodály core courses follows.

### *Musicianship*

In all OAKE-endorsed programs, Musicianship serves to help students to develop their knowledge of musical concepts and forms, improve facility in the “language” of Kodály-inspired music education (e.g., solfa, rhythm syllables), and increase their skills in performance and analysis of music. To this effect, the “Guidelines for OAKE-Endorsed Teacher Certificate Programs” (2008) state that in Musicianship courses,

Development of musical skills (sight-singing, ear training, inner hearing, rhythm reading, part-singing, harmony, memory, transposition, intonation, form, improvisation, and dictation) using relative solmization, rhythm syllables, and absolute pitch singing is required. Art music, folk songs, and specially designed exercises focus on pentatonic, modal, diatonic, and chromatic music. Students are expected to attain satisfactory proficiency with these critical musical skills, which serve as the foundation for a lifelong commitment to continued musical growth and development. (“Guidelines for OAKE-Endorsed Kodály Teacher Certificate Programs,” 2008).

Course syllabi from HNU<sup>49</sup> reiterate these OAKE expectations. For example, all of the Musicianship syllabi from HNU, where the class is called “Solfège,” state that:

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<sup>49</sup> Most of courses in the HNU summer program had formal syllabi. Only a few of the Kodály-focused courses at CU had formal syllabi, though all of the non-Kodály courses required for the master’s degree did have syllabi.

This course is designed to develop written and aural musicianship skills including sight singing, ear training and musical dictation.

Comments from all Musicianship instructors from both CU and HNU also concurred with these expectations set by OAKE. For example, when asked to articulate her goals for Musicianship students, one instructor stated:

[I would like students to] use the solfa syllables back-and-forth and sing intervals and sing scales, of course, and sing triads and seventh chords. And to bring examples from real music and analyze—not chord-by-chord, but show, “This is an altered chord here. Can you listen to sing upwards, downwards, and try to find a taste of an altered chord?” for example.

In response to the same question, another instructor of a level one Musicianship course answered:

What I focused on in week one was just learning the moveable *do* system... Just starting with getting used to the idea of how to look at the music and determine where *do* is or what they’re starting on based on the tone set... Then we go into pentatonic songs and exercises... And now in this third week we’re going into modes and singing in modes and looking at pieces and figuring out what the scale is by looking at the notes and figuring out where the half steps and whole steps are and where it’s centered... There’s some dictation. And we started out with just one-line dictation, a melody line, and we’ve done a couple of two-part.

Thus, the objective of Musicianship, as found in both deep structures of endorsement guidelines and syllabi, and the implicit structures of instructors’ beliefs, is the development of students’ own musical knowledge and skills.

Musicianship is one of the two courses to which programs devote the largest amounts of their daily schedules (the other is Pedagogy). At CU and HNU, respectively, Musicianship classes meet for 90 and 75 minutes daily and students complete 67.5 and 54 hours of instruction in Musicianship over the three summers of the program. This time allotment falls within the OAKE required total of 50 to 70 contact hours for Musicianship. A review of annual reports of OAKE-endorsed programs shows that most

other programs fall within the suggested number of hours, though two programs require more than 70 contact hours.<sup>50</sup>

Both CU and HNU require students to take a placement examination for Musicianship and Conducting courses and place students in their courses according to students' skill level. According to one study participant, "most programs don't do that." Comments from another participant confirm this comment and show that these programs value the placement exam in part because it allows them to place students in courses according to students' skill levels:

I firmly believe in putting an adult in a musicianship class where their own musicianship rates them... And that means you have to have more faculty because that means that all of the musicianship classes are going to be taught during the same time slot. But I think it's important to meet the musical needs of the students where they are because then they're going to grow the most. And there might be some other courses that do that, but I've looked at tons of schedules where there's like maybe one or two musicianship teachers and people, you know, if you're in level one, then all the level ones go there.

One faculty member helped to explain how this differentiated placement affects what levels of the courses programs offer and how a student might enroll in various levels of the courses. Specifically, differentiated placement allows level one students to be placed in level two or level three Musicianship and continue on through level four or level five Musicianship. As this instructor stated:

...there might be a person who just attends this program the first year and the person might join a year three group because they have good facilities, good background in relative solfa and ear training and so on and so forth. They join a third-year class and they keep going on. And we might end up with people who are in level three and level four and level four and level five, depending on the situation.

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<sup>50</sup> The University of North Texas requires 75 contact hours of Musicianship, and the Kodály Association of Southern California requires 90. Silver Lake College requires eight semester hours of a combined Musicianship and Conducting course.

This instructor's comments help to explain why CU and HNU offer a level four Musicianship course and level four and level five Conducting courses. Although CU and HNU follow these placement procedures during summer courses, HNU only offers one section of Musicianship during the academic year. All students, regardless of their performance on the placement exam, take the same Musicianship class. Students state, however, that the Musicianship instructor during the academic year differentiates instruction according to students' abilities:

[The instructor] met us where we were, and was, you know, she would push us but then she could tell when she kind of had to pull the reins and go, "Okay. I need to slow down a little bit..." During the academic year she has that flexibility, and with just six of us, you know. And thankfully, my particular class—she even told us at the end of the year—we were kind of even. There was not like one ahead of the pack and one that was just lagging behind. We all had our strengths and our weaknesses and I think that was helpful to her.

Thus, the HNU academic year Musicianship instructor may differentiate instruction according to students' skill level even though all students, regardless of skill, take the same Musicianship class during the academic year.

### *Conducting*

Conducting is a course in which students learn the skills and practical application of the art of conducting. OAKE guidelines state that in conducting courses:

Application of Kodály inspired pedagogy in the development of conducting gesture and technique, score analysis and preparation, and rehearsal strategies based on Kodály's principals (including a cappella singing and the role and function of the tuning fork) is required. Literature may include selections appropriate for children's, youth, and adult choirs. Conducting in musicianship class does not replace the conducting requirement. Lab work is required. ("Guidelines for OAKE-Endorsed Kodály Teacher Certificate Programs," 2008)

Conducting syllabi from HNU were compatible with the OAKE guidelines, though the syllabi broke the goals for student learning into discrete components. For example, the HNU syllabus for level one Conducting states that the class goals are:

- To develop musical and conducting skills
- To practice 2/4; 4/4; 3/4; 6/8 [sic] meters in choral pieces of different styles
- To discuss and practice basic conducting and rehearsing techniques.

The syllabi for more advanced conducting courses at HNU stated equally discrete, though more sophisticated goals for student learning. Thus, these courses meet the general OAKE-provided goals for student learning through a sequence of more specific institution-devised goals.

Though this study included several Conducting instructors at both CU and HNU, few of these instructors directly commented on their goals for Conducting. Though interview protocols included questions about each course instructors taught, Conducting instructors tended not to give lengthy descriptions of this course. All of these instructors taught other courses (e.g., Musicianship, Ensemble, and Pedagogy); their comments tended to focus on these other courses. One of the few instructors who did comment on Conducting, however, stated that her goals in this class are to have students learn varying pieces and learn the basic conducting gestures for each piece and then refine students' performance of these pieces and these gestures:

So the main goal—learn interesting pieces. Interesting means different tempo, different character, different genre pieces from Renaissance, Baroque, from different styles... And we start to work on the [conducting] patterns first of all, and the entrances, cue, cut-off, dynamic level... Later we have to work on the fine nuances, you know, the nuances of the piece. And work on the meaning of the words, for example, or the shape of the vowels, of the consonants...

In accordance with OAKE guidelines, every Conducting course at CU and HNU included a laboratory component. That is, students in Conducting are expected to lead the

rest of the class, or in one CU class, a children's choir, in rehearsing and performing pieces of music. At both institutions, this laboratory experience culminated in a public performance for some upper-level Conducting students. At CU, some level four Conducting students conducted the Columbus Children's Choir as a part of the program's closing concert. At HNU, some level two and level three Conducting students conducted the level two/three Conducting class as a part of the program's closing concert.

Thus, documents and instructors' comments at CU and HNU confirmed that Conducting courses served to improve students' understanding of musical works, develop their facilities in using appropriate gestures to conduct these pieces, and implement this understanding and skill in a practical setting. While these purposes do focus on helping students develop their own musicianship, the last of these purposes also suggests that Conducting contains some pedagogical and practical content. Conducting students not only learn elements of score study and conducting, they also employ these skills in teaching choirs how to refine their performance of a piece of music.

OAKE requires students to take 30 to 45 content hours of Conducting in order to earn a Kodály certificate. Accordingly, Conducting classes are shorter in duration than Musicianship classes. At CU and HNU, Conducting classes are 60 minutes long. At CU, Conducting classes are held less frequently than Musicianship classes. CU students attend Conducting three days per week, and at HNU, students attend Conducting five days per week. Over the course of three years, students at CU and HNU take 27 and 45 hours of conducting, respectively. A CU instructor stated that by scheduling Conducting less frequently, the program allows students time for individualized study:

We don't have conducting everyday. And that's been a debate. I know we should, but I like to leave a floating hour some of the time that they might do—for years

we called it the four Rs. They could use that hour for research. They could use it for relaxation. They could use it for review. Or they could use it for rehearsal, if they're in chamber music. So it's sort of a Monday-Wednesday-Friday that we do with Conducting.

According to a review of annual reports, these totals are consistent with those of other from OAKE-endorsed programs. While several other OAKE-endorsed programs require students to take less than 30 hours of Conducting (as does CU), most fall into the 30 to 45 hour range.<sup>51</sup>

### *Ensemble*

Ensemble provides students in Kodály-inspired teacher education programs the opportunity to utilize their musicianship in a performing choir or other ensemble made up of students and instructors and to observe a master conductor working with a choir.

Regarding Ensemble, OAKE guidelines state:

Music performance of high artistic merit appropriate for an adult choral ensemble is required. The process integrates all aspects of Kodály's vision and philosophy, such as performing a wide variety of music style periods and genres, using relative solmization for reading, and focusing on pure intonation. The conductor serves as a model for demonstrating sequential choral rehearsal techniques and solutions to challenges commonly associated with choral conducting and performance. Conducting class or lab does not replace the ensemble requirement. Public performance is required. ("Guidelines for OAKE-Endorsed Kodály Teacher Certificate Programs," 2008)

In this statement, OAKE explicitly provides a dual purpose for Ensemble. One purpose of the course is to use Kodály-inspired pedagogy to prepare adults to perform musical pieces for public performance. The other is for students to learn Kodály-inspired pedagogy for the choral setting through observation.

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<sup>51</sup> Plano ISD and Colorado State University require 26.4 and 18.6 hours of conducting, respectively. One institution exceeds HNU's requirements for Conducting. McNeese State University requires a total of 63 contact hours in Conducting.

Choirs at CU and HNU rehearse for a total of 15 and 18 hours over the course of three weeks, and 45 and 54 hours over the course of three years, respectively. As is the case at three other OAKE-endorsed programs, at HNU contact hours for Ensemble exceed the OAKE requirement of 30 to 45 hours.<sup>52</sup> CU also exceeds this requirement by requiring students to participate in Chamber Music at least once in their three years of study. In Chamber Music, a faculty member coaches soloists, duets, and other small chamber ensembles in performing chamber pieces from the classical repertoire. Students then perform these pieces on a chamber music concert held during the last week of the program or on the program's final concert. At least one other OAKE-endorsed program requires students to fulfill a Chamber Music requirement.<sup>53</sup>

Collectively, instructors stated that they value Ensemble because it facilitates students' meaningful encounters with music and provides instructors with the opportunity to help further develop students' musicianship. For example, one instructor stated that the value in having students take Ensemble lies in helping students to be involved in the communal creation of art beyond a level the students think possible. This instructor recounted how she first thought a piece by Liszt was "boring," but collectively she and students in the choir "created" a high level of artistry in their performance of the piece:

I think we are recreating written thinking... That's why I love to work with the choir because there is this written page. It [the music on the page] looks great. [Laughter.] It looks so simple that Liszt piece. Oh I first looked at it, it's so boring, so harmonically oriented. And I began to look at it and the nice little passages and whatever. And people add into it. And creating something is wonderful. And I

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<sup>52</sup> A review of the annual reports of OAKE-endorsed programs showed that Brigham Young University (50 hours), New England Conservatory (68 hours), and Portland State University (60 hours) also exceeded OAKE requirements for contact hours in Ensemble.

<sup>53</sup> Annual reports show that The University of Tennessee at Chattanooga requires students to fulfill a Chamber Music requirement.

think it catches the children and it catches the adults' hearts when it happens to them, that they can do something wonderful on a much higher level than they ever thought they could.

Another instructor reiterated that Ensemble and other courses help students to “stretch” their ability by performing music at a very high artistic level, and subsequently, improve their practice with classroom children.

And the reason that they need to be in Chamber Music, in Choir singing adult music, doing sing-plays in musicianship and conducting, is to stretch their musicality so that even if they're singing *Starlight, Star Bright* guiding first graders, it's as musical as if they were [performing in a concert]...

Thus, while Ensemble provides for student learning of musical and pedagogical knowledge, these instructors' statements indicate that in implicit structures, Ensemble serves another, less easily-defined purpose. Specifically, these statements indicate that Ensemble serves to help students build an artistic and emotional sensitivity to performance that they can then incorporate in their teaching.

### *Pedagogy*

In Pedagogy, instructors explicitly help students to develop the formal knowledge (e.g., pedagogical principles), ethical knowledge (e.g., philosophical principles), and practical knowledge (e.g., philosophical and pedagogical practices) they need to be Kodály-inspired music educators. For example, OAKE gives the following guidelines for Pedagogy courses in endorsed programs:

Study of historical, philosophical and pedagogical principles and practices of Kodály's vision and philosophy for music education is required. Major topics include scope and sequence for developing spiral curricula in lower-intermediate and upper-elementary grade level music materials and selection of appropriate pedagogic songs; methodology and techniques for teaching music curriculum content and skills; curricular objectives; lesson designs; and assessments. Peer teaching and videotape/DVD teaching demonstration are required. (“Guidelines for OAKE-Endorsed Kodály Teacher Certificate Programs,” 2008).

These guidelines make clear that Pedagogy courses in OAKE-endorsed programs ought to be focused on the *whys* and *hows* of Kodály-inspired pedagogy.

While other substantial evidence, including observational and interview data and course syllabi, confirm that Pedagogy instructors teach formal, practical, and ethical knowledge to students, these same data sources confirm that practical knowledge—or implementation of the pedagogy in the classroom—is the dominant focus in Pedagogy. In all observations of Pedagogy classes included in this study, the focus of the lesson, both in time spent and types of work completed, was practical application of Kodály-inspired pedagogy. While Pedagogy classes included some discussion of Kodály-inspired pedagogy, instructors and students spent most of their time in pedagogy enacting the pedagogy in demonstration lessons, peer teaching, and practica.

Faculty members also signaled this practical focus in their interviews.

Representative comments from faculty include:

Through experiencing these things in pedagogy and practicum, you hope that their [students'] practice in their teaching would be affected so that they will instead of just doing what they used to do, they will now think back and say, "Okay, how am I going to present this so that my kids will understand it?"

So you come in and you're going to learn in Pedagogy class different techniques and ways to take the student from not knowing very much about music to being a fully literate musician, being able to sing in tune, play instruments, improvise, compose, and do all the things that we expect musicians can do, in a general music setting as well as the choral music setting.

In Methodology [Pedagogy] I try to take them [students] from the very beginning: "You have students [children] in front of you that know nothing. This is the music you're working on. What are some ways that you can teach them through the music without telling them? Don't tell them. How do I question? What kinds of questions do I ask to derive the information? How do I empower them [children] to be responsible for the material that's being taught?"

Thus, data for this study indicate that while Pedagogy instructors do spend some time teaching the philosophy and theory behind Kodály-inspired music education, they spend much more time teaching students *how* to put such formal knowledge into practice in a classroom setting.

OAKE requires endorsed programs to devote a total of 50 to 70 contact hours to Pedagogy, which is the same as the requirement for Musicianship, and more time than what is required for all other core courses. At CU students attend 75 minutes of Pedagogy daily, regardless of track. In total, CU students spend 18.75 contact hours in Pedagogy each summer, which amounts to a 56.26 hours over the duration of the program. At HNU, students attend 120 minutes of Pedagogy daily. This time includes a 60-minute daily practicum. HNU students spend 33 contact hours in Pedagogy each summer, which amounts to a total of 99 hours over the duration of the program. Besides HNU, five other endorsed programs exceed OAKE requirements for contact hours in Pedagogy.<sup>54</sup>

Students in the secondary choral track at CU take Pedagogy and Music Literature in separate classes from students in the elementary track. The instructors of these courses say that they use the same sorts of activities to teach students in the secondary choral track as other Pedagogy teachers. These instructors also say that the secondary choral track Pedagogy and Music Literature help students to use the same pedagogy as the elementary-focused classes, except that the pedagogy is geared toward older children.

Representative statements from instructors include:

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<sup>54</sup> Program annual reports show that the following programs exceed OAKE requirements for Pedagogy: Colorado State University (79.5 hours), the Kodály Association of Southern California (135 hours), McNeese State University (85.5 hours), New York University (79.5 hours), and Plano Independent School District (76 hours). Silver Lake College requires 9 semester hours of combined Pedagogy and Music Literature.

I think I bring in a lot of the techniques [from elementary-focused Pedagogy]. I know I do. I bring in a lot of the techniques that I learned in the elementary program. So that's the same. I do try to show them [students] somewhat of a sequence. They have to have folk songs and canons for their retrieval like the elementary people do... I try to show them, basically, the practice strategies are pretty much the same as what they do in the elementary. It's just kicked up a notch.

I can say from my own perspective that I use the same concepts and I try really hard to parallel what they're [elementary track] doing, but I can do it so much quicker because, you know, the cognitive level of the students [children] that I'm working with is so much greater. I don't have to spend three weeks preparing a concept.

Because these statements are indicative of instructors' intentions for Pedagogy courses, they are signals of the implicit structures that guide Kodály-inspired teacher education.

These statements suggest that the content and pedagogical practices of secondary choral track Pedagogy and Music Literature courses at CU are more similar to, rather than different from, those of elementary track courses. As shown in the next chapter, observations of these courses support this assertion.

In accordance with OAKE guidelines, all summer Pedagogy courses at CU and HNU require students to participate in peer teaching. As previously stated, the extent of these practical experiences vary widely between CU and HNU. With one exception, practical experiences for each student in Pedagogy at CU consist of between three and seven peer teaching episodes per summer with other adult students serving as the "children." Students in the level one secondary choral track Pedagogy class at CU spent one week directing a children's choir in addition to peer teaching assignments. At HNU, practical experiences in summer Pedagogy classes consist of daily peer teaching

episodes.<sup>55</sup> All peer and practice teaching assignments, regardless of course and institution, were similar in approach. For the most part, in these peer teaching assignments instructors required students to teach a discrete and well-defined segment of a longer lesson. For example, one level one instructor asked students to prepare a five-minute peer teaching episode in which they presented *so* and *mi* that would constitute a portion of a 30-minute first grade lesson. Another level one instructor asked students to prepare five-minute episodes in which they practiced quarter- and eighth-note patterns. An exception to this generalization occurred at CU, where a level three Pedagogy instructor asked students to peer teach a 20-minute lesson for their final course assignment. In sum, the prevalence of practical experiences in Pedagogy courses signal that although the courses provide students with opportunities to learn formal, practical, and ethical knowledge, the focus of the class is practical knowledge—the implementation of Kodály-inspired pedagogy in a classroom setting.

### *Music Literature*

While Pedagogy classes provide students with practical knowledge, Music Literature classes, referred to as “Folk Song Research and Analysis” at CU and “Folk Song Research” at HNU, allow students to develop knowledge of the vehicles—the song material—of their practice. OAKE describes this purpose in their guidelines for Music Literature courses in endorsed teacher certificate programs:

Performance and analysis of music literature appropriate for the general music curriculum, to include American folk music, traditional children’s songs and games, folk music from other countries and cultures, and art music are required.

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<sup>55</sup> During the academic year, practical experiences in pedagogy consist of semester-long student teaching experiences with children. These student teaching experiences were not included in observations for this study and are not included in this characterization of Pedagogy classes.

Major topics include folk-song performance and study of its context and styles as well as research, collection, analysis, transcription, classification, and retrieval systems. The creation of a personal music literature collection analyzed for musical, extra-musical, and pedagogic parameters, together with a cross-referenced retrieval system, is required. (“Guidelines for OAKE-Endorsed Kodály Teacher Certificate Programs,” 2008)

These guidelines explicitly state that in Music Literature, students are to learn more than material for their teaching. Students are expected to be able to analyze and classify teaching material and then to organize that material so that it is useful for their own teaching situation. Music Literature courses culminate in a summative assessment, referred to here as the personal music literature collection and retrieval system. Though few instructors commented on the purposes and goals of Music Literature classes, the simple statement of one instructor concurred with OAKE guidelines for the course:

Folk Music [Music Literature] is when we learn the materials for whatever we use with pedagogy.

At CU and HNU, Music Literature classes meet for 60 minutes daily, which amounts to a total of 45 contact hours for the duration of the program. This total falls within the OAKE requirements of 30 to 60 contact hours in Music Literature for certificate completion. One endorsed program exceeded, and all other programs met this hour requirement.<sup>56</sup>

Without exception, instructors at CU and HNU taught both the Music Literature and Pedagogy classes of the same level. For example, a level two Pedagogy instructor also taught level two Music Literature to the same group of students. Thus, while programs officially distinguished Music Literature and Pedagogy by both temporal and

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<sup>56</sup> Annual reports from endorsed programs show that the Kodály Association of Southern California requires students to complete 90 contact hours of Music Literature.

topical distinctions, in reality these courses very often tended to blend and merge.

Instructors tended to incorporate Pedagogy lessons into Music Literature classes, and vice versa, and also to “borrow” time from one class to complete the activities of another.

Thus, while the OAKE guidelines for separate Pedagogy and Music Literature classes are clearly delineated, in practice, these courses tended to become a single unit. Instructors at both CU and HNU confirmed this intermingling:

...the folk material and pedagogy, I have to go in and out of it. So I’m not saying that today is Pedagogy and now, this hour is Pedagogy and this hour is going to be [Music Literature]. I’m not going to give myself that distinction, that, you know, that this hour is just Pedagogy, this hour is just [Music Literature].

...the methodology [Pedagogy] and the folk song [Music Literature] kind of go hand-in-hand, because the whole aspect of the philosophy is teaching music through music.

One program director, however, said that she encouraged faculty to try to keep Pedagogy and Music Literature as discrete units and not use Music Literature as “extra time with methodology [Pedagogy] for the day, but get into folk song research.”

### *Summary*

The “Kodály Core” is the curricular heart of OAKE-endorsed teacher education programs. Though programs varied in the contact hours they require students to fulfill in any of these core areas, and some programs varied in their approach to a core area (e.g., Chamber Music requirement at CU, daily peer teaching at HNU), evidence from the surface, deep, and implicit structures of the programs indicates that the purposes of the core courses are shared across and within programs. Collectively, these purposes included helping students to develop their own musical and pedagogical knowledge and skills. Though not without exception, data from observations and interviews, syllabi, and endorsement guidelines indicated a high level of congruence between endorsed

programs' formats, and programmatic goals, and instructors' goals for student learning in the core areas.

## VI. CONCLUSION

OAKE, its local chapters, and numerous endorsed teacher education programs today cultivate support for Kodály's vision in the U.S. OAKE maintains some influence over endorsed teacher education programs through a set of guidelines that serve as standards and expectations for programs and their directors, instructors, and students. In general, these guidelines promote consistency in the organizational and programmatic components across endorsed programs. While CU's and HNU's program vary somewhat in their format and organization, the instructors and students at these institutions provide practical and philosophic rationales for courses and programmatic components that are consistent with endorsement standards, program guidelines, and course purposes provided by OAKE.

Faculty and students at CU and HNU commonly describe their institution's Kodály-inspired teacher education program as intense, rigorous, and transformative. Students and faculty both recognize that these programs often lead to students' reconceptualization of music and pedagogy. These participants place high value in having Hungarian-trained instructors, some of whom were students of Kodály, to teach in these programs. That CU and HNU continue to use Hungarian instructors, and draw other instructors from within their own alumni, signal the institutions' desire to maintain consistency and stability in faculty members' conceptualization and implementation of

Kodály-inspired teacher education. Such consistency and stability among faculty is a likely indicator of pedagogical inertia.

OAKE guidelines require students in Kodály-inspired teacher education programs to take a prescribed set of core courses that includes Musicianship, Conducting, Ensemble, Pedagogy, and Music Literature. OAKE documents, program documents, and faculty and students at CU and HNU make distinctions between these courses' focus on teaching and learning either musicianship and pedagogy, though they recognize that no courses include only one or the other. Rather, though courses tend to emphasize either musicianship or pedagogy, both musicianship and pedagogy are integrated within and across all core areas. This focus on both musicianship and pedagogy demonstrates that Kodály-inspired teacher educators implicitly have a conceptualization of the knowledge of teaching that is similar to that espoused by Shulman (1986). In these programs, musicianship corresponds with Shulman's notion of content knowledge, or knowledge *about* music, while pedagogy corresponds with the notion of pedagogical content knowledge, or knowledge about *teaching* music.

As shown in the next chapter and as suggested in the conceptual framework, the shared understandings, philosophies, and expectations that the professional field of Kodály-inspired music educators have for teacher education, as well as the socio-cultural contexts in which these educators work, result not only in common organizational and programmatic components within and across programs, but also in a shared set of pedagogical practices.

**CHAPTER SIX**  
**SIGNATURE PEDAGOGIES IN OAKE-ENDORSED**  
**KODÁLY-INSPIRED MUSIC TEACHER EDUCATION PROGRAMS**

**I. INTRODUCTION**

While the previous two chapters included an examination of the “outer edges” of the conceptual framework (the socio-cultural context and programs of professional preparation of Kodály-inspired music education), this chapter focuses on the core of the framework. Specifically, this chapter includes an examination of data that indicate signature pedagogies are (or are not) present in OAKE-endorsed Kodály-inspired music teacher education programs, specifically those at Capital University (CU) and Holy Names University (HNU).<sup>57</sup>

Guided by the conceptual framework defined in Chapter Two,<sup>58</sup> this chapter begins with analysis of the qualities (e.g., pervasive pedagogical practices, and routine and habitual pedagogical practices, student visibility and accountability, and pedagogical inertia) of Kodály-inspired teacher education programs that signal the existence of several signature pedagogies across and within these programs. Next, the chapter includes a description of the nature and extent of the pedagogical forms (e.g., pedagogies of uncertainty, pedagogies of engagement, and pedagogies of formation) that are present in Kodály-inspired teacher education programs. The chapter then proceeds with a

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<sup>57</sup> In order to protect the anonymity and confidentiality of study participants, the quotations and anecdotes provided throughout this chapter are not labeled with their source, whether that is a study participant or a particular class. While the researcher has preserved these chains of evidence in earlier drafts of this report, he does not provide them here. In short, the researcher has sacrificed specificity to preserve anonymity. Throughout this chapter, unless otherwise stated, the quotations and anecdotes are representative of faculty members, students, and classes at both CU and HNU.

<sup>58</sup> See pages 95-101 for a complete statement of the conceptual framework that guides this study.

description of the temporal sequence of Kodály-inspired teacher education programs and how this sequence corresponds to those suggested by Shulman (e.g., pervasive initial pedagogy, pervasive capstone pedagogy, and sequenced and balanced portfolios). This chapter concludes with a summative assessment of the presence of signature pedagogies in OAKE-endorsed Kodály-teacher education programs.

Although the conceptual framework calls for examination of the surface, deep, and implicit structures of each topic listed above, these structures do not appear as specific sub-headings in the text. Rather, because linkages between structures may reveal consistencies or inconsistencies between actions and beliefs, course formats and orientating philosophies, and pedagogical practices and espoused learning theories, the chapter includes data from various structural levels intertwined to help readers discern a full and rich understanding of each phenomenon and whether and how that phenomenon is supported and/or consistent across structural levels.

Data sources for this chapter include classroom observations at CU and HNU, individual and focus group interviews with faculty members and students at these institutions, and a review of pertinent documents (e.g., OAKE endorsement guidelines, program descriptions, course catalogs, course syllabi, course handouts, and course texts). While these data sources allow for rich descriptions of instructors' pedagogical practices at CU and HNU, they are representative rather than inclusive of the instructors' practices at these institutions; several instructors at CU and HNU did not participate in this study. Further, because, neither CU, HNU, nor other OAKE-endorsed programs require students to complete non-core master's degree courses in order to obtain a Kodály certificate, this chapter includes examination of pedagogical practices as they occurred only in core

Kodály curricular areas of Musicianship, Pedagogy, Music Literature, Conducting, and Ensemble. Other institutions may require students to complete different additional courses as part of their master's degree requirements. Thus, though the findings included in this chapter are broadly representative of instructors' pedagogical practices at CU and HNU, these findings are not representative of all instructors' practices in these institutions.

## II. QUALITIES OF PEDAGOGIES IN OAKE-ENDORSED KODÁLY-INSPIRED MUSIC TEACHER EDUCATION PROGRAMS

Shulman (2005a, b, c) argues that in professions in which signature pedagogies exist, programs of professional preparation share a set of specific qualities. This section describes the ways in which OAKE-endorsed Kodály-inspired teacher education programs possess pervasive, habitual, and routine pedagogical practices; the ways in which these practices promote student visibility and accountability; and the likelihood that pedagogical inertia shapes and maintains these practices.

Although Shulman (2005a, b, c) points out distinctions between pervasive pedagogical practices and routine and habitual pedagogical practices, these categories are not mutually exclusive. Pedagogical practices can occur within and across teacher education programs (pervasive) *and* they can occur every day, if not multiple times per day (habitual/routine). For this reason, the distinction between these two qualities of pedagogies (pervasive and habitual/routine) is somewhat murky. In this study, all of the habitual/routine pedagogies of Kodály-inspired teacher education are also pervasive, though one of the pervasive pedagogies was not habitual/routine. For this reason, the

pervasive and habitual/routine pedagogical practices do not appear in separate subsections of this text. Rather, this section begins with a description of pedagogical practices that are pervasive, habitual, and/or routine across and within institutions. Next, this section portrays how student visibility and accountability are present in the programs' pedagogical practices. Lastly, this section includes data that support the notion that pedagogical inertia minimizes changes in and provides stability and consistency for the pedagogy of Kodály-inspired teacher education.

#### *Pervasive, Routine, and Habitual Pedagogical Practices in the Kodály Core*

As clearly as they show similarities in their organizational and programmatic components and configurations, the programs and core courses at CU and HNU share a well-defined set of pedagogical practices. These pedagogical practices, both instructional and evaluative, pervade multiple courses in both programs; none are isolated to a single core area. This section provides a description of these pedagogical practices, which include teaching demonstrations, the master class, discovery learning, and the music literature collection and retrieval system.

#### *Demonstration Teaching*

Throughout all core courses at CU and HNU, instructors asked students to learn from observing others' teaching or, at times, to learn for oneself and teach others by demonstrating for others. These opportunities to learn through observation of others' practice and through opportunities to present one's own practice are included here as examples of "demonstration teaching." The following sections include a description of both sorts of demonstration teaching, as well as a description of how these two sorts of demonstration teaching varied throughout Kodály core courses.

*Instructor-delivered demonstration teaching in Pedagogy and Music Literature.*<sup>59</sup>

The most conspicuous examples of demonstration teaching at CU and HNU occurred in Pedagogy and Music Literature classes. All of the instructors of these classes enacted demonstration teaching by presenting entire lessons or segments of lessons for and with their students. In these presentations, instructors became the “teacher” and adult students took on the roles of “children.” With very few exceptions, instructor-delivered demonstration teaching in Pedagogy classes was followed by or interspersed with didactic examination of the demonstration. Through this didactic examination, instructors led students to identify the components and important details of demonstration that just occurred.

Demonstration of full-length lessons most commonly occurred in level one Pedagogy classes. The following anecdote is an account of one such demonstration lesson:

*Anecdote 1:* The instructor entered the room and announced that she would start with a demonstration lesson. At this point, the instructor assumed a “teacher voice.” For the most part, she talked to students as if they were children in a first grade class, though she periodically gave didactic explanations of the lesson throughout the duration of the demonstration. She asked the students to come to the center of the room and form a circle while standing up and holding hands. The instructor led the students in singing “Down in the Valley,” and taught them an accompanying game. The instructor then proceeded through a variety of teaching and learning activities in which she was the teacher and the students were the “children.” Throughout the 35-minute lesson, the instructor asked the students to complete activities that she would ask children in a first grade class to complete. For example, after singing “Burnie Bee” with solfa syllables, the instructor asked the students “What do we know about *so* and *la*?” The students answered, “It’s a step.” The instructor then asked the students to sing “Burnie Bee” with solfa syllables again and to use their hands as a staff to indicate where the *mi*, *so*, and *la*

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<sup>59</sup> As discussed in the previous chapter, instructors at CU and HNU tended to teach Pedagogy and Music Literature courses as a single unit rather than two separate courses. For this reason, instructors’ pedagogical practices in these courses are frequently combined in this chapter.

pitches in the song occurred. In another instance, the instructor had the students sing “Apple Tree, Apple Tree” and play the accompanying game. After playing the game the instructor asked the students to clap the rhythm while they sang the song. The instructor then said, “Think about the rhythm names while you sing the song.” The instructor then had the class look at the incomplete rhythm for the song that she had previously written on the board. She subsequently had individual students come up to the board and complete the rhythm for the song.

When the demonstration was over, the instructor left her “teacher” voice, and began to ask the students to dissect and analyze the content and form of the lesson. She asked, “Let’s figure out what happened in the lesson today.” The instructor proceeded to use didactic instruction to help the students build a lesson plan for the demonstration that she had just presented. The instructor asked the students to articulate the components of the lesson, the goals for each component, and the goal for the overarching lesson. For example, in their discussion of “Burnie Bee,” the instructor asked, “Because you are at the advanced stage, what did I ask you to do?” A student answered, “Sing it with the hand staff.” By the end of the discussion, the instructor and students had constructed a lesson plan for the demonstration. As the instructor and students spoke, the instructor wrote this lesson plan on the chalkboard at the front of the room.

Instructors of both Pedagogy and Music Literature courses most commonly presented short, focused demonstrations that they usually proceeded, interspersed, or followed with explanation. In Music Literature, these demonstrations often focused on how to teach a particular song or game to children. In Pedagogy, these demonstrations often focused on one particular musical element or activity.

For example, in one Pedagogy class the instructor told the students they would practice some ideas to use for “aural preparation” of musical concepts. She presented several short demonstrations, including the one described in the following anecdote:

*Anecdote 2:* The instructor had a student help her get four chairs and place them in a row facing the class and parallel to the front wall of the room. In a “teacher” voice, the instructor called these “beat chairs” and said that each chair represented one beat. She called five students to the front of the room, clapped and spoke the first four beats of “Queen, Queen Caroline,” and asked the students to sit in the chairs according to the rhythm pattern of the chant (♩ ♩ ♩♩ ♩ ). She repeated this activity with “Apple Tree,” “Snail, Snail,” and “I Climbed Up the Apple Tree.” After she finished the 3-minute demonstration, the instructor led the class in a

didactic examination of the activity. The instructor asked the class to identify the visual, aural, and physical components of the activity.

As shown in the following anecdote, this same sort of instructor-led demonstration teaching also occurred in secondary choral track Methodology classes at CU:

*Anecdote 3:* The instructor of this upper-level secondary choral track Pedagogy class spoke as though she were a classroom teacher and said that that she wanted to teach the class a Baroque theme. She said, “This is an F, “ and then played an F on the piano. She then asked, “What note is this?” and then played a C on the piano. The class correctly identified the pitch as a C. The instructor played a chord, which the class correctly identified as C-minor. The instructor then played a 12-note theme and had the students sing the theme back to her on “loo.” She then asked the students to think of the solfa while she played the theme again. She asked the students to raise their hand when they knew the solfa. The instructor, stepping out of her “teacher” voice, said, “This is how I have students show me they’ve got it [the solfa].” The instructor continued in her “teacher” voice, and had the students derive the relative solmization and absolute pitch names for the theme and a counter theme. When she finished the demonstration, the instructor provided explanation of what she did in the demonstration. She said, “I had you sing it, then derive relative solmization, then letter names. Now I would show it.” She then wrote an excerpt from the theme on the chalkboard.

In this example, the instructor demonstrated by teaching the students as if they were older children, and then explained how she approached her demonstration.

Many instructors of Pedagogy and Music Literature classes confirmed that they used demonstration teaching as a mode of instruction in these courses. Instructors used demonstrations to model pedagogical practice for students. The words of one instructor capture the sentiments of many:

What I basically do is, “these are the steps that I use to teach a certain concept,” and I show it to them [students]. And when I show it to them, I treat them as if they are my first grade class and use the material, “Okay, this is the material we’ll use. Let’s sing the song, and you are first grade.” Or, then I show them the steps, “These are the steps that I do.”

Another instructor stated, “ I hope to be an example for them to follow in their circumstances at home.” All other Pedagogy and Music Literature instructors included in this study made similar statements about using demonstration teaching in their classes.

At CU and HNU, a few faculty members recognized that because demonstration teaching is prevalent in Pedagogy and, to a lesser extent, in Music Literature, the quality of faculty is of the utmost importance to the overall success of a program. Because faculty model their practice of and thinking about pedagogy for students, faculty ought to be expert practitioners. As one faculty member stated:

Probably the most important part of it [the program] is the faculty because carefully choosing faculty allows the students to watch what they sort of call “master teachers” at work... By choosing faculty and having them demonstrate what they do and how they think about things—how they choose music and what makes this piece perhaps better for teaching XYZ than this piece. Then you think out loud in front of the students, and so hopefully they can watch the process.

Likewise, several students stated that they valued the opportunities that demonstrations provide for observing master teachers. These students appreciated the chance to see experts accomplish complex tasks with simple materials. As one student stated:

I’m just amazed at watching [these teachers]... They come to you with these little pieces and you think, “okay...” And by the time that they’re done, you just can’t believe what you’ve witnessed, you know. I mean, it’s so much more that you would ever expect if you just happened to open the book and, you know, find this little eight bar thing.

Throughout both CU’s and HNU’s programs, most students and faculty valued the opportunities that faculty had to demonstrate teaching and lead didactic examinations of their practice. These demonstrations served as a primary vehicle for instruction and learning about Kodály-inspired pedagogy in these courses.

*Student-presented demonstration teaching in Pedagogy and Music Literature*

*Courses.* Pedagogy and Music Literature instructors at CU and HNU required students to present short teaching demonstrations (often referred to as “peer teaching” and “practicum”). In these demonstrations, the student presenter assumed the role of “teacher” and the remaining students became the “children” in the teacher’s class. Though one upper-level instructor required students to present a 20-minute demonstration as a capstone for her course, most student demonstrations were short and directed toward teaching discrete skills or concepts. For example, Pedagogy instructors asked students to teach five-minute episodes that focused on preparing, presenting, or practicing *do*; practicing *so-mi*; and preparing the concepts of high and low. In one Music Literature course the instructor asked students to teach an ethnic folk dance to the class. The following anecdote describes a typical peer teaching episode in a Pedagogy class:

*Anecdote 4:* The student presenter in this level two Pedagogy practiced absolute pitch names with a supposed fourth-grade class made up of other adult students in the Pedagogy class. The presenter had students read, sing, and write transpositions of an exercise from Kodály’s *333 Elementary Exercises*. After the presenter returned to her seat, the instructor said, “Thank you... I wondered about the writing. I know that with us it didn’t take very long at all. Um... I wonder if you could...” and then explained how the presenter might approach the writing exercise differently so as to better ensure student success. The instructor suggested that the presenter have children sing the exercise with absolute pitch names in various keys before writing the exercise on the staff in various keys.

As previously stated, the frequency of student-presented demonstrations at CU and HNU varied. Students at HNU had a regular, daily 60-minute practicum as a part of their Pedagogy course and corresponding daily peer teaching assignments. At CU, instructors built peer teaching into their regular Pedagogy and Music Literature courses. Over the course of the three weeks, students at CU completed between three and seven peer teaching episodes. The number of peer teaching assignments varies by students’

level in the program. Regardless of their frequency, peer teaching episodes at CU and HNU proceeded in similar fashion. Students usually presented their peer teaching episodes in quick succession, one student after another. Instructors usually did not participate in the demonstration, but instead sat on the side of the room and took notes on individual student teaching demonstrations.

Though faculty at CU and HNU provided students with feedback on their peer teaching episodes, the format and immediacy of the feedback varied by institution. Generally speaking, at CU, verbal feedback was not given to students at the end of their demonstration. Rather, faculty wrote comments during each demonstration, processed the comments at home in the evening, and then presented students with written feedback the next day, or in one case, some days later. One CU instructor stated that she chose to give feedback this way in order to preserve students' self-esteem:

I wrote them all a page of exactly what they did and I gave it back to them the next day... I decided to do it that way because people are so emotional here that I did not want anyone to break into tears... I'm not out to humiliate at all.

While instructors at HNU presented students with written feedback on their peer teaching episodes, these instructors also provided immediate verbal feedback for students at the completion of their demonstrations. At times the feedback was didactic, at other times demonstrative, and at other times, as shown in the following anecdote, both didactic and demonstrative.

*Anecdote 5:* In one HNU practicum, students presented demonstrations on teaching of absolute pitch names. After one student's presentation the instructor presented demonstrative feedback by going up to the chalkboard and showing the students how the presenter could have more effectively and efficiently accomplished the goals she set out to achieve. The instructor became the "teacher," and although she did not totally diverge from the student's lesson, she showed refinements she thought would help. The instructor then presented didactic feedback by telling how she might do some things differently.

Though instructors at CU and HNU provided feedback for students' demonstration teaching in different ways, the instructors at both institutions articulated similar purposes and goals for having students present demonstration teaching episodes. Instructors said that they required students to present peer teaching episodes so that students have the chance to learn through experience and so that instructors have the opportunity to see how well students are able to enact the pedagogy. As three Pedagogy instructors stated:

You know, you take down notes, and if you don't do it, for me, if I don't do it, I forget about it. But if I do it, then there's, there's something that remains: "I remember doing it like this." So the learning is so much more, hopefully, you know, it can be more ingrained rather than just something fleeting.

It's (peer teaching) just sort of a way that I can see if they embody, and if they can project what they're saying on their pieces of paper. I find that some people can write the greatest lesson plans in the world on paper, but they can't do it. So, sort of putting it in their bodies and forcing them to put it into their own works and follow those steps and see if they can do it smoothly. It's yet a different skill than actually being able to write it on paper. So, to me, it's important.

...I give the platform for them [students] to work on a brand new piece of music pretty much the same way as I've done as a demonstration teacher for them. And they take over and they analyze what has to be done and then bring it down to the level of what a class might be like in their hands... In fact, yes, it's practice teaching.

To these instructors, student-presented demonstration teaching in the form of peer teaching episodes allowed students the opportunity to enact their understanding of Kodály-inspired pedagogy. With near unanimous agreement, instructors stated that this enactment counted as evidence of student learning. Some representative statements from instructors include:

You can tell right away when students do peer teaching if they've got it, if they understand what's going on.

It [peer teaching] gives me a chance to see a person in action and to see sort of a little bit of what they have brought with them and what they've taken from me...

I show them the steps in the pedagogy part. In the practicum, that's when they show me and they can either use the same songs and you can see whether there's been a step that's been skipped, or if it is clear to the participants. And this is why I would say that the practicum is very important, because that's where they really can show that, "Yeah, I got it. I know why this step is necessary in order to get to this step."

Several students stated that they learned much about their practice when they tried to enact the pedagogy they were learning. By being required to enact their understanding of pedagogy, students said that they became more aware of the extent of their pedagogical knowledge. As one student focus group participant stated and other students confirmed:

...it happens to me every time: "Ah, yeah. I've got this. I can do this peer teaching. Whatever. I totally know it." And then it's like, "Whoa. What order do I say anything in? And what's the song? And what did I just make them do?"

Students and faculty also recognized that students not only learned from their own peer teaching presentations, but also from observing other students peer teach. Students and faculty members stated that students learned from observing others' teaching and from acting as the child learner in a class. The comments of one student and one instructor represent the comments of many:

I think that it was really helpful to see other people teach. And to be evaluated in that setting, I think, was helpful... It's very hard and really helpful.

I'm more interested that you're (students) getting the idea that you're sitting there trying to be a student [child] so that you are experiencing, "Oh, that was easy," or "that wasn't."

Though the use of student-presented demonstration teaching is an expected norm at CU and HNU, one instructor stated that she was aware of at least one OAKE-endorsed institution in which peer teaching is discouraged. She said that when she taught in this

program, the director told her “not to do any peer teaching,” though she still had students complete one peer teaching episode in her class. This comment signals that though student-presented demonstration teaching is common at CU and HNU, other OAKE-endorsed programs may not use this pedagogical form as often or at all.

*Demonstration teaching in Musicianship, Conducting, and Ensemble.* Instructors in Musicianship, Conducting, and Ensemble courses frequently used demonstration as a pedagogical approach. Instructors of these three courses frequently demonstrated a skill or technique as a means of teaching students. In Conducting, Musicianship, and Ensemble, instructors also asked students to present demonstrations of their own skills. Throughout their lessons, instructors used these demonstrations to assess student learning, to help students develop their own musical skills and fluency with the “language” of music as practiced by Kodály-inspired educators, and to deepen students’ understanding of Kodály-inspired pedagogy.

In most instances, instructors delivered demonstrations in Musicianship, Conducting, and Ensemble to help students improve their own musicianship, conducting, and performance skills. As shown in the following anecdotes, instructors of these courses modeled the performance they wanted students to give:

*Anecdote 6:* In one Musicianship class, the instructor stopped students after they sang the first few bars of a canon. She then sang the first few bars of the canon alone and emphasized her intonation and stylistic interpretation of the canon. She then asked the students to sing the canon in the way she had demonstrated.

*Anecdote 7:* In a choir rehearsal, the instructor was rehearsing a piece with Latin text. In order to teach the pronunciation she wanted, the instructor first spoke a phrase of the text, and then had the entire choir or small groups of students repeat what she had just spoken. The instructor often repeated the same phrase several times in a row until she was satisfied with the choir’s pronunciation of the text.

In all Conducting classes, the instructor would often stop student conductors as they conducted the other students in the class. In many of these instances the instructor modeled a conducting gesture she thought might be more effective than the one the student conductor was using. Through these and other numerous demonstrations in Musicianship, Conducting, and Ensemble, instructors modeled (rather than described) successful performances of musical skills.

Instructors' demonstration teaching in Musicianship, Conducting, and Ensemble often provided models of successful enactment of pedagogical skills. For example:

*Anecdote 8:* In one Musicianship class, the instructor was introducing an exercise from Kodály's *Tricinia* (Three-Part Exercises). The instructor had all of the students sight read through the piece in unison on one of the three parts, though she periodically switched which part she had the students sing. After the class had sung through the piece, the instructor asked the students to identify what she had done by having the students switch the part they were singing. A student said that the instructor had the students sing only the theme of the piece. The instructor answered, "Yes, and without talking and preaching about the structure."

In making her concluding statement, the instructor made clear that the students ought to make note of the pedagogical process in which she asked them to engage. The explicit message of the instructor was pedagogical, not musical. Here, the instructor used her teaching in Musicianship as a pedagogical demonstration for her students.

While instructors provided examples of demonstration teaching in Musicianship, Conducting, and Ensemble, students in these classes had to show evidence of their learning through performances and demonstrations. Multiple times each class session, the instructors of these courses asked students to perform using a "language" of music that includes relative solmization, rhythm syllables, Curwen hand signs, and a distinctive approach to music analysis. In Musicianship and Conducting, these performances took many forms, including sing-and-plays, sing-and-signs, small group singing, large group

singing, solo singing, conducting, and dictation exercises. The following anecdotes illustrate these performances:

*Anecdote 9 (sing-and-play):* Approximately ten minutes into this level one Musicianship class, the instructor asked the students to get ready for their sing-and-plays. The students had prepared to sing and play “What Will We Do With the Baby” from *Two-Part American Songs* by Mark Williams. A student volunteered to perform first and then took a seat at the piano in the front of the room. The student proceeded to solmizate<sup>60</sup> the melody of the piece and simultaneously play the harmony on the piano. When the student finished, the instructor said, “Very, very good,” and asked the student to perform again and switch the parts she sang and played. The student then played the melody on the piano and sang the harmony with solfa. When the student finished, she returned to her seat, and another student came forward to perform. Eventually, all nine students in the class performed the sing-and-play, some more successfully than others.

*Anecdote 10 (sing-and-sign):* The instructor of this level three Musicianship class asked students to sing the canon “Rise Up, O Flame” by Praetorius. The class solmizated the canon from memory, first in unison, and then in three-part canon. After the class performed, the instructor asked for a student to volunteer to solmizate the song and simultaneously perform a canon with hand signs. A student volunteered and then performed the sing-and-sign. While the student performed, the instructor sang along softly with the hand signs that the student performed. Two additional students performed the sing-and-sign; then the instructor had another student perform a sing-and-play of the canon at the piano. The instructor concluded the class’ work with the piece by having students sing the canon with absolute pitch names and simultaneously perform the canon with hand signs.

*Anecdote 11 (dictation):* The instructor of this level one musicianship class played a 12 measure pentatonic melody on the piano. She said, “This will be dictation,” and then sang the melody to the class. She drew a staff on the chalkboard, and indicated on the staff that middle-C would be *do*. She also wrote “*d-----d’*” on the board, which indicated that the tone set of the dictation would be limited to between *do* and high *do*. The instructor played four measures of the melody on the piano, had the class sing back what she had just played, and then asked the students to write down the four measures on their own pieces of staff paper. After waiting for students to write the first four bars, the instructor played the second four bars. She had the class clap the rhythm of the four bars, listen again, hum, and then write out these four bars. After waiting for one or two minutes, the instructor had the class listen to and then write out the last four measures. After a

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<sup>60</sup> “Solmizate” means to sing with relative solfa syllables.

minute, the instructor told the class she would play the exercise “one last time.” After a few minutes, the instructor had the class sing the exercise on “lah,” with relative solmization, and then solmizate while clapping the beat and clapping the rhythm. Finally, the instructor had individual students solmizate the piece two measures at a time.

All Conducting instructors required students to present demonstrations. In these demonstrations a student would serve as the “conductor” while the remainder of the class served as the choir. In one upper-level Conducting class at CU, students demonstrated their conducting skills by rehearsing a children’s choir during the last week of classes. While these demonstrations were very similar to peer teaching episodes that students presented in Pedagogy classes, student demonstrations in Conducting tended to be much more lengthy<sup>61</sup> and involved more interaction between students and instructors than demonstrations in Pedagogy. The following anecdote serves as an illustration of how student demonstrations typically occurred in Conducting:

*Anecdote 12:* The instructor began the lesson by having the students sing a short piece from Brahms’s “German Volkslieder.” The instructor first spent about ten minutes rehearsing the piece with the class. Throughout their rehearsing, the instructor constantly provided feedback by asking the class to keep up with the tempo and to pay attention to phrasing and dynamic markings. Once she finished rehearsing, the instructor asked for a student to volunteer to conduct the piece. A student volunteered, went to the podium at the front of the room, and conducted the piece while the rest of the class sang. The instructor periodically stopped the student in order to show her how to refine a particular entrance cue or other conducting gesture. Throughout this process, the student conductor and instructor frequently interacted as the instructor provided the student with both demonstrative and didactic feedback and the student looked for guidance as to how to conduct the piece. When the student conductor finished, she returned to her seat. The instructor asked for another student to volunteer to be the conductor, and repeated the process.

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<sup>61</sup> Peer teaching episodes in Pedagogy classes tended to last for no more than five minutes. Student demonstrations in Conducting often lasted for 10 minutes or longer.

*Summary.* Throughout all courses of the Kodály core, instructors showed that a dominant pedagogical practice of Kodály-inspired teacher education is demonstration teaching. Sometimes delivered by instructors and sometimes presented by students, demonstration teaching pervaded the surface, deep, and implicit structures of CU's and HNU's programs. That is, instructors and students enacted observable demonstrations in classes and described demonstrations as a central and influential component in student learning. Through its pervasiveness at all these levels within and across programs, demonstration teaching is an indication that the pedagogical practices of Kodály-inspired teacher educators value the explicit example and the act of doing. As one instructor succinctly put it, "We don't talk about. We do." While instructors did talk about pedagogical and musical ideas and theories, such discussions were usually preceded by or included instructors' or students' enactment of the ideas. Students learned by watching instructors and other students "do," and showed their mastery not by describing pedagogical and musical ideas, but by enacting these ideas in front of instructors and other students. Both instructors and students stated that these demonstrations gave students invaluable opportunities to learn through observations of others' teaching, enactments of their own teaching, and participating as the "children" for others' demonstrations.

### *The Master Class*

Instructors in all Kodály core courses, particularly those in Pedagogy and Conducting, engaged students in learning through processes similar to those of a master class. The master class is a familiar pedagogical form for musicians, particularly in the areas of performance and conducting (c.f., Errante & Lavonis, 2008; Ruhleder &

Stoltzfus, 2000). In a master class, a series of students perform for a master teacher (often also a master performer) and an audience of other students and teachers. After each performance, while still under the audience's watchful eye, the master teacher works individually with each student performer in order to improve the performance. Public teaching by the master teacher is often preceded or followed by a formal performance from the master teacher. Though the student performers stand to gain much from the master class experience, all involved in the event may benefit from their participation because of the opportunities to learn vicariously through observations of a master teacher:

The singer gains from working, albeit briefly, with a new teacher who can approach established vocal habits with fresh diagnostic skills. Students in the audience learn vicariously, internalizing suggestions for future personal application. If the class is successful, the master teacher certainly benefits from the boost to his reputation. In most cases, however, it is the teachers in the audience who have the most to gain from a good master class. Master classes provide the opportunity to observe other teachers in action. (McCoy, 2008, p. 329)

In the Kodály-inspired teacher education programs at CU and HNU, instructors have taken the pedagogical form of the master class, common throughout the education of music performers, and implemented it in music teacher education. As with instructors' pervasive use of demonstration teaching, the master class is evidence that a prevalent focus shared by Kodály-inspired teacher educators is the act of "doing."

Master class teaching is not necessarily mutually exclusive from demonstration teaching. In master class teaching instructors demonstrate and ask students to demonstrate as a part of their efforts to teach students. The master class, however, takes demonstration teaching to a more sophisticated level of interaction in which instructors provide feedback to help shape and guide student performance as the performance occurs. In master class interactions, a student performs, the master teacher provides

demonstrative and/or didactic feedback, and the student performs again and incorporates the feedback into her performance. The following sections include descriptions of master class teaching as it occurs in Pedagogy and Music Literature, Conducting, Musicianship and Ensemble classes, and in video demonstrations.

*Master class teaching in Pedagogy and Music Literature.* As previously discussed, Pedagogy and Music Literature instructors at CU and HNU required students to complete peer teaching. Student peer teaching assignments were always preceded by instructor demonstration. Usually a day or two before students presented peer teaching, instructors presented a demonstration on the same material, concept, or skill. Though some peer teaching sessions were not followed with immediate feedback for students, in some peer teaching episodes at CU and most peer teaching episodes at HNU, instructors interspersed or followed the student demonstration with feedback, discussion, and/or demonstration. In many of these instances, the interaction between students and instructors amounted to a master class. Instructors demonstrated and/or discussed how the student could improve the demonstration, asked the student to modify and improve the demonstration in some way, and expected other students in the room to learn vicariously. The following anecdotes describe typical use of master class teaching in Pedagogy courses at CU and HNU:

*Anecdote 13:* The instructor of this level one Pedagogy course gave students the assignment of presenting a five-minute peer teaching demonstration on practicing the concept of strong and weak beats. The day before students were to give their demonstrations, the instructor showed students several ways to practice this concept with children. The third student presenter of the day began her demonstration by having the other students in the class, who served as the “children,” chant “Bee, Bee, Bumble Bee,” and then write the rhythm of the first line of the chant on the board (♩ ♩ ♩♩ ♩). The presenter then went on to have the class sing “Peas Porridge Hot.” The presenter asked the students to move their hands between their heads and shoulders with the beat while singing the song.

After the presenter made this request she seemed to be confused, and told the instructor that she had not practiced the movement with the song. The instructor asked the presenter if she could use “Peas Porridge Hot” for her lesson. The presenter said that she could not use the song because its rhythm contained a quarter note rest, a rhythmic element that the children in her class would not yet know. The instructor asked the student to clarify the point of her demonstration. The presenter said that her objective was to have the students understand strong and weak beats. The instructor said that the student did not have to choose “Peas Porridge Hot” for the demonstration, and then asked the student to identify the purpose of the “Bee, Bee, Bumble Bee” activity at the beginning of the demonstration. The student said that the activity was review. The instructor said that the presenter could use “Bee, Bee, Bumble Bee” for her strong/weak activity as well; she did not have to go to another song. The instructor had the presenter continue her demonstration as planned, though with the chant “Bee, Bee, Bumble Bee,” rather than the song “Peas Porridge Hot.”

*Anecdote 14:* The instructor of this secondary choral track Pedagogy class at CU asked two students to come forward and conduct and rehearse a piece by Couperin with the other students in the class serving as the “choir.” The first student presenter assumed the podium and reviewed the first soprano part and then the alto parts with the class (the piece has three vocal parts: first soprano, second soprano, and alto). During the presenter’s demonstration, the instructor did not take notes. Rather, she looked intently at the presenter and corrected and redirected him from time-to-time. The presenter had the other students sing their parts with solfa rather than the text of the piece. The presenter then said that he wanted to continue on to review the second soprano part. The instructor interrupted and suggested that the presenter first have the first sopranos and altos sing their parts together. The presenter did as the instructor requested and then reviewed the second soprano part. The instructor asked the second student to go to the piano and accompany while the first presenter continued to conduct. As he continued, the instructor stopped the student presenter. She asked him to conduct the piece in 6/8, as it is written, rather than in 3/8 as he had been doing. The presenter made the correction and then continued with the rehearsal.

Collectively, these anecdotes and similar events in all Pedagogy courses demonstrate that instructors approached student peer teaching episodes as more than an opportunity to observe students’ practice teaching. Rather, these instructors, along with all other Pedagogy instructors at CU and HNU, approached peer teaching episodes as opportunities to provide meaningful critique and feedback on student practice and to engage students in conversations about how to make that practice better. Each of the

instructors in the examples above did much more than watch students teach other students. Each offered students suggestions for improvement, guided students' practice, and intervened when they saw students struggling or heading in a wrong direction.

Though student focus group participants did not directly say so, the student presenters at CU and HNU likely benefitted from the master class approach by receiving feedback and guidance about teaching as they practiced the acts of teaching. Other students in the class also likely benefitted from the master class approach through vicarious learning as they watched master teachers help others refine their practices. One instructor said that she benefitted from the master class approach because it offered her an opportunity to learn new materials and think of pedagogical approaches in new ways:

What I'm seeing is that a lot of time they bring in their own sense of creativity... their own personality. And sometimes they bring in materials that I haven't even used. And so, for me, it's actually going both ways.

Thus, presenters, students, and instructors all may potentially benefit from the master class approach that instructors employed in Pedagogy classes at CU and HNU.

*Master class teaching in Conducting.* Like Pedagogy instructors, Conducting instructors used master class teaching as a regular part of their instruction. In every Conducting class observed as a part of this study, instructors used master class teaching to help students improve their conducting skills and rehearsal strategies. These master class teaching episodes happened multiple times in each conducting class. The following anecdotes are typical of how Conducting instructors at CU and HNU employed master class teaching.

*Anecdote 15:* The instructor of this upper-level conducting class asked a student to choose a piece from the class' repertoire and come to the podium in the front of the room to conduct and rehearse the piece. The student chose Pärt's "Bogoroditse Djévo," a short (one minute), though rhythmically and harmonically

complex, 20<sup>th</sup> century choral work. While the student prepared to conduct, the instructor and the other students discussed how the piece was only one minute long and that the student conductor was taking more time to prepare than it should take to perform the piece; they laughed several times. The instructor helped the conductor decide which pitch to give the class to start the piece. Then the student conducted the other class members as they sang the piece. The instructor looked on from the side and did not sing with the class. The instructor stopped the conductor several times as she worked her way to the end of the piece. Each time she stopped the conductor, the instructor went to the podium to demonstrate how to conduct a particular phrase, cut-off, or entrance. Though the student was very much the “conductor” and the class her “choir,” the instructor directed the path of the rehearsal. The instructor told the conductor what to rehearse and what to ask of the student singers in the class.

As they continued through the piece, the instructor continued to stop and start the rehearsal and gave numerous demonstrations and comments intended to help the student conductor improve her approach to the piece. In one instance, the instructor said, “After this *fortissimo* system, it [a movement] would be good after this position and there is a cut-off here.” The instructor demonstrated these movements as she spoke. When the conductor finished with the piece, the instructor said, “Um-hmm [affirmative]. Good.” and then asked the conductor to return to her seat. The instructor then made some comments about one section of the piece where the voicing changes from four parts to eight parts and how students’ conducting needed to make more out of this change. She demonstrated how to conduct this change while the class sang, and then said, “Give a bigger cue with your whole body. I can feel that cue down in my leg.” The instructor then invited a second student to the podium to conduct the same piece. The instructor critiqued this student’s conducting as he led the class in the piece.

*Anecdote 16:* During the last week of classes, the students in this upper-level Conducting class worked with a children’s choir to rehearse pieces to perform on the program’s closing concert. For a combined performance, the students in the class and the children’s choir had rehearsed several movements of a mass by Delibes. Today, the instructor of this class had invited all of the other students and faculty to observe her conducting students rehearse her class and the children in a laboratory setting. When the third student conductor approached the podium, he asked the choir to sing the movement of the mass on which he had worked with them earlier in the week. After the student conducted the entire movement, the instructor got up from her seat and went to the podium. She rehearsed the phrasing of three repetitions of the words “miserere nobis” with the choir as the student conductor watched. After she rehearsed the phrasing, the instructor asked the student instructor to “please put the ‘nobis’ three different ways.” She wanted the student conductor’s phrasing to match that which she had just taught to and demonstrated with the choir. The student went back to the podium and tried to incorporate the phrasing and conducting that the instructor had just demonstrated.

Instructors emphasized that guided practical application of conducting skills, like that described in the anecdotes above, is an important component of learning conducting because practical application of conducting skills in a rehearsal and performance setting is an entirely different skill than studying the technical and theoretical aspects of conducting. As one instructor stated:

[This program] does have the advantage of our students to study conducting as an art on its own. So we are working on the technical problems in conducting class. We study the pieces. We look at the important musical features before we go in and work with the children, or before we have a rehearsal with any group. So there is this separation where the masterwork is going on in a separate class, and then with practical application goes in a different situation in a choir setting...

In this instructor's estimation, instruction in Conducting is both theoretical and practice-based, and both technical and practical. Learning *to do* is as much a part of the course as learning *about*. The master class serves as the vehicle through which Conducting instructors engage students in guided, hand-on application of conducting skills.

*Master class teaching in Musicianship and Ensemble.* As in Pedagogy and Conducting courses, Musicianship and Ensemble instructors used master class teaching to help students improve their practice. Although master class teaching in Musicianship and Ensemble was no less frequent, instances in which instructors engaged students in master class teaching tended to be shorter than in Pedagogy and Conducting. Further, as dictated by the musicianship emphasis of Musicianship and Ensemble, master class teaching in these courses tended to be focused on students' musical, rather than pedagogical and conducting skills. While the master class teaching that occurred in these classes was less formally a master class than in Pedagogy and Conducting, the interactions between student and instructors occurred in much the same manner as they

play out in a master class. The following anecdotes are typical of master class teaching as it occurred in Musicianship and Ensemble.

*Anecdote 17:* The instructor of this choir [Ensemble] had rehearsed Rachmaninoff's "Bogoroditse Djévo" over the last four days. In all of this rehearsing, the instructor had the choir only solmizate the piece, and she was now ready to teach the choir the pronunciation for the Slavonic text of the piece. She began by speaking the text of the piece phrase-by-phrase and having the choir speak each phrase after she spoke it. She often repeated a particular word or part of a word that the choir had difficulty pronouncing. After speaking the text for the first half of the piece, the instructor had the choir sing the first half of the piece with solfa twice through, and then a third time with the text. The instructor stopped and started the piece many times to correct pronunciation, and corrected the pronunciation by speaking the text as a demonstration.

*Anecdote 18:* The instructor of this upper-level Musicianship class asked two students to perform a two-part exercise by Kodály that she had asked them to learn for homework. One student sang the upper part while the other student sang the lower part. When the students finished their performance, the instructor asked them to perform the second half of the exercise again and pay closer attention to intonation at a particular point. When these two students finished, the instructor asked two other students to perform the exercise. After these students performed, the instructor asked the students to perform the exercise again and correct their intonation at the beginning of the exercise. As the students performed a second time, the instructor stopped and started them several times to correct their intonation. Sometimes she told the students the nature of the correction they needed to make, [e.g., she told the students they were flat or sharp] and at other times she demonstrated the correction the students needed to make by singing the correct pitch. When the second group of students concluded, the instructor said that she would have other students perform the exercise the next day.

*Anecdote 19:* The instructor of this level one Musicianship class asked students to perform a sing-and-play of a simple canon. For this sing-and-play, students needed to sing the piece using solfa and simultaneously play in canon on the piano, or vice versa. Today, the instructor had some students repeat this exercise because she was not satisfied with their performance the previous day. The instructor invited the first student to the piano, and the student then performed the sing-and-play. When the student finished, the instructor said, "You're playing the piano with a light touch. That tells me you're becoming more confident." The first student returned to his seat and a second student came to the piano. After the second student finished, the instructor said that the student made a few errors and performed with "a lot of starting and stopping... It's all stress. I want you to try again for me before or after class." The second student returned to his seat, and a third student came to the piano. Before the student began, the instructor told the student to "keep going, no matter what." After he performed a few measures, the

instructor stopped the student to tell him he was playing the canon in the wrong meter. The student corrected his error and completed the sing-and-play. After the student finished, the instructor said, “It’s much improved. What do you think you need to work on? ... You are on track... You need more practice. The more you practice, the easier it will become.”

Though none of these anecdotes present evidence of pedagogy that fully meets the definition of a master class, in part because of their brevity and informal nature, an important element of master class is present in each anecdote. Specifically, Musicianship and Ensemble instructors taught students by giving feedback or presenting demonstration during and after their performances. Though these master class-like interactions were not as lengthy and often not as formal as master class teaching in Pedagogy and Conducting, the anecdotes are evidence that master class-like pedagogy pervaded Musicianship and Ensemble.

*Master class in video demonstrations.*<sup>62</sup> As required by OAKE endorsement guidelines, CU and HNU require all students to submit video demonstrations as evidence of their implementation of Kodály-inspired pedagogy in their classroom practice. CU requires all students to submit video demonstrations after their second and third summers; HNU requires summer certificate students to submit video demonstrations after their first and second summers. At both institutions, these videos serve as a summative evaluation of student learning. A CU document states that instructors expect students to show implementation of Kodály-inspired pedagogy in their classroom practice:

Videos should reflect a current teaching situation and show your ability to implement the Kodály methodology into your teaching. Please aim to include musical transitions from one piece to another. This [video demonstration] should

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<sup>62</sup> Due to the high stakes associated with and sensitive nature of these video demonstrations, observations of student and faculty discussions of video demonstrations are not included in this study. Rather, this section includes a description of these demonstrations as found in program documents and as relayed by study participants.

be representative of your best work. Aim to balance concentrated activities with areas of relaxation for students. Show evidence of assisting students to move from “known to unknown concepts.” While discipline/behavioral difficulties are always a part of classroom teaching, the Kodály philosophy lends itself to less [sic] area[s] of behavior difficulties based on a balance of group and individual work. Aim for students to show enjoyment in the classroom. Work to keep the lesson interesting. Be sure to try to keep all students actively involved. Remember that games are a part of learning and musical enjoyment but that musical literacy is the true goal of a Kodály educator. (“Thesis Requirements,” n.d., p.1)

Most Pedagogy instructors at CU and HNU stated that the video demonstrations give them a chance to assess students’ implementation of Kodály-inspired pedagogy and to provide guidance to students about how to refine their implementation of the pedagogy. Typical comments from instructors include:

I watch those videos and just provide comments. Now in that case, I feel like that’s just letting me know, number one, do they understand it? Are they understanding the pedagogy and the philosophy? Number two, are they able to implement it? And then I send back comments to help them grow.

I get short-term feedback from homework that [students] do, but I think a person could ace that and still not really grasp the whole idea. So, that videotape requirement at the end of the course, I think that’s an important tool...

The students come into [Pedagogy] and they have to have written a brief description of the group they’re working with. They submit a lesson plan. They also talk about the previous lesson. So, they talk about the lesson they did beforehand, they write out the lesson plan for the lesson that they video, and then they do a reflection on it... And I sit down with them and we go through the entire lesson.

Though the video demonstration process is not that of a master class per se, the process nonetheless includes many of the same types of interactions between students and master teachers as more formal master classes. A student presents her video to a master teacher, who then works one-on-one with the student to identify the strengths and weaknesses the student shows in the video, as well as discusses routes for the student to improve her practice.

*Summary.* As the comments from instructors and anecdotes above show, master class teaching pervades all components of the Kodály core. While similar to demonstration teaching, master class teaching involves both student demonstration and students' interaction with instructors around that demonstration. The demonstration and master class teaching that pervades all core areas of Kodály-inspired teacher education programs is evidence that the programs and instructors, both collectively and individually, aim to help students build the skills and performance ability needed to enact the theoretical and philosophical knowledge they learn throughout musicianship- and pedagogy-focused parts of the program. These instructors not only want students to know much about music and pedagogy, they want students to *be* good musicians and pedagogues.

#### *Discovery Learning*

As shown in Chapter Four, one of the principles that guides Kodály-inspired pedagogy identifies discovery-based learning as an element of the pedagogy:

*Principle 7: Teachers should construct lessons around a child-centered, discovery-based (Pestalozzian) learning sequence* (Choksy, 1981; Kodály, 1974; Sinor, 1997; Szőnyi, 1973).<sup>63</sup>

Instructors in Kodály-inspired teacher education programs also used discovery-based approaches in their teaching of adult students. In this discovery-based approach, rather than always answering students' questions directly, performing a musical passage for a student who had made a performance error, or showing the correct way for students to do something, instructors helped students to identify, find, and synthesize answers and corrections using knowledge the students already had. In the processes of discovery

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<sup>63</sup> See pages 164-165 for further elaboration of this principle.

learning, instructors often provided students with opportunities to experience the material they were to learn before they expected students to understand intellectual explanations of the material. Without providing students answers, instructors frequently asked students a series of questions that helped students to work toward finding an answer or building an understanding of a concept. The following anecdotes are examples of discovery learning as enacted across Kodály core courses:

*Anecdote 20:* The instructor of this level one Musicianship class was rehearsing a two-part arrangement of an Israeli folk song with her students. In one passage of the piece, students had difficulty singing a *re* to *so* interval. The instructor stopped the singing and said “*re* to *so*?” She then sang *re*, and looked at the students as if she was asking them to sing *so*. The students still did not sing *so* on the correct pitch. The instructor used hand signs to lead the students as they sang *re mi fa so*. The instructor said, “Do you remember what you sang? You sang *re – so*” [she sang the interval incorrectly as the students first did]. The instructor had the students sing the passage again; this time the students sang the *re* to *so* interval correctly.

*Anecdote 21:* The instructor of this level three Musicianship class asked her students to look at a sequence of diminished sixth chords she had written on the chalkboard at the front of the room:

|              |              |              |              |              |              |              |
|--------------|--------------|--------------|--------------|--------------|--------------|--------------|
| <u>ti do</u> | <u>di re</u> | <u>ri mi</u> | <u>mi fa</u> | <u>fi so</u> | <u>si la</u> | <u>li ti</u> |
| <i>fa</i>    | <i>so</i>    | <i>la</i>    | <i>ta</i>    | <i>do</i>    | <i>re</i>    | <i>mi</i>    |
| <i>re</i>    | <i>mi</i>    | <i>fi</i>    | <i>so</i>    | <i>la</i>    | <i>ti</i>    | <i>do</i>    |

The students were to practice singing this sequence of chords for homework the previous evening. The instructor had the class solmizate arpeggiated chords while she played block chords on the piano. The instructor then explained the sequence and labeled the chords for the class. She then had the class solmizate the sequence again, except this time students took turns individually singing each cycle of the sequence. The instructor then added a half-step lower pitch for the start of each cycle of the sequence and inserted these into the chart:

|              |              |              |              |              |              |              |
|--------------|--------------|--------------|--------------|--------------|--------------|--------------|
| <u>ti do</u> | <u>di re</u> | <u>ri mi</u> | <u>mi fa</u> | <u>fi so</u> | <u>si la</u> | <u>li ti</u> |
| <i>fa</i>    | <i>so</i>    | <i>la</i>    | <i>ta</i>    | <i>do</i>    | <i>re</i>    | <i>mi</i>    |
| <i>re ra</i> | <i>mi ma</i> | <i>fi fa</i> | <i>so sa</i> | <i>la lo</i> | <i>ti ta</i> | <i>do da</i> |

The instructor had the class sing chords starting on the new pitch while she played block chords on the piano. When the class finished singing the chords, the

instructor labeled the chords as “augmented sixth chords to each degree.” She said that these chords are also called “Italian sixth” chords.

The instructor then said, “I would like to have you sing number 70 from “150 Canons,” where I found one [augmented sixth chord] for you.” The instructor had the class solmizate the canon in unison, and then as a three-part canon. After the class sang, the instructor showed the class the chord progression for the section of the canon that contained the augmented sixth chord:

|           |           |                  |                |
|-----------|-----------|------------------|----------------|
| <i>re</i> | <i>re</i> | <i>ri</i>        | <i>mi</i>      |
| <i>fa</i> | <i>so</i> | <i>la</i>        | <i>si</i>      |
| <i>re</i> | <i>mi</i> | <i>fa</i>        | <i>mi</i>      |
| IV        |           | VI <sup>6#</sup> | V <sup>#</sup> |

The instructor said, “I am going to show you this Joseph Haydn canon with an augmented sixth chord.” She had the class sight read the canon from the board. First the class sang in unison, then in three-part canon. When they finished singing, the class identified the augmented sixth chord in the canon. The instructor labeled this chord as a “German six/five chord.” She went to the board and wrote in the fifths on the previous sequence of augmented sixth chords:

|              |              |              |              |              |              |              |
|--------------|--------------|--------------|--------------|--------------|--------------|--------------|
| <i>ti do</i> | <i>di re</i> | <i>ri mi</i> | <i>mi fa</i> | <i>fi so</i> | <i>si la</i> | <i>li ti</i> |
| <i>lo</i>    | <i>ta</i>    | <i>do</i>    | <i>ra</i>    | <i>me</i>    | <i>fa</i>    | <i>sa</i>    |
| <i>fa</i>    | <i>so</i>    | <i>la</i>    | <i>ta</i>    | <i>do</i>    | <i>re</i>    | <i>mi</i>    |
| <i>re ra</i> | <i>mi ma</i> | <i>fi fa</i> | <i>so sa</i> | <i>la lo</i> | <i>ti ta</i> | <i>do da</i> |

The class then sang the chords while the instructor played block chords on the piano. After the class sang, the instructor reviewed the chords they had just sung: diminished sixth chords, augmented (Italian) sixth chords, and German six/five chords. She then asked the students to practice singing the chord sequences for homework.

In a subsequent interview, this instructor described how this process is an example of discovery learning:

This is common sense. Comenius, who was of Czech pedagogy, was also believing this—that things go from the simple to the more complex, from the known to the unknown. This morning we were doing the diminished type of sixth chords to each degree of the scale. So I took them to the augmented, which led to each degree of the scale. And we found it in literature. So what am I doing? I’m doing it on their level, the same thing. From the known we went to the unknown. All of a sudden, they realized, “Well that’s the Italian. And if we added a fifth, it would be the German six/five.”

*Anecdote 22:* A student in a level one Pedagogy class began presenting a peer teaching episode that focused on advanced practice of quarter and eighth notes. The presenter began by having the class sing “Little Sally Water.” After the class sang, the presenter had other students clap four-beat rhythm patterns that the presenter had written on note cards, and then identify the phrase of “Little Sally Water” that matched the rhythm on the card. When the presenter finished, the instructor said, “Obviously, this is an advanced practice.” She said that because the song is relatively long and has several complex patterns, a teacher would not try this activity with this song until later in the year. The instructor then asked the other students, “What could she have done to make it easier?” A student said, “Clap it [the rhythm of the song].” The instructor agreed and said that clapping the rhythm of a song before deriving the rhythm of a song from flashcards would help children to be more successful at matching rhythm patterns to song phrases.

In each of the anecdotes above, rather than providing students with answers or solutions to complex problems, instructors paved a path for students to find these answers on their own. The instructor in Anecdote 20 did not sing the correct *re* to *so* interval for students. Rather, she helped students find the interval on their own by having them sing up the scale from *re* to *so*. The instructor in Anecdote 21 moved from students from known concepts (diminished sixth chords) to unknown concepts (Italian sixth, then German six/five chords). In Anecdote 22, rather than telling or showing how the student could have made her activity work better, the instructor asked other students to identify improvements.

Some instructors also described their demonstration lessons as examples of discovery learning. As one instructor stated:

I’m trying to show them [students] the ideas, and by demonstrating lessons also show them pacing, classroom management, transitions. And not really spending a lot of time talking about them, but always trying to show it. So, a perceptive student would hopefully pick up on those things and, you know, realize that, “Oh my goodness. In that lesson she just gave us ten answers for what we have to do for homework tonight.”

As this instructor explains, demonstration lessons offered by instructors provide students the opportunity to experience Kodály-inspired pedagogy before they show understanding of the pedagogy in written homework assignments and peer teaching exercises.

In sum, much, though not all, teaching at CU and HNU employs discovery pedagogy. Every instructor observed for this study, however, used discovery learning as a part of their repertoire of instructional strategies to teach adult students. The prevalence of discovery learning, instructors' comments about discovery learning, and the placement of discovery learning as a principle of Kodály-inspired music education is evidence that this pedagogical strategy pervades the surface, deep, and implicit structures of programs at CU and HNU. The prevalence of discovery learning in teacher education programs is also evidence that instructors in these programs attempt to incorporate one of the principles of Kodály-inspired pedagogy into the pedagogy they use to educate and prepare Kodály-inspired teachers.

#### *The Music Literature Collection and Retrieval System*

As required by OAKE guidelines, CU, HNU, and other OAKE-endorsed institutions require students to complete a personal music literature collection and a retrieval system as a condition of earning a Kodály certificate. Unlike other pervasive pedagogies of Kodály-inspired teacher education, however, the music literature collection and retrieval system are not observable pedagogical acts that instructors and students perform in classrooms. Rather, these are products that students produce over the course of their study. Specifically, the music literature collection is a collection of teaching materials—folk songs, choral octavos, and art music selections—that students will use in their classroom practice. In their retrieval system, students analyze and categorize

teaching material so that it is useful and accessible for their teaching practice. As stated by one instructor, and as confirmed by several others, the purpose of the retrieval system is to provide students with a tool to use in their practice:

The retrieval is a way for them [students] to be able to find materials for whatever place in the curriculum they're at, to be able to access them rather than just keeping that all in their head, and hopefully to be able to find connections between materials that maybe they wouldn't have thought of otherwise... This helps them to find those connections between materials and hopefully do a better job of practicing these things that are a little bit more advanced within the curriculum.

Faculties at CU and HNU have similar expectations for the amount and type of teaching materials that students include in their music literature collections and the ways in which students analyze the materials for their retrieval systems. At both institutions, students need to have a minimum of 150 items in their music literature collection and retrieval system in order to earn a Kodály certificate; HNU requires master's students to have 200 items. One instructor stated, however, that students "usually end up with more than that."

Although students do not submit their complete music literature collection and retrieval system until they reach the end of their program, they submit individual items to instructors for review nearly every day. Music Literature instructors required students to submit completed analysis sheets that the instructors then reviewed and asked students to modify for their final collection and retrieval submission. In this way, the music literature collection and retrieval system are ongoing projects that the students complete over the duration of the program and a summative assessment that students submit at the conclusion of their study.

For students who focus on elementary music, the items in the music literature collection consist mostly of folk songs, though students do need to have some art music selections as well. For students in the secondary choral track at CU, the items in the music literature collection consist mostly of choral octavos, though students do need to have some folk songs and art music selections as well. Both CU and HNU encourage students to use the same text, *Research and Retrieval: Music Teacher's Guide to Material Selection and Collection* (Lund, 2007), as a guide for selecting, analyzing, and indexing these materials.

While instructors at CU and HNU require students to include similar types and quantities of materials in their music literature collections and to analyze and index these materials according to a common set of standards for their retrieval systems, these instructors are also clear that each student's collection and retrieval should be unique to that student and his/her teaching situation. Many instructors stated that students' music collections need to be suited to the children that students teach. As one instructor stated and others confirmed:

The first thing we suggest is that it's important to use the music of your students' population. So if you're teaching here... your music is going to be different than what you might have if you're teaching in New Mexico or a multi-cultural school... So if you have a primarily Spanish speaking culture, you're going to use Spanish music because that's the most natural music for them. And Kodály was a firm believer that it's important to start with the music of, he called it, the "mother tongue," with what the children start to grow up with... So the first thing that we ask them [students] to do is try to collect music that would work with their students.

By asking students to collect and analyze materials according to their own situations, instructors incorporated a principle of Kodály-inspired music education—*Singing is most*

*effectively taught by a value-centered selection of materials based on the “musical mother tongue”*—into the preparation of teachers.<sup>64</sup>

In addition to submitting a music literature collection and retrieval system, HNU requires students to pass an oral examination on the music literature collection. One HNU faculty member stated that the examination gives instructors the opportunity to see how well students know the materials they have collected:

We want them to have internalized and not just do it [analysis and indexing] on paper... So there's an oral part of it [retrieval] as well as the analysis... They come in. I open up their folk song collection. I ask them to sing the song, and, you know, a few verses. The text of all verses is not so critical. But if they know two or three verses, that's fine... I ask them to sing the tone set, sing the solfa, tell me the tone set, the scale, and the form.

As far as the data show, CU does not require students to pass a similar oral examination.

CU faculty, however, do encourage students to use a software program called “i-Retrieval Database” to electronically manage their retrieval system.

While the music literature collection and retrieval system serve as summative assessments of students' work across all of their study at CU and HNU, the music literature collection and retrieval system are simultaneously meant to be a tool that students continue to use and to expand throughout their years of practice. As one instructor stated:

It's [the collection and retrieval] a resource for them... This is an organism, this retrieval. It grows...

In informal conversations, many instructors also commented that their collection and retrieval are an integral part of their practice today. Many still use their collection and retrieval in their daily practice. Similarly, some students recognized that the collection

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<sup>64</sup> For a fuller explanation of this principle, see pages 161-162.

and retrieval are not merely academic exercises. Several students valued the collection and retrieval because they saw them as useful tools for their practice. As one student stated and others confirmed:

So doing a retrieval thing, that's going to be a ton of work. I know that. But it's going to be so, I think, useful.

### *Summary*

With very few exceptions, four types of pedagogical practices pervaded and were routine in the Kodály-inspired teacher education programs at CU and HNU. At times, these pedagogical practices were also habitual. In other words, instructors and students often used a set of well-understood and somewhat automatic pedagogical practices to approach complex content. The complex content and not the common pedagogical practices were therefore able to be the focus of teaching and learning. These pedagogies, which include demonstration teaching, the master class, and discovery learning occurred every day in nearly every class in both institutions. While students completed their music literature collection and retrieval system only in Music Literature, this work was still pervasive and routine across both institutions. While instructors used demonstration teaching, the master class, and discovery learning to refine and redirect students' practice, performance, and thought, students seeking a certificate of completion from an OAKE-endorsed program created personal music literature collections and retrieval system as a means of building a resource for their own classroom practice. As discussed in subsequent sections of this chapter, these pedagogies led students to think and act like Kodály-inspired music educators by drawing upon their evolving knowledge and intuition. As such, these pedagogies serve as the frame for students' formation as a Kodály-inspired educator.

### *Student Visibility and Accountability in Kodály-Inspired Music Teacher Education*

Shulman (2005a, b, c) states that pedagogical practices that promote student visibility and accountability require students to make their thinking and learning visible to instructors and other students through public performance. Theoretically, these public performances often encourage high levels of student learning and provide opportunities for formative assessments of student learning. As shown in the previous section, three of the pervasive and routine pedagogies of Kodály-inspired music teacher education (demonstration teaching, the master class, and discovery learning) require public performance; instructors use these pedagogies frequently as a means for facilitating and assessing student learning.<sup>65</sup> This section includes a description of how these pedagogical approaches require students to make their thinking visible, help instructors to hold students accountable for their own and other students' learning, and provide instructors with opportunities for formative assessment of student learning in three classes of the Kodály core: Pedagogy, Musicianship, and Conducting.

### *Student Visibility and Accountability in Pedagogy*

As previously shown, Pedagogy instructors required students to engage in two forms of demonstration teaching: one in which the instructor served as the “teacher” and the students served as “children,” and peer teaching in which a student served as a “teacher” and the rest of the class served as “children.” Through peer teaching, Pedagogy instructors made students' thinking visible and held students accountable for their learning.

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<sup>65</sup> Given that assessments can be both a pedagogical tool and a measure of pedagogies' impact on student learning, these assessments may operate as both a feature of the signature pedagogy and as a force that supports, facilitates, and shapes the signature pedagogy.

Pedagogy instructors stated that peer teaching was a primary way that they assessed whether or not students had learned the pedagogical theories and practices of Kodály-inspired teaching. When asked to identify what counts as evidence of student learning in Pedagogy, one instructor replied, “the practicums.” Other instructors made similar, though lengthier, comments:

I show them the steps in the pedagogy part. In practicum [peer teaching], that’s when they show me and they can either use the same songs and you can see whether there’s been a step that’s been skipped, or if it is clear to the participants. And this is why I would say that, you know, the practicum is very important, because that’s where, that’s where they really can show that, “Yeah, I got it. I know why this step is necessary in order to get to this step.”

It’s [peer teaching] just a sort of way that I can see if they embody, and if they can project what they’re saying on their pieces of paper. I find that some people can write the greatest lesson plans in the world on paper, but they can’t do it. So, sort of putting it in their bodies and forcing them to put it into their own words and follow those steps and see if they can do it smoothly. It’s yet a different skill than actually being able to write it on paper. So, to me it’s important.

You can tell right away when students do peer teaching if they’ve got it, if they understand what’s going on.

[Peer teaching] gives me a chance to see a person in action and to see sort of a little bit of what they have brought with them and what they’ve taken from me.

One instructor also described that peer teaching specifically allows her to observe students’ ease as well as competence in their practice:

I’m looking for things like: did they maintain tonal center throughout the lesson; the smoothness of the lesson; the actual performance; how did they handle it when something didn’t go quite the way they wanted it to go? Did they address it or did they just go on? Did nervousness interrupt some of their thinking processes? You know, things like that.

These instructors utilized peer teaching because it made students’ understanding of and ability to enact Kodály-inspired pedagogy visible, and thus facilitated instructors’ accurate assessment of student learning.

Students recognized that peer teaching made their learning visible and made them accountable to their instructors and to other students. Students implicitly acknowledged that peer teaching offered them few opportunities to disguise their own pedagogical weaknesses. Students made the following comments regarding peer teaching:

You're more vulnerable in front of your colleagues.

It's [peer teaching] very hard and really helpful.

Students' acknowledgement of the difficulty of peer teaching signals their recognition that during peer teaching episodes, student presenters' understanding and ability to enact Kodály-inspired pedagogy is highly visible to instructors and other students.

Aside from making student presenters accountable and visible, peer teaching requires students to be accountable for each other's learning in several ways. First, presenters rely on other students to serve as the "children" in their class. If the students do not fill their role as children, then the presenter will become a teacher of a class of adult students rather than a "teacher" of "children." Second, presenters serve as models from which other students can learn. As one instructor described:

They [students] ask questions during the practicum, and this is when it gets, I would say, the steps get clarified because they see what their classmates are doing...

Third, in many Pedagogy classes, instructors offer students opportunities to comment on each other's peer teaching episodes. Through these comments, presenters and non-presenters have the opportunity to share insights and facilitate other students' learning.<sup>66</sup>

As previously discussed, in addition to peer teaching, CU, HNU, and other endorsed programs require students to demonstrate their pedagogical knowledge and

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<sup>66</sup> See Anecdote 22 on page 252 for an illustration of this last point.

practice through demonstration videos. Most faculty members described the videos as making students' actual classroom practice visible. As several instructors stated:

I think that it can be very telling too, how it's really applied in the classroom. I really think the videos are crucial. The "a-ha" moments... are happening in the classroom up here, but how they apply it with their kids is a whole other story.

Perhaps that's [the video] the closest thing that we can get to in this kind of course to seeing how they're actually teaching, is through that videotape requirement.

While instructors relied on peer teaching as a formative assessment of students' understanding and practice of Kodály-inspired pedagogy, students' videotapes of their teaching in their own classroom settings served as summative assessment in which students had to prove to instructors that they could successfully implement the pedagogy in a classroom setting with real children. In both settings, however, students' *individual* performance was highly visible to instructors, and instructors appeared to hold students accountable for this performance through the grades that they assigned students for this performance.<sup>67</sup>

#### *Student Visibility and Accountability in Musicianship*

Musicianship instructors required students to perform numerous types of activities individually and in groups. As previously discussed, these activities included, but were not limited to sing-and-plays, sing-and-signs, dictation exercises, conducting, and solo and small-group singing. Evidence from surface structures (observations), deep structures (course syllabi), and implicit structures (instructors' statements of beliefs and purposes) suggests that these performances served as proof of student learning. For example, instructors in these classes administered no written exams in these courses. Rather, the

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<sup>67</sup> Due to the confidential and sensitive nature of students' grades, this study does not include an analysis of whether and how the grades instructors assigned to students varied by student performance on assignments.

only assessments that instructors administered were student performances.<sup>68</sup> Similarly, Musicianship course syllabi at HNU all emphasized that course grades are based on student performance. These syllabi all stated:

Evaluation will be based on the student's willingness and ability to perform, both individually and within the group, at each class meeting. [MUSCX 211 A, B, C—Solfège I, II, II Syllabi, HNU]

Most Musicianship instructors also stated that students' performances of exercises indicated student learning. For example, when asked how she knew when the students in her class have learned what she wanted them to learn, one Musicianship instructor responded:

When they can do it by themselves... For example, we can sit there and we can sing Dorian scales and we can sing them in thirds and we can do that thing. But then when you take to people, "Okay [Sam] and [Pat], let's do a Dorian scale. You're starting on C. [Sam] you go first. Follow at the third, and then flip it and do it the other way." And if they can do it, they can both do it, they you know that they've got it.

The student performances that signaled student learning and made up most, if not all, assessments in Musicianship often involved students performing alone or in small groups for their instructor and fellow students and therefore promoted high levels of student visibility and accountability. Several instructors stated that they recognized the pressure that these performances placed on students. As one instructor stated:

Solfège [Musicianship], from what I hear, is the most frightening class for the people that come here. Methodology [Pedagogy] is the one that takes the most time... But when you do put people under the gun, you stand up, and you *have* to sing this and it *has* to be perfect for you to pass, people tend to make more mistakes.

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<sup>68</sup> Although dictation is a written exercise, the exercise requires students to perform the tasks of listening, interpreting, and then writing excerpts of music.

In observations of Musicianship classes, however, instructors took steps to mitigate student anxiety. All Musicianship instructors allowed students multiple opportunities to complete assignments successfully. As one instructor explained:

My goal is for them to be successful by the time we're done. So if they totally blow it the first time, they can do it again, they can do it again, they can do it again. And if they finally get it, then that's checked off. And... once they can do it and they show me that they can do it, then that's an A.

Additionally, all instructors usually asked students to volunteer to perform exercises and rarely called on specific students to perform. Although all students eventually had to perform all assignments, instructors allowed a student to defer a performance if the student felt she was not adequately prepared. One Musicianship instructor stated that she allows students to defer performances because she does not want to “destroy” students’ self-esteem.

#### *Student Visibility and Accountability in Conducting*

Like Musicianship instructors, Conducting instructors administered no written exams or tests to students. Rather, these instructors relied solely on students’ performances in the conducting lab as evidence of student learning. As previously shown, in these labs one student, working alone, conducted the other students in the class as the instructor observed, interacted with, and demonstrated for the student conductor. Because students conducted alone in these labs, the labs made individual’s conducting abilities and comprehension of conducting strategies highly visible to instructors and other students. Because these visible conducting performances were *the* source of instructors’

assessments of student learning, the conducting performances were the vehicle through which instructors held students accountable for their learning.<sup>69</sup>

Aside from making student conductors accountable and visible, conducting labs also made students responsible for each other's learning. In order for student conductors to have fruitful and worthwhile experiences in conducting lab, all students in the class had to learn the pieces of music that other students conducted and had to perform these pieces with accuracy and sensitivity to the conductor's gestures. By serving as members of a lab choir, Conducting students helped to create learning opportunities for other students in the class.

### *Summary*

Numerous and varying performances, practica, and labs in Pedagogy, Musicianship, and Conducting made students' thinking, understanding of concepts, and practical skills highly visible to instructors and other students at CU and HNU. Because they served as a prominent form of assessment, if not *the* form of assessment, in each of these classes, these performances, practica, and labs were an important vehicle by which instructors held students accountable for their learning.

### *Pedagogical Inertia in Kodály-Inspired Music Teacher Education*

Pedagogical inertia is the tendency of signature pedagogies to be fairly stable over time, regardless of their benefits and shortcomings (Shulman, 2005a, b, c). Although this study does not include the necessary longitudinal data to assert that pedagogical inertia does or does not influence the structures and practices of Kodály-inspired music teacher

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<sup>69</sup> While most Conducting instructors appeared to keep track of students' conducting lab experiences and take notes about students' conducting performances, the standards for students achieving a particular grade for a conducting lab is not clear. Conducting instructors and course syllabi did not explain how and when students had to conduct in class and in performances in order to get a particular grade.

education programs, this study's data indicate several sources and signs of pedagogical inertia in these programs. This section includes a description of these sources and signs of pedagogical inertia and begins with an examination of how the shared philosophical and pedagogical tenets of Kodály-inspired music teacher education programs and teacher educators are a likely source of pedagogical inertia. This section then includes a description of Kodály-inspired teacher educators' similar educational backgrounds, how they say these backgrounds influence their practice, and how this influence may be a sign, if not a source, of pedagogical inertia. Next, this section contains an explanation of how a national professional organization, OAKE, and Kodály-inspired teacher education programs influence each other and help to promote pedagogical inertia among the programs. This section concludes with an examination of instructors' reports of subtle differences between programs and incremental changes to programs that serve as signs of pedagogical inertia.

#### *Shared Philosophical and Pedagogical Tenets of Kodály-Inspired Music Education*

The shared philosophical and pedagogical understandings of Kodály-inspired music education articulated by programs and instructors suggest that these understandings serve as a common basis for program and classroom practice and encourage pedagogical inertia in Kodály-inspired teacher education programs. Program documents and instructors at CU and HNU described the philosophical, ethical, and pedagogical tenets of Kodály-inspired teacher educator in similar terms. These descriptions tended to be rooted in the philosophy of universal musical humanism and the

principles of Kodály-inspired music education.<sup>70</sup> While program documents tended to provide more complete description of these principles, most instructors seemed to provide more piecemeal descriptions of Kodaly-inspired philosophy and pedagogy.

For example, the CU website states that:

Kodály believed:

- Everyone has the right to be musically literate.
- Teachers should use the student’s most natural instrument, the voice.
- Music education should begin at an early age.
- Children should begin by learning their musical mother tongue (the folk songs of their own cultures).
- Only music of the highest quality should be used in the classroom.
- Teachers should follow the stages of child development in a sequential approach to learning music, using the known to discover the unknown.
- To be an excellent teacher, one must also be an excellent musician and scholar.  
(“The Kodály philosophy,” n.d.)

Students at HNU received a similar description of Kodály-inspired pedagogy in a handout in their orientation packets. The handout, titled “The Kodály Concept of Music Education” (n.d.) lists the following tenets of Kodály-inspired music education:

- Music education is necessary for the development of the total [hu]man.
- Music is the birthright of every child, not just the musically gifted.
- The voice is the best teaching tool because it is “free and accessible to all.”
- Children understand best what they experience, hence a participatory approach to learning music is best.
- “Only the best is good enough for the child...” This means using materials of the highest possible quality—folk music of the mother tongue.
- Singing should be a cappella, as is traditional with folk music.
- Part singing should begin early because it is a tremendous aid to in-tune singing.
- The musical education of children rests in the hands of their instructors. Therefore, they must be the best possible musician educators.

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<sup>70</sup> See pages 157-166 for a description of universal musical humanism and the principles of Kodály-inspired music education.

Though these program documents state the philosophical and pedagogical tenets of Kodály-inspired music education in slightly different words, both emphasize many of the same ideals, including: the right of every person to be musically literate, the status of the voice as the “best” instrument for teaching, the importance of teaching through high-quality music literature, the use of children’s musical “mother tongue” as a source of teaching material, the importance of starting music education early in each child’s life, and the importance of teachers being “excellent” musicians.

In interviews, instructors tended not to provide complete descriptions of Kodály-inspired philosophy and pedagogy in single statements as do program documents. Rather, instructors’ descriptions tended to be limited to a few components of the philosophy and pedagogy. However, throughout a single interview, an instructor would typically describe many, if not all of the tenets of Kodály-inspired philosophy and pedagogy. These descriptions were consistent with those previously provided in this paper and those found in program documents.

For example, one instructor emphasized the philosophy of universal musical humanism in her initial description of Kodály-inspired music education:

Yes, I know that Kodály had this hundred year plan for a musically literate nation, but I think it was far deeper than that. It was creating this society that had some spirituality of the soul. They were sensitive to other human beings. To an extent, it might be looked at as a humanistic approach to music education. It’s *far* more than just the music.

At another point in the same interview, the instructor emphasized discovery learning, singing, the musical mother tongue, and quality materials:

You have to look at your children, look at their background, look at your own personality, take all these tools that you’re learning, and breathe life into your teaching *through* the premises of going from unknown, using the child’s voice, using their musical mother tongue, using only the best, giving them music of the

masters, helping them to improvise. I mean, all these things that are the premises of the philosophy.

Similarly, another instructor first described Kodály-inspired philosophy and pedagogy as focused on providing students with the “best” music and teaching. When asked to describe her understanding of Kodály-inspired philosophy, this instructor answered:

I always go back to “only the best is good enough,” and not only with materials, but also with the way we do things.

Later in the same interview, this instructor highlighted the importance of sequential, experiential, and discovery-based pedagogy in Kodály-inspired music education:

You start with making them [children] experience it [music] first. You know, so a lot of experiencing. It’s on the unconscious level before you take it apart, and then say, “Here’s the beat. Here’s the rhythm.” So, it’s a lot of layering. First it’s just experience, experience, experience. Sing with it. Play with it. And then when the kids are ready, that’s when you take it apart. And then you put it together again, and then it’s like the understanding is there.

The manner in which these instructors gave piecemeal explanations of the principles of Kodály-inspired pedagogy is representative of how most instructors at CU and HNU explained Kodály-inspired pedagogy. Although instructors tended to articulate only one or a few components of Kodály-inspired philosophy and pedagogy in single statements, their tendency to weave more comprehensive descriptions of the components throughout a conversation shows that these instructors had wide-ranging understandings of the philosophy and pedagogy.

Because programs’ and instructors’ descriptions of Kodály-inspired philosophy and pedagogy tended to be grounded in shared understandings of universal musical humanism and the principles of Kodály-inspired pedagogy, CU, HNU, and instructors portrayed common conceptions of “ideal” Kodály-inspired music education. These shared conceptions of the ideal suggest that the programs and their instructors aspire to

prepare students for similar purposes in similar ways, and likely propel the institutions to maintain practices that they believe prepare students for these purposes. Thus, shared understandings of Kodály-inspired pedagogy and philosophy are a likely source of pedagogical inertia in the programs.

#### *Shared Educational Background of Kodály-Inspired Teacher Educators*

The shared educational background of instructors and the influence of this background on instructors' practice likely promote pedagogical inertia at CU and HNU. As previously stated, without exception, the instructors at CU and HNU received their own Kodály education at the Liszt Academy in Budapest, the institution in which they currently teach, or a program that merged into the program in which they currently teach. This set of common educational backgrounds signals some pedagogical inertia because it suggests that programs maintain continuity in their instructors by obtaining them from the source of Kodály-inspired pedagogy—Hungary—or by growing them from within their own ranks of students.

Most instructors, aside from describing similar educational backgrounds, also said that their own preparation as a Kodály-inspired music educator is a primary influence, if not *the* primary influence, on how they conduct their courses today. The following comments are typical of answers that instructors gave when asked to identify what about their Kodály-inspired education influences how they conduct their courses:

I think probably a lot about it. I mean, I think the first instinct as a teacher is to teach how you were taught. There are some things that you want to do differently perhaps, but I think a lot of what I do is influenced by my teachers.

I try to... show them [students] the steps as I learned it from my teacher, and as I have applied it in my teaching.

Several instructors who grew up in Hungary and attended Kodály music schools there as children also cited their childhood music teachers as an influence on their practice today. In regards to one of these childhood teachers, an instructor said:

Her enthusiasm and the way how she wanted to teach us and to play the games with us, and going further step-by-step in order to feel the enjoyment of choral sing as well. It was, I think, the biggest importance, or a very significant point of my life.

In regards to her childhood teacher, another instructor said:

I would like to tell her everything that I can do now comes from that time, from my childhood... And so the methodology at the Academy, I'm sure, was important, but I remember much better the methodology that was *her* method with us.

Thus, the influence of educational experiences on these teacher educators' practice today extends beyond their own teacher education to their education as children.

Collectively, instructors' comments that common educational experiences influence how they conduct their courses today suggests that these common educational experiences may be a source of pedagogical inertia that helps to maintain consistency in Kodály-inspired teacher educators across time. These instructors claim to prepare their students to be teachers through pedagogical approaches similar to and influenced by those approaches used by their own teacher education professors, and, in some cases, childhood teachers. These common educational experiences are, in part, mandated by OAKE endorsement guidelines and are somewhat extended at by program at CU and HNU.

#### *Bi-directional Influence Between OAKE and Endorsed Programs*

Data indicate that influences between OAKE and the programs at CU and HNU are bi-directional. Through its endorsement guidelines, OAKE likely influences the

programs and their format and practices, and the programs likely influence OAKE and its policies and guidelines. As shown in the previous chapter, CU, HNU, and all other OAKE-endorsed programs meet OAKE guidelines for endorsed teacher certification programs. These guidelines do prompt programs to share some organizational and programmatic components, such as core curricular areas, purposes for core courses, and the number of contact hours devoted to each core area. Only a few faculty members at CU and HNU, however, confirmed that OAKE influences their practice through its guidelines and conferences. As two instructors stated:

I think it's [this program] greatly influenced [by OAKE]. The entire program—the way that it flows is exactly what OAKE has outlined.

We're [faculty] all members of OAKE. We're all supporters of OAKE, and I would say that every time that I go to OAKE conferences, you know, that you pick up ideas, and you pick up... So, in that way, yes. So there are influences...

Alternatively, some evidence indicates that because the programs at CU and HNU existed prior to the establishment of OAKE endorsement guidelines, and because of the reputation of the programs and those who led them, the OAKE guidelines are the reflection of already-established programs at CU, HNU, and several other influential institutions. Rather than these programs being influenced by OAKE guidelines, these programs may have influenced the content of the guidelines. When asked if OAKE standards evolved out of programs that already existed or if the programs were shaped by the standards, one study participant provided an explanation of OAKE and programs bi-directional influence:

Well, it all depends on what program, you know. [Our program] was in the first endorsement group—there were five in that group... I happened to be part of [the group] putting those standards together... and so we just sort of put our heads together and, you know, “What are some of the commonalities that we think a Kodály program should have? So if we're going to, if OAKE is going to endorse a

program, we know that a person is going to get this, this, this.” And so I think we took from the best... So then a lot of programs that have come after, those guidelines are there to help them know, because there are a lot of schools that they know about the philosophy, and they think, “Oh, this would be a good thing,” but they don’t have a *clue* what does it involve because they don’t have a professor on staff who has the training. So, it lets them know you need courses in these areas, and here’s sort of the number of hours that you should have in these areas...

This instructor’s comments suggest that more influential, well-established programs may have had significant influence on the nature and extent of OAKE endorsement guidelines, and that less influential, and more recently established programs may be highly influenced by the endorsement guidelines.

Regardless of the direction of influence between program and OAKE endorsement guidelines, the guidelines may be a source of pedagogical inertia among Kodály-inspired teacher education programs. The guidelines allow well-established programs to exert influence on the organizational and programmatic components of newer programs, and simultaneously allow newer programs access to credibility when they earn OAKE endorsement and assume the format, content, and organization of their well-respected competitors.

#### *Subtle Differences Between and Incremental Changes in Programs*

Nearly all instructors at CU and HNU reported that various Kodály-inspired teacher programs were highly similar, and that changes to individual programs tended to be incremental. These reports of similarities and incremental change suggest that pedagogical inertia is a likely feature of the content and practices of Kodály-inspired teacher education programs. These comments tended to fall into one of three categories: similarities between U.S.-based and Hungary-based programs, similarities between and within in U.S. programs, and differences within a program over time.

*Similarities in American and Hungarian programs.* Several study participants, including all Hungarian participants at CU and HNU, made statements that suggest that Kodály-inspired teacher education programs in the U.S. and Hungary are more alike than different. These include statements on course content, learning activities, and quality and degree of student performance. For example, when asked to describe the differences between what students do in U.S.-based programs and what students do in Hungary-based programs, a Hungarian instructor answered, “Same sorts of classes.” In her answer to the same question, another Hungarian instructor answered:

Basically I don’t do, don’t make different things at home or during the year. Of course during the year there is more time to spend, for example, in a style. So it is easier to show many, many examples after each. A summer course is always condensed... and we have to practice something but the time is limited. But we try to reach the same, more or less.

This instructor went on to say that she uses the same materials, teaches in the same way, and has students complete the same activities in Hungary and in the U.S., though the level of student performance in the three-week U.S.-based programs may not be as high as the performance of students in year-long Hungary-based programs. The instructor said that the level of student performance in any course or program “depends on the students... and the time...”

Another Hungarian instructor stated that she looked to Hungarian models when designing the choral track at CU. When asked where she looked for guidance when creating the secondary choral track, this instructor answered:

[The] teaching [of] musical styles and music literacy happens in Hungary from fifth grade up to eighth grade. So we are working with the different styles of music from the Middle Ages, working with Gregorian, going to eleventh, twelfth century organum style of the Notre Dame school, or working with Renaissance, or with the Classics, and so on and so forth—basically comes from my experience of working with the daily sing school children classes from fifth grade up through

eighth. And even thinking of my Bartók Conservatory classes, that's what we are doing on a much higher level, because these are professionals-to-be children on their own instrument. So that's what I'm doing with them [CU students] as well.

Collectively, these Hungarian instructors indicated that they look to Hungarian models for guidance in teaching courses and that American and Hungarian programs are largely similar. These influences and similarities across geographical boundaries are a sign of pedagogical inertia because they suggest some stability in the form and practices of Kodály-inspired teacher education and thus indicate that pedagogical inertia may be a factor determining programs' form and practices.

*Similarities in U.S.-based programs.* Instructors at CU and HNU reported many similarities in U.S.-based Kodály-inspired teacher education programs. The differences that these instructors did report tended to be subtle and largely focused on schedules and expectations for student performance rather than on pedagogical practices and course content. While many teachers reported similarities and differences based on second-hand information they gained in conversations with colleagues, several study participants at CU and HNU had first-hand knowledge of multiple programs. Three study participants at CU and two study participants at HNU said that they had taught or currently teach in multiple programs.

Two instructors who had taught in other two-week programs (as opposed to three-week programs at CU and HNU) reported that they tended to use the same sorts of pedagogical practices and materials in both programs. When asked to describe the differences between how she teaches in 3-week and 2-week programs, one of these instructors stated:

...every other program I've taught in is a two-week program, aside from this one. And I teach the same thing.

Another instructor who has taught in another program, however, stated that expectations for student learning were not as high in the other program. This instructor stated:

They [students at the other university] were taking the same sorts of classes but the retrieval expectations weren't as high and... they didn't actually get grades, which was interesting. It's just, you know, let's go through the experience and it was sort of a pass/fail thing...

Collectively, these instructors' comments indicate that although various U.S.-based Kodály-inspired teacher education programs may have different schedules and/or expectations for student performance, many instructors teach in multiple programs and use similar pedagogical materials and methods regardless of program format and expectations. Despite the differences, the similarities in materials and methods are signs that pedagogical inertia plays a role in shaping the practices of U.S.-based Kodály-inspired teacher education programs.

*Incremental changes within programs.* A final sign of pedagogical inertia in Kodály-inspired teacher education programs is the nature of program changes reported by instructors. When instructors at CU and HNU reported changes in their programs, their descriptions tended to depict the changes as measured and incremental. These depictions suggest that programs cautiously and carefully approach change and that program change is somewhat confined by the presence of pedagogical inertia.

For example, the program director at HNU said that although she has made some tweaks to the design of the program since she became director in the late 1990's, the core of the program is the same as when she assumed the role of director. This instructor said that the changes she has made largely involve integration of concepts and refinement of a teaching sequence for students to use in their own teaching. Specifically, this director has

made an effort to help students to better integrate rhythmic and melodic concepts and created a sample sequence of concepts to give to students. This instructor stated:

Well, you know, when I came here to start teaching, I was doing things just pretty much as I had taken them from [the previous director]. But I was determined... and working with the Hungarians more and more...that we needed to integrate melody and rhythm more, and do more melodic focuses in a lesson than rhythmic... And at the same time teaching in the program, the students had been asking more and more, “Well, when is this [concept] introduced?” ...So they kind of pushed me to really create an order—kind of an ideal order—based on the materials that we have so far, so that we know what the kids have and we know, and we can work with that. So I have developed, you know, I have developed a sequence where instead of having two separate strands of melodic and rhythmic elements, they’re integrated because I want them to integrate.

This program director’s adaptation of a sequence is not extraordinary in an educational philosophy that argues that children should learn through their own unique, rather than a common, musical mother tongue. Her integration of concepts and refinement of sequence represent applications of a principle of Kodály-inspired music education rather than a significant change in *how* HNU approaches teacher education. Even though the director refined the application of the principles, the form and pedagogical practices of teacher education remained consistent and stable. Pedagogical inertia may be a factor that compels HNU to maintain this consistency and stability.

Other compelling evidence for pedagogical inertia in Kodály-inspired teacher education programs comes out of the development and establishment of the secondary choral track at CU. As previously stated, for the most part, Kodály-inspired teacher education programs in the U.S. focus on preparing individuals to teach elementary school general and choral music. According to programs’ annual reports, CU is the only institution in the U.S. to offer such a program, and, as earlier noted, one study participant claimed “no place else in the world is doing it.” Despite the uniqueness of the program,

the program's slow development and similarities to the elementary track suggest that pedagogical inertia may have helped to hold back the program's development for some years and limited instructors' options as they developed the track.

The development of the secondary choral track at CU took place over more than 20 years. Though instructors at CU recognized that many students wanted this sort of track when the program began in the early 1980s, instructors experimented with how to meet student requests. After some trial and error, CU instructors formalized the track until the early 2000s. The following description of the secondary choral track at CU is typical of those expressed by individuals involved in its development:

I know when we first started that there were secondary teachers who wanted to come and wanted to learn because they knew somebody who was using this [Kodály-inspired pedagogy] and they were aware of the results and they wanted things to get better in their own classroom... So they would be in methodology class and we would say... "You go look for material for your middle school kids or your high school kids." And then [another instructor] and I talked, and we said, "No. That's not the answer." Then we started solfa methodology. That was sort of the pre-runner of the choral track... So we did that for a while and then we thought, "You know... why can't we just try and develop a choral track?" And it was [the other instructor's] idea. She said, "You need an American teaching level one choral track, then the foreign [Hungarian] people doing the upper levels. And so that's how the track... was developed.

As previously stated, students in the secondary choral track take three Kodály core courses, Musicianship, Conducting, and Ensemble, with their elementary track counterparts, and take specialized Pedagogy and Music Literature courses. As shown in the description of pervasive pedagogical practices,<sup>71</sup> however, instructors of these specialized courses tended to use the same pedagogical practices as instructors of elementary courses. The two secondary choral track Pedagogy and Music Literature who

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<sup>71</sup> See pages 225-257.

participated in this study also stated that their practices were highly similar to elementary instructors. As one of these instructors stated, "...the practice strategies are pretty much the same as what they do in the elementary. It's just kicked up a notch." Thus, while secondary choral and elementary track courses may be focused on preparing teachers for different levels of students, interview and observational data suggest that the instructors of secondary choral track courses use the same pedagogical practices and prepare students to teach according to the same principles as do elementary track instructors.

Collectively, evidence at CU and HNU suggests these programs have changed slowly, only after much deliberation, and in ways that maintain important consistencies in philosophical principles and pedagogical practices. This sort of incremental change and high level of consistency across and within programs are signs of pedagogical inertia in these programs.

*Summary.* Although this study does not include the longitudinal data necessary to verify that pedagogical inertia is a force that maintains consistency in the format, content, and practices of Kodály-inspired teacher education programs, much evidence indicates that pedagogical inertia could be a factor that compels these programs to share many similarities. Specifically, study participants' reports of similarities in their educational backgrounds and the influence of this background on their practice, similarities among programs in the U.S. and in Hungary, and the incremental nature of changes to programs, are signs that Kodály-inspired teacher education programs have a high level of stability across geographical, cultural, and temporal boundaries. Such stability is a likely indicator of pedagogical inertia.

*Pedagogical Qualities of Kodály-Inspired Music Teacher Education Programs: Summary*

To a large extent, the Kodály-inspired music teacher education programs at CU and HNU exhibit many of the qualities of signature pedagogies. These programs share several pervasive, routine, and habitual pedagogical practices, including demonstration teaching, the master class, discovery learning, and the music literature collection and retrieval system. Though the frequency and content of these practices vary to some extent within and across institutions (e.g., peer teaching every day versus peer teaching three to seven times in three weeks, a focus on elementary teaching versus a focus on secondary teaching), their forms and manners of enactment remain consistent and stable across temporal and geographic boundaries, and serve as vehicles for instructors to facilitate high levels of student visibility and accountability. Such visibility and accountability allow instructors to assess student understanding of key concepts and theories and competence in enacting these concepts and ideas in practice. In short, these programs share and maintain pedagogical practices that help instructors to see how well students have internalized the principles of Kodály-inspired pedagogy into their thoughts and actions.

While much evidence supports the presence of the qualities of signature pedagogies in instructors' practices at CU and HNU, and, to a lesser extent, other OAKE-endorsed institutions, some other evidence suggests that the degree to which these instructors' pedagogical practices possess these qualities may be somewhat limited. For example, while CU and HNU both require students to complete personal music literature collections, HNU requires students to pass an oral examination on their collections and CU does not. This difference in assessment may represent further differences in

pedagogical practices. Further, CU requires students to submit video demonstrations after their second and third years of coursework and HNU requires students to submit video demonstrations after their first and second year of coursework. While instructors stated that schedules and organizational structures did not heavily influence their pedagogical practices, this study cannot claim that the different temporal frameworks for video demonstrations at CU and HNU does not influence enacted pedagogies at these institutions. Observation of instructors' and students' review of video demonstrations is not included in this study. Thus, while substantial evidence shows that pedagogical practices at CU and HNU possess many of the qualities of signature pedagogies, some factors suggest limits of the extent to which pedagogical practices at CU and HNU possess these qualities.

### III. PEDAGOGICAL FORMS OF OAKE-ENDORSED KODÁLY-INSPIRED MUSIC TEACHER EDUCATION PROGRAMS

Shulman (2005a, b, c) states that signature pedagogies tend to exhibit some combination of three pedagogical forms. These forms include pedagogies of uncertainty, pedagogies of engagement, and pedagogies of formation. While professional education in every field likely possesses some degree of each of these three pedagogical forms, the balance, blend, and manifestation of the forms are unique to each professional field. This section describes the relative infrequency of pedagogies of uncertainty and the relative prevalence of pedagogies of engagement and pedagogies of formation in the Kodály-inspired teacher education programs at CU and HNU.

### *Pedagogies of Uncertainty in Kodály-Inspired Music Teacher Education*

Pedagogies of uncertainty are pedagogical practices with variable and unpredictable paths of instruction. These variables may be the result of the types of work instructors ask students to perform, the types of interactions between students and teachers, or some other component of the instructional process (Shulman, 2005a). Evidence from CU and HNU suggests that Kodály-inspired music teacher education programs and teacher educators engage in and emphasize pedagogies of uncertainty less frequently than they do pedagogies of engagement and pedagogies of formation. While some observable practices of CU and HNU instructors, particularly those in Pedagogy classes, included uncertainty or unpredictability, no instructors spoke about their pedagogical practices in ways that acknowledged uncertainty or unpredictability.

At CU and HNU, peer teaching or practica in Pedagogy and the video demonstration were the primary pedagogical practices through which instructors enacted pedagogies of uncertainty. Though peer teaching and the video demonstration are pervasive across institutions, neither of these practices is pervasive across the courses at CU and HNU. Nevertheless, both of these practices facilitated some unpredictability in the path of student instruction. For example, while all Pedagogy instructors did ask students to prepare peer teaching episodes that focused on teaching specific concepts or skills, no instructor required students to use specific procedures or materials in their peer teaching. Thus, the materials and procedures that students used for peer teaching were variable and, to some extent, unpredictable. Very often, the materials or procedures a student used in peer teaching determined the path of instruction taken by the instructor. Instructors seemed to gauge their responses to the techniques, musicianship, and

pedagogical thinking demonstrated by students. The following anecdote is one example of how a student's choice of material and procedure shaped the direction of an instructor's teaching:

*Anecdote 23:* A student in this level one Pedagogy class was to present a peer teaching episode in which he practiced the concepts of "high" and "low" with his class of "children." The presenter had the other students sit in a circle on the floor and then proceeded to show pictures of animals to the students. The presenter asked the students to make the sounds of the animals and then decide whether the animal sounds were high or low.

When the student finished, the instructor gave feedback to the presenter. She said, "You have to relate this to musical materials [songs]." She then demonstrated how the student presenter could use his pictures of animals and the rhyme "Two, four, six, eight," to teach "high" and "low." The instructor suggested that the presenter show a picture of an animal, and then ask students to say the chant in the voice of the animal. The instructor finished her critique by saying, "Use materials, not something abstract."

In this instance, the presenter's choice of procedures, particularly a procedure that omitted the use of musical materials, likely compelled the instructor to emphasize the importance of using musical materials to teach musical concepts. Had the student chosen a different procedure that included musical materials, the instructor would have likely chosen a different emphasis for her feedback. Because the instructor did not know the presenter's plan beforehand, her response was likely unplanned, though still very deliberate and focused. In many other instances, student's peer teaching choices resulted in similar unplanned responses from pedagogy instructors. Likewise, some uncertainty is likely present in students' video demonstrations. Students' choices of song material, pedagogical practices, and instructional levels in these videos are largely out of the control of instructors. Although students' pedagogical choices may help to frame instructors' pedagogical emphases, the instructors' interactions with students, at least in peer teaching, were fairly consistent and predictable.

Although student demonstrations in peer teaching and videos did provide for some uncertainty in instruction, pedagogies of uncertainty were largely absent from other pedagogical practices at CU and HNU. Because instructors used pedagogies of uncertainty relatively infrequently in their observable practice and instructors did not describe their pedagogical practices as uncertain or unpredictable, pedagogies of uncertainty are likely not the prominent pedagogical form of Kodály-inspired teacher education programs.

*Pedagogies of Engagement in Kodály-Inspired Music Teacher Education*

Instructors' practice of pedagogies of engagement was more prevalent at CU and HNU than was their practice of pedagogies of uncertainty. Shulman says that pedagogies of engagement are pedagogical practices that require students to be active in their learning (Shulman, 2005c). Pedagogies of engagement obligate students to be participants in the learning process rather than passive receptacles into which instructors place knowledge. While instructors at CU and HNU spoke very little about their pedagogical practices in terms of student engagement, instructors did talk of the importance of student performance. Further, the observable practices of these instructors showed many qualities of pedagogies of engagement both across instructors and institutions.

As shown in the previous descriptions of instructors' practices, every course in the Kodály-core required students to be active learners. Students in Pedagogy participated in demonstration teaching every day, either as "children" or as presenters of peer teaching episodes. Though students spent some time listening to instructors talk about Kodály-inspired pedagogy, more frequently, in Pedagogy, students and instructors engaged in

enacting Kodály-inspired pedagogy in simulated classroom settings. Similarly, in Music Literature, instructors generally did not didactically present music to students. Rather, instructors, and sometimes students, taught material by having the class sing songs and play games. Musicianship instructors asked students to perform sing-and-plays, sing-and-signs, and dictation exercises, and to engage in solo, small-group, and large-group singing to demonstrate their learning. In Conducting, students learned the art of conducting by engaging in conducting labs rather than by reading about or watching master conductors. Ensemble conductors asked students to perform masterworks. Time and time again, instructors at CU and HNU required students to engage in active learning. As one instructor succinctly said to her class, “We don’t talk about. We do.”

As previously demonstrated, instructors at CU and HNU consistently and nearly unanimously talked about the importance of student performance (e.g., demonstration teaching, sing-and-plays, conducting labs) as evidence of student learning. Although instructors at CU and HNU rarely described their pedagogical practices in terms congruent with Shulman’s description of pedagogies of engagement, the value instructors placed on performance suggests they implicitly valued pedagogies of engagement. Further, instructors used pedagogies of engagement as a regular part of their daily instruction. One or both of two explanations may account for the prevalence of pedagogies of engagement in practice but not in conversation. First, the interview protocols for this study may not have adequately prompted instructors to discuss the ways in which they engage students in learning. Second, pedagogies of engagement may be so engrained in the practices of Kodály-inspired teacher educators that they are a tacit expectation. Instructors may use pedagogies of engagement without thinking of them as

such. Regardless of the explanation, though instructors generally did not discuss pedagogies of engagement, they used these pedagogies in every course and in every class session at CU and HNU.

*Pedagogies of Formation in Kodály-Inspired Music Teacher Education*

Instructors at CU and HNU both frequently used pedagogies of formation in their pedagogical practices and described their practices as such. According to Shulman (2005c), pedagogies of formation are pedagogical processes through which students are taught the habits of mind, hand, and heart of professional work and a specific professional field. This section first focuses on how instructors at CU and HNU described the pedagogies of formation they enacted in Musicianship and Pedagogy. The section then illustrates how instructors and students described students' ethical formation. Lastly, the section presents examples of how instructors enacted pedagogies of formation in their classes.

*Instructors' Descriptions of Pedagogies of Formation in Musicianship and Pedagogy*

Many, if not all, instructors at CU and HNU stated that the programs focused on student formation in two distinct yet integrated areas: musicianship and pedagogy. As shown in the previous chapter,<sup>72</sup> instructors articulated that the programs facilitate simultaneous development of students' musical and pedagogical understanding and skills. As described by most instructors, students' formation as highly capable musicians serves as a foundation for their formation and practice as pedagogues. The following statements are typical of those made by instructors who said that students' musical formation undergirds their pedagogical formation:

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<sup>72</sup> See pages 195-201.

Generally, we want them [students] to be better musicians. We want to deepen their musicianship so that they can be a better teacher.

I think the goals [of this program] also are that the graduate students... are stretched in their musical abilities through conducting and through musicianship and choir, so that when they go back they realize that this philosophy isn't all about... being able to teach in a sequential format, but that they need to be high-quality musicians if they're going to administer this philosophy in a way that Kodály would have ever wanted... They've got to have some serious musical abilities in order to implement it in that manner.

Collectively, instructors at CU and HNU maintained that students need to become good musicians in order to teach music to others.

Aside from the prerequisite of students' musical formation, Pedagogy instructors, particularly those who taught beginning level Pedagogy classes, said that entry into students' formation as teachers begins by helping students to address their "preconceived ideas of how certain concepts should be taught" and their prior classroom practice—what one instructor termed "baggage." One level one Pedagogy instructor explained that her goal was to help students work through this "baggage:"

What I hope in level one is that I'm sort of welcoming and allowing people to work through some of the baggage that they bring with them to the levels, like of how they've been already teaching—there's some baggage that comes there—and then sort of taking them to a place where they're really interested. And sometimes that's all I can do in level one even though I show all kinds of techniques and things.

By helping students to address their preconceived ideas and prior practice, instructors ultimately hoped to help students change their classroom practice. The following comment is typical of statements made by many Pedagogy instructors who stated that their ultimate goal was to help students to change their practices:

Through experiencing these things in Pedagogy... you hope that their [students'] practice in their teaching would be affected so that they will instead of just doing what they used to do, they will now think back and say, "Okay, how am I going to present this so that my kids will understand it?"

After they helped students to discard their “baggage,” Pedagogy instructors described two pedagogical practices that they use to encourage students’ formation as teachers: instructor-delivered demonstration teaching and student-delivered demonstration teaching (peer teaching/practicum). All pedagogy instructors said that their demonstrations served as a means for students to see their practice and the thought behind their practice. One instructor provided a metaphoric description of the formative process that occurs as students observe master teachers:

We [teachers] tend to teach like we were taught or find somebody that we admire if we didn’t like whom we had first. You keep searching and find somebody whom you admire and then you emulate them in choice of music, in choice of activities, and pedagogy. And when you’re not sure—I think at first a young teacher sort of finds somebody and then they try on their clothes and see what they like about that. And then of course they’re never going to wear the same clothes the whole time afterwards, but they are going to try it on for size and see what they like.

The master teachers at CU and HNU who presented demonstration lessons provided students with a model of practice for students to “try on.” These instructors also said that peer teaching allowed students to test their abilities in using these new pedagogical techniques and allowed instructors to see how well students “embodied” the pedagogy.

As three Pedagogy instructors stated:

... You get to practice and see, “Does this work?”

I’m also wanting them [students] to see it [peer teaching] and see when things don’t work and I’m also wanting them to say, “Why didn’t that work?” and “It worked for her because we’d already sung. She did an activity that warmed us up.” You know, even though I say it, I still want them to do it, and they still won’t sometimes.

It’s just sort of a way that I can see if they embody and if they can project what they’re saying on their pieces of paper.

Instructors stated that as students' pedagogical formation took place in Pedagogy courses, students sometimes experienced "a-ha" moments. In these moments, students presented signs that they were building pedagogical understandings in their thoughts and in their practice. Though many Pedagogy instructors referred to these "a-ha" moments, one gave a very specific example of what one looks like:

Today, one of the students did a practice [peer teaching] for *so-mi*, and she started out with singing the song and then asking them [other students] to sing in with melody names [solfa] and then... with melody and hand signs. And she said, "If *so* is on this space, where will *mi* go?" So, you know, doing things like that, and then putting it on the staff. And then to take it farther, she made them read it from the staff. And then to take it farther, she asked them to close their eyes, she erased one of them, one of the notes, and then changed it... and then asked them to identify what was different. And they did. And then she said, "Oh, I want to go back. I want them to sing it inside their head."

The instructor said that when the student decided to go back and have other students "sing inside their head," the student self-corrected. The instructor did not point out the student's error; the student recognized the error on her own and corrected herself mid-course. This student's moment of self-correction counted as an "a-ha" moment and, for this instructor, signaled the student's formation as a teacher.

Although most Pedagogy instructors stated that "a-ha" moments occurred with some regularity, many acknowledged that much student formation occurred beyond the limits of CU's and HNU's three-week programs. Specifically, students' pedagogical formation occurred as they practiced Kodály-inspired pedagogy in their own classrooms.

As one Pedagogy instructor stated:

The "a-ha" moments...are happening in the classroom up here, but how they apply it with their kids is a whole other story.

Most instructors at CU and HNU emphasized that students' pedagogical and musical formation occurred as much, if not more, in students' classroom practice and continuing

study as it occurred in CU's and HNU's three-week teacher education programs. The following comments of three instructors are indicative of those provided by most instructors at CU and HNU:

...it isn't until they go into their own classrooms and try some of these things that: (a) they begin to believe what the teacher in the summer said because they see it working with children; and (b) they see the results in front of them... So I think it's a style of teaching that grows the more that you use it; that you begin to refine with your students that you're working with... It's a growing process and a refining process that the students learn—the teacher students—learn in the summer and then have the opportunity to go practice in their classroom.

This is going to go “whoosh,” straight to their head. They're going to have a little bit of a chance to trial it out. But it percolates down. And I think that takes time.

It's not like our level ones leave here and all of a sudden, “Whoow!” they're just these fabulous musicians... It's over a lifetime.

In sum, most instructors at CU and HNU acknowledged that students' musical formation, at least in theory, helped to enable students' pedagogical formation, and that pedagogical formation primarily occurred through instructor-delivered demonstrations and student-delivered peer teaching. Although instructors frequently saw signs of this pedagogical formation in class, instructors acknowledged that much of students' musical and pedagogical formation occurs beyond the three weeks of CU's and HNU's programs.

*Instructors' and Students' Descriptions of Philosophical and Ethical Formation at CU and HNU*

While instructors at CU and HNU voluntarily discussed the nature and extent of musical and pedagogical formation they hoped to facilitate for students, these instructors did not discuss students' ethical formation without some prompting. With some prompting, however, most instructors and students acknowledged that ethical and philosophical formation occurs throughout the programs.

Rather than encouraging students' philosophical and ethical formation in any single class or at any single point in the program, most instructors at CU and HNU stated that this formation is intertwined within and across all courses. The following statements are typical of those given by instructors who said that ethical and philosophical formation occurred throughout and across courses at CU and HNU:

I think it [ethical and philosophical knowledge] has to be incorporated in every single subject. And I think we [instructors] all have to emphasize, summarize, point out the different aspects of the whole Kodály concept in each subject.

I think at the beginning they [students] just are straight-out are given the premises of the philosophy. And then I know when I was director I would always encourage faculty, you know, "Keep that philosophy breathing, breathing, breathing, breathing, breathing."

Most students gave similar descriptions of how philosophical and ethical knowledge occurs throughout CU's and HNU's programs. As two students stated:

I think that [teaching of ethical and philosophical knowledge] happens everywhere... That has totally infiltrated my brain in the past three weeks because that is what we talk about, really, in like, in virtually every class.

In a certain sense, I feel it [philosophical and ethical knowledge] across the spectrum. It's a lifestyle that's part of Kodály and a part of these teachers that are here...

Collectively, these students and instructors portrayed ethical formation as an integral and common component of all courses at CU and HNU.

#### *Pedagogies of Formation in the Practices of Kodály-Inspired Music Teacher Education*

Just as instructors spoke about how and why they tried to encourage students' musical, pedagogical, and ethical formation, these instructors also frequently enacted these pedagogies of formation in their daily practice. The following two anecdotes illustrate how instructors commonly engaged in these pedagogies of formation:

*Anecdote 24 (musical and ethical formation):* Late in the third week of classes, this level one Musicianship instructor began her class by reviewing the pentatonic and modal scales that students had worked with over the past few weeks. After having students sing through all of the scales together, the instructor asked each student to sing two specific scales alone. As the students sang alone, some of them sang incorrect pitches. Rather than singing the correct pitches for students, the instructor helped students find the correct pitches by asking students questions about where whole and half steps occurred in each scale. For example, after a student sang the first two notes of a Lydian scale, the instructor said, “Hmm... that’s a little wide, isn’t it?” The student started the scale again. After the student sang the third note of the scale, the instructor interrupted again and said, “Hmm... Think, think think... Where are your whole steps? Where are your half steps?” The student started again, and this time stopped himself after five notes. The instructor said, “Where are your half steps? Between what and what?” The student answered, “Between *ti* and *do*, and *mi* and *fa*.” The instructor continued, “Okay. So you’ve got... It’s almost starting like a whole-tone scale. Try it again.” The student proceeded to sing the scale correctly, and the class applauded him for his effort.

*Anecdote 25 (pedagogical and ethical formation):* A student in this level two Pedagogy class had just presented a peer teaching episode in which she prepared her “class” to learn the concept of a half-note. When the student finished her peer teaching, the instructor said, “How do you feel about that?” The student answered, “I keep mixing up that measure of the song.” The instructor continued, and told the student that she was trying to do too much in one lesson, and then proceeded to show the student how she could separate components from her lesson into different lessons. Throughout the instructor’s demonstration, she explained the motives for her pedagogical choices and said, “Put this on the students... Make them answer... The whole thing is you’re asking *them*... They have told you there’s a new rhythm there...” When the instructor finished with her critique, she returned to her seat, and asked the next student to begin her peer teaching episode.

In both of the anecdotes above, as well as in many others that preceded them in this chapter, instructors enacted pedagogies of formation as a way to help students begin to think like, act like, and believe like a Kodály-inspired educator. In Anecdote 24, the instructor cultivated students’ musical formation by having them sing scales as a group and individually. When an individual encountered difficulty, the instructor did not provide the student with a model performance of the scale. Rather, through the use of questions, the instructor encouraged the student to think about the scale through a musical

idiom. This set of questions encouraged the student to think in musical ways, and thus encouraged the student's musical formation. This instructor also facilitated all of the students' philosophical and ethical formation not through direct instruction in philosophy and ethics, but rather through the model of discovery teaching and learning that the instructor provided for the class. Though this instructor did not explicitly tell the class that she was helping the student find correct pitches for the scale through the knowledge he already possessed, the model of teaching she presented showed that instructors ought not always provide students with all the correct answers but rather help students develop musical understandings and skills through the knowledge they already possess.

Similarly, in Anecdote 25, the instructor fostered students' pedagogical and ethical formation. By asking students to enact Kodály-inspired pedagogy through peer teaching and presenting demonstrations of how students could improve these peer teaching episodes, the instructor encouraged students to think about their practice *and* exemplify that practice in simulated classes. Through these activities, students had the chance to both think about how they could transform their practice and rehearse these transformations in front of an audience of peers and an instructor. Further, when the instructor asked the student presenter to comment on her own presentation, the student's comments focused on how well the student knew the material she used in her lesson. The instructor, however, pushed the critique beyond this somewhat superficial comment and focused on how the presenter could have helped her class to derive the information on their own. Through this critique, the instructor implicitly enacted a pedagogy of formation focused on ethical and philosophical knowledge, specifically that of discovery learning.

### *Summary*

Instructors at CU and HNU used all three of the pedagogical forms named by Shulman as components of signature pedagogies. But, as in other professional fields, these instructors employed these pedagogical forms to varying extents. Though instructors at CU and HNU neither described pedagogies of uncertainty nor pedagogies of engagement, they occasionally enacted pedagogies of uncertainty and frequently enacted pedagogies of engagement throughout their teaching. In their comments, these instructors frequently described the pedagogies of formation they used in their courses, particularly in terms of students' musical and pedagogical formation and, to a lesser extent, students' ethical and philosophical formation. Instructors regularly enacted these pedagogies of formation throughout their teaching, both within and across programs.

#### IV. THE TEMPORAL SEQUENCE OF KODÁLY-INSPIRED MUSIC TEACHER EDUCATION PROGRAMS

The Kodály-Inspired teacher education programs at CU and HNU possess two of the temporal sequences mentioned by Shulman (2005a, b, c): sequenced and balanced portfolios and pervasive capstone pedagogies. This section first describes how these programs and instructors enact pedagogical practices in a sequenced and balanced portfolio, and then describes how the programs' summative assessments suggest a pervasive capstone pedagogy for these programs. Because instructors tended not to talk about their instruction and the programs in terms of temporal sequence, this section includes no direct quotes from instructors.

### *Sequenced and Balanced Portfolios in CU's and HNU's Programs*

The Kodály-inspired programs and instructors at CU and HNU provide students with a sequenced and balanced portfolio of courses and pedagogical practices. Shulman (2005b) states that a sequenced and balanced portfolio is a pedagogical form in which the signature pedagogy is dominant throughout the entire course of a program of professional education. Because these programs require students to take the same set of core courses and instructors engage in the same pedagogical practices in each term of students' study, a sequenced and balanced portfolio adequately describes the temporal framework of the programs at CU and HNU.

As stated in the previous chapter, CU, HNU, and all other OAKE-endorsed programs require students to take the same five core courses—Musicianship, Conducting, Ensemble, Pedagogy and Music Literature—in each term of their study. The programs at CU and HNU offer these courses in a sequential format, so that each level of each course builds upon the previous level. Students' continuous and sequential study in the core areas is mandated in the OAKE endorsement guidelines:

Core areas of study are required throughout the duration of the instructional sequence... Endorsed programs evidence well-sequenced curricula within and between each level of study in each of the... core areas. ("Guidelines of OAKE-Endorsed Kodály Teacher Certificate Programs," 2008)

These endorsement guidelines suggest that the balanced and sequenced portfolio of courses taught at CU and HNU may not be unique to these two institutions. Rather, the guidelines suggest that other endorsed programs may have a similar temporal sequence.

In addition to requiring students to participate in a sequential and consistent set of courses throughout their study, the programs at CU and HNU showed indications of a balanced and sequenced portfolio in the pedagogical practices of instructors. Instructors

in each course utilized a consistent set of pedagogical practices regardless of the level of the course. As illustrated in the anecdotes throughout this chapter, all Pedagogy instructors at all levels at CU and HNU provided demonstration teaching for students and asked students to present peer teaching episodes. Similarly, all Musicianship instructors asked students at all levels to perform sing-and-plays, sing-and-signs, dictation exercises, and solo, small group, and large group singing. All Conducting instructors required students to conduct in a lab setting. Regardless of course or level, all instructors engaged in master class teaching and facilitated discovery learning. The consistency of these practices across levels of courses, and, to some extent, across multiple courses, signals that the balanced and sequenced portfolio is a prominent temporal sequence in these programs.

In sum, as evidenced by the programs' course offerings and instructors' practices, a prevailing temporal sequence of the programs at CU and HNU is the balanced and sequenced portfolios. Programs require students to take a consistent set of sequential courses throughout their study and instructors in these courses engaged in a consistent set of pedagogical practices throughout all levels of study. OAKE guidelines suggest that the balanced and sequenced portfolio may be a prominent temporal sequence of other programs as well.

*Pervasive Capstone Pedagogies of Kodály-Inspired Music Teacher Education Programs*

CU and HNU require students to pass the same summative assessments (a music literature collection and retrieval system and two demonstration videos) in order to complete the programs. These shared assessments signal the presence of a pervasive capstone pedagogy in Kodály-inspired teacher education programs. Shulman (2005b)

states that a pervasive capstone pedagogy is a pedagogical form in which the signature pedagogy is dominant at the end of a program of professional education. He further states that prior to this capstone, pedagogical forms tend to vary across institutions. Although CU and HNU do share a sequenced and balanced portfolio of pedagogical practices, these programs also share distinct capstone pedagogies. As previously noted, CU and HNU enact these capstone pedagogies in slightly different ways.

As previously discussed, all students at CU and HNU had to complete two video demonstrations of their classroom teaching. In these videos, students record their professional practice with children. The student and an instructor then reviewed the video in an effort to help the student improve her practice and to allow the instructor to assess the student's implementation of Kodály-inspired teaching. Although CU and HNU required students to complete these videos at different times (after students' second and third summers at CU and after students' first and second summers at HNU), the videos served the same pedagogical purpose and fulfilled similar roles as capstone assessments of student learning.

Similarly, students at CU and HNU had to complete a music literature collection and a retrieval system for use in their own teaching. This collection and retrieval system included song notations, analyses of songs, descriptions of accompanying games and activities, and musical and thematic indices of the materials. Though students completed song analysis throughout all levels of Music Literature courses, they presented their complete song collection and indices at the conclusion of their study.

### *Summary*

The programs and instructors at CU and HNU delivered their pedagogical practices as both a sequenced and balanced portfolio and a pervasive capstone. While programs required students to take a consistent and sequential set of core courses in all terms of their study and instructors used consistent pedagogical practices throughout levels of each course and across different courses, these programs and instructors also required students to complete two summative assessments, video demonstrations and a retrieval, at the conclusion of their study. These programs likely provide an example of a temporal sequence—a sequenced and balanced portfolio with capstone—that combines two of those named by Shulman.

## V. CONCLUSION

While much evidence supports the presence of signature pedagogies in the programs at CU and HNU, some other evidence suggests that the degree to which CU's and HNU's and other OAKE-endorsed Kodály-inspired teacher education programs' practices fulfill the qualities of signature pedagogies may be somewhat limited. For example, the slightly varying organizational and programmatic components of programs suggest that signature pedagogies may not be present in these programs. Further, some evidence (e.g., observations of assessments of music literature collections and video demonstrations) that could not be collected for this study limits the extent of these findings. Nevertheless, these institutions' and instructors' pedagogical practices contain the qualities, forms, and temporal sequence of signature pedagogies.

Specifically, these instructors and institutions enacted a set of pervasive and observable pedagogical practices—what Shulman (2005a, b, c) calls surface structures—that include demonstration teaching, master class teaching, discovery learning, and the music literature collection and retrieval system. Instructors used three of these practices—demonstration teaching, master class teaching, and discovery learning—routinely and habitually. Instructors not only enacted these pedagogies in nearly every class every day; these pedagogies were routine, and at times, habitual for both instructors and students. These individuals often did not have to think *about* these habitual pedagogies; rather, they thought *through* these habitual pedagogies. Students and faculty were so adept with the pedagogical practices that these pedagogies were not the focus of learning, but rather a tool through which students learned and instructors taught. Further, programs’ and instructors’ written and spoken explanations of these practices—what Shulman calls deep and implicit structures—presented a set of common philosophical and pedagogical principles and goals for student learning that instructors said provided a foundation for their pedagogical practices.

These practices (e.g., demonstration teaching, master class teaching, and discovery learning) and assessments (e.g., music literature collection, retrieval system, and video demonstration) promoted multiple high levels of student visibility and accountability. Through various and frequent practica, labs, and performances, instructors required students to demonstrate publicly their understanding of complex and nuanced musical and pedagogical practices. Instructors used these public performances to assess how well students embodied the knowledge and skills necessary to be a competent musician and Kodály-inspired pedagogue. In many instances, these public performances

served as the primary, and at times the only, way that instructors assessed student learning.

This study's data indicated several potential sources and signs of pedagogical inertia. Specifically, the shared philosophical and pedagogical understandings of Kodály-inspired music education between instructors and programs, the shared educational background of instructors, the influence that instructors said their education experiences have on their practice, and the bi-directional influence between OAKE and endorsed programs are likely sources of pedagogical inertia in these programs. Instructors' reports that programs in the U.S. and Hungary use highly similar pedagogical practices and that program change tends to be incremental are signs that pedagogical inertia likely exists in these programs. The pervasive pedagogical practices of instructors at CU and HNU are stable across temporal and geographic boundaries, and are more than likely held relatively constant by pedagogical inertia.

Just as in any type of professional preparation, the programs at CU and HNU contained a unique blend of pedagogical forms. While the programs at CU and HNU showed little evidence of pedagogies of uncertainty, they show some evidence that instructors frequently engage in pedagogies of engagement, and much evidence that instructors engage in and purposely attempt to foster students' musical and pedagogical formation.

Finally, CU and HNU's programs shared pedagogical practices throughout students' programs of study and summative assessments at the conclusion of students' programs of study. As such, these programs' temporal sequence is that of a sequenced and balanced portfolio with a pervasive capstone.

Some evidence shows that other OAKE-endorsed institutions share many of the pedagogical practices of CU and HNU; other evidence indicates that while programs may call their pedagogies by the same names, programs and instructors at other institutions may not share the same approaches to these pedagogies. For instance, some study participants' comments indicate that other institutions' standards for students' music literature collections and retrieval systems may be more or less rigorous than the standards in place at CU and HNU. Further, some study participants' comments indicate that other institutions do not require peer teaching be used in the same manner as CU and HNU, and that some programs may not require peer teaching at all. Thus, while this chapter does display some evidence of signature pedagogies at CU and HNU and some evidence of signature pedagogies throughout OAKE-endorsed programs, this evidence also shows that what may be a signature pedagogy in name may not be a signature pedagogy in actual practice. Put another way, the names that OAKE, OAKE-endorsed programs, and instructors give to pedagogical practices and the guidelines OAKE provides for these pedagogical practices do not ensure that programs enact these practices in highly similar—or even remotely similar—ways. This study shows that while CU and HNU share some signature pedagogies, these signature pedagogies, and other pedagogies used in these programs, vary to some extent. Additional study is necessary to capture the full variation in pedagogical practices—even those called by the same names—in OAKE-endorsed programs and to establish whether or not these programs do indeed possess signature pedagogies.

## **CHAPTER SEVEN**

### **CONCLUSIONS, IMPLICATIONS, AND INSIGHTS**

#### **I. INTRODUCTION**

The purposes of this study are to identify the features of Kodály-inspired teacher education programs that either confirm or refute the notion that signature pedagogies are present in this form of teacher education and to identify whether and how philosophical, pedagogical, and institutional influences support such pedagogies. This study also seeks to develop insights that may help to refine the concept of signature pedagogies and to begin to assess the capacity of the concept to contribute to the discourses of teacher education and teacher professionalization.

This chapter provides a summary of this study's findings and highlights the linkages between these findings and the conceptual framework and literature base that undergird this study. This chapter then presents implications that this research has for the discourses and study of teacher education and teacher professionalization and offers refinements to the concept of signature pedagogies as described in the conceptual framework and by Shulman (2005a, b, c).

#### **II. THE SIGNATURE PEDAGOGIES OF KODÁLY-INSPIRED MUSIC TEACHER EDUCATION**

The OAKE-endorsed Kodály-inspired music teacher education programs at Capital University (CU) and Holy Names University (HNU) and their instructors employed a set of signature pedagogies that, in many ways, defined the nature of teacher education in these programs. To paraphrase Shulman (2005c), these signature pedagogies

are the modes of teaching that are “inextricably identifiable” (p. 9) as Kodály-inspired teacher education at these institutions. Because these signature pedagogies were pervasive across both institutions and within most, if not all, Kodály core courses at each institution, these pedagogies served as the common means by which instructors facilitated students’ formation as Kodály-inspired music educators. This section summarizes the nature of these pedagogies and describes how these pedagogical practices do and do not fit within the conception of signature pedagogies presented in this study.

*Qualities of Signature Pedagogies in Kodály-Inspired*

*Music Teacher Education at CU and HNU*

As shown in previous chapters, Shulman (2005a, b, c) states that although each profession has its own distinct signature pedagogies, all signature pedagogies share a set of qualities. First, signature pedagogies are pervasive across the professional preparation programs of a field and within the courses of any single program. Second, signature pedagogies are routine and habitual, meaning they may take place multiple times every day, if not multiple times in any class session, and occur with such frequency that they engender some automaticity in students’ thinking and learning processes. Students become so familiar and adept with the pedagogy that they do not need to think about how to use it. Rather, students are able to think with and through the pedagogy. Third, signature pedagogies engage students, make their learning and thinking visible, and hold them accountable to their instructors and to each other. Finally, signature pedagogies exhibit pedagogical inertia, the tendency of signature pedagogies to be fairly stable over time. Programs of professional preparation exhibit these qualities of signature pedagogies within and across three structures: surface structures (e.g., easily observable practices),

deep structures (e.g., course syllabi and program descriptions), and implicit structures (e.g., beliefs and attitudes; Shulman, 2005a, b, c). The findings of this study indicate that the Kodály-inspired teacher education programs and instructors at CU and HNU exhibit a set of four signature pedagogies that have many of these qualities. These signature pedagogies include (1) the teaching demonstration, (2) master class teaching, (3) discovery learning, and (4) the music literature collection and retrieval system.

Instructors and students engaged in teaching demonstrations in every course and nearly every class session at CU and HNU. Through teaching demonstrations, instructors presented students with models of pedagogical and musical practice and students presented instructors and other students with their own enactment and embodiment of these models. In some instances, teaching demonstrations evolved into master class teaching. In master class teaching, students and instructors engaged in sophisticated didactic interactions, usually centered on a student's demonstration of teaching, conducting, or musical performance, in which the instructor coached and guided the student on the student's pedagogical, conducting, or performance practice.

In both teaching demonstrations and master class teaching, instructors facilitated high levels of student visibility and accountability. Instructors required that students perform demonstration and master class teaching and learning in front of an audience of their peers. In many cases, these student demonstrations were the primary, if not the only, way in which instructors assessed student learning. Successful completion of courses required that students not only know, but also embody and be able to perform Kodály-inspired pedagogy and musicianship skills. The words of one study participant sum up this emphasis on performance: "We don't talk about. We do." Through demonstration

and master class teaching, students were also held accountable for each others' learning by serving as the class of "children" taught by students in their demonstration lessons, serving as members of Conducting lab choirs, and providing examples of practice by which other students could learn vicariously.

Similarly, instructors and students at CU and HNU engaged in discovery teaching in every course and in nearly every class session. In their practice of discovery-based teaching, instructors refrained from answering students' questions directly, providing "correct" models for performance and pedagogy, and making presentations of new materials and ideas in ways that were untethered from students' prior knowledge. Rather, instructors provided students with a series of questions that helped students to identify, find, and synthesize answers and corrections using knowledge the student already had and provided students with opportunities to experience new material before they expected students to intellectualize the material. By using discovery teaching, instructors at CU and HNU fostered high levels of student accountability because they required students to build their understandings of materials and practice rather than receive "pre-packaged" sets of understandings. Further, through their use of discovery teaching, instructors helped students to develop the thought processes necessary to be Kodály-inspired music educators. For these instructors, it is not enough that students know about Kodály-inspired pedagogy; students need to be able to think like a Kodály-inspired pedagogue.

Instructors at CU and HNU required students to complete a music literature collection and retrieval system as a capstone to their program. Although the music literature collection and retrieval system were pervasive across programs at CU and HNU, they were not pervasive throughout all of the core courses at CU and HNU;

students completed the work of their music literature collection and retrieval system only in Music Literature classes and their time outside of class. Unlike the other signature pedagogies of Kodály-inspired teacher education, the music literature collection and the retrieval system are not observable pedagogical practices but rather products that students complete over the course of their study. Specifically, the music literature collection is a set of teaching materials—folk songs, choral octavos, and art music selections—that students will use in their practice. Students analyze materials for their musical qualities, pedagogical purposes and themes, and then create a database, or retrieval system, that facilitates their usage of the materials in their teaching. Instructors expected that each student’s music literature collection would be unique and tailored to each student’s teaching context. Through this expectation, which is consistent with Kodály-inspired music educators’ principle that music be taught via a value-centered selection of materials based on children’s “musical mother tongue,” instructors stated that they helped students to build a resource that they would use in their teaching practice and continue to develop in response to changes in their teaching situations.

Although this study does not include the longitudinal data necessary to verify that pedagogical inertia is a force that maintains consistency in the format, content, and practices of Kodály-inspired teacher education programs, much evidence signals the presence of the sources and signs of pedagogical inertia in these programs. Specifically, OAKE endorsement requirements and study participants’ reports suggest that instructors in Kodály-inspired teacher education programs share similar educational backgrounds and philosophical and pedagogical beliefs that serve as the primary influences on their practice. Because these shared backgrounds and influences may result in homogeneous

teaching practices across and within programs, they are a likely source of pedagogical inertia. Study participants' reports that programs in the U.S. and Hungary are similar and that programs tend to change incrementally are signs that Kodály-inspired teacher education programs have a high level of stability across geographical, cultural, and temporal boundaries. Such stability is a likely indicator of pedagogical inertia.

Thus, while the signature pedagogies of demonstration teaching, master class teaching, discovery learning, and music literature collection and retrieval system may be unique to Kodály-inspired teacher education programs, or may happen in a unique blend in these programs, these signature pedagogies exhibit many of the qualities of professions' signature pedagogies. These signature pedagogies are pervasive across programs at CU and HNU, and, with the exception of the music literature collection and retrieval system, all are pervasive throughout all courses of each program as well. These signature pedagogies are routine and habitual, meaning that they occur with such frequency that students and instructors are comfortable with and able to routinize acts of teaching and learning so as to facilitate sophisticated thinking processes and patterns of practice. Each of these signature pedagogies promotes student visibility and accountability in some way regarding formal understandings and/or practical applications of pedagogy and musicianship. While data collected for this study cannot confirm the existence of pedagogical inertia in these programs, the data suggest that sources and signs of pedagogical inertia are present in these programs, and that pedagogical inertia keeps the form and practices of Kodály-inspired teacher education programs consistent across geographic, cultural, and temporal boundaries.

## *Forms of Signature Pedagogies in Kodály-Inspired*

### *Music Teacher Education at CU and HNU*

As discussed in previous chapters, signature pedagogies tend to include, to varying extents, three distinct pedagogical forms: pedagogies of uncertainty, pedagogies of engagement, and pedagogies of formation. Pedagogies of uncertainty are forms of adaptive instruction in which unpredictable variables determine the path of instruction. Pedagogies of engagement require students to be active participants in their learning. Instructors use pedagogies of formation to teach students the professional knowledge—formal, practical, and ethical—necessary for students to think, act, and feel like the professional they desire to become (Shulman, 2005a, c). In the Kodály-inspired music teacher education programs at CU and HNU, instructors occasionally used pedagogies of uncertainty and frequently used pedagogies of engagement, although pedagogies of formation were the dominant pedagogical form.

By asking students to perform, usually through demonstration teaching or master class teaching, or by asking students to draw upon their existing knowledge in order to develop new understandings and insights, instructors at CU and HNU constantly and consistently enacted pedagogies of engagement. In each of these pedagogical practices, students were active, rather than passive, participants in teaching and learning processes. Although instructors at CU and HNU rarely described their pedagogical practices in terms congruent with Shulman's description of pedagogies of engagement, they used pedagogies of engagement as a regular part of their instructional repertoire. The absence of instructors' descriptions of their practices in terms of pedagogies of engagement may be due to inadequacies in this study's protocols or the extent to which pedagogies of

engagement may be so internalized by instructors that they are a tacit expectation of instructors.

Instructors at CU and HNU frequently used pedagogies of formation in their pedagogical practices and described their practices as such. Most, if not all, of the instructors stated that the programs focused on student formation in two distinct yet integrated areas: musicianship and pedagogy. Instructors claimed that their shared intention was to prepare students to be both highly capable musicians and pedagogues and that students' formation as musicians serves as a foundation for their formation and practice as pedagogues. Only after some prompting, however, did instructors acknowledge that students' ethical formation often takes place implicitly across all courses. Instructors described and demonstrated pedagogies of formation in which students confronted their prior conceptions of music and teaching in light of new understandings they learned in courses and rehearsed their "reformed" practice through demonstration and master class teaching.

In sum, instructors at CU and HNU utilized pedagogies of uncertainty, pedagogies of engagement, and pedagogies of formation in a combination that may be unique to these programs and possibly other Kodály-inspired teacher education programs. As is the case for professional education in all fields (c.f., Shulman, 2005c), the varying extent to which instructors at CU and HNU utilized these pedagogical forms is a unique reflection of these instructors' intentions for Kodály-inspired teacher education and goals for student learning. In this case, instructors focused on students' formation as highly skilled in their content area—music—and highly skilled in the pedagogy of their content area—music pedagogy.

*Temporal Sequences of Signature Pedagogies in Kodály-Inspired  
Music Teacher Education at CU and HNU*

As shown in previous chapters, Shulman (2005b) states that signature pedagogies vary in their temporal sequence. Some signature pedagogies have a sequenced and balanced portfolio in which the signature pedagogies are prevalent throughout programs of professional preparation. Other signature pedagogies have a pervasive initial pedagogy in which the pedagogies across and within institutions are most similar at the start of programs of professional preparation. Other signature pedagogies have yet a third temporal framework, a pervasive capstone apprenticeship in which the pedagogies across and within institutions are most similar at the end of programs of professional preparation. The Kodály-inspired teacher education programs at CU and HNU show signs of a sequenced and balanced portfolio and a pervasive capstone. OAKE endorsement guidelines suggest that other programs may share these temporal sequences.

CU and HNU require students to take sequential courses in five core curricular areas—Musicianship, Conducting, Ensemble, Pedagogy, and Music Literature—in each term of their study. The instructors of these courses utilize a consistent set of pedagogical practices across the five courses and across each level of each course. Instructors at CU and HNU enact a sequenced and balanced portfolio by engaging students in learning about a consistent set of curricular areas using a consistent set of pedagogical practices throughout the entirety of the program. Some practices at CU and HNU, however, also suggest the presence of some elements pervasive capstone in these programs. Though

neither program requires a capstone apprenticeship per se,<sup>73</sup> both programs require students to successfully complete two capstone assignments: a video demonstration and a music literature collection and retrieval system. These programs likely provide an example of a temporal sequence—a sequenced and balanced portfolio with capstone—that combines two of those named by Shulman (2005b).

*Disconfirming and Absent Evidence of Signature Pedagogies in Kodály-Inspired Music Teacher Education at CU, HNU, and Other OAKE-Endorsed Programs*

While much evidence supports the presence of signature pedagogies in the programs at CU and HNU, some other evidence suggests that the degree to which CU's, HNU's and other OAKE-endorsed Kodály-inspired teacher education programs' practices fulfill the qualities of signature pedagogies may be somewhat limited. Specifically, some programmatic and organizational differences (e.g., academic year versus summer programs, daily practica versus less frequent practica, daily conducting classes versus less frequent conducting classes) between CU and HNU suggest although the programs share many practices, some variations in the purposes, emphases, and guiding philosophies of these programs may exist. Although these differences should not be ignored, the similarities in pedagogies enacted and philosophical and pedagogical bases for these pedagogies articulated at CU and HNU signal that to a high degree, these programs share several signature pedagogies even though organizational and programmatic differences exist between the programs.

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<sup>73</sup> HNU requires students in its academic year program to complete an apprenticeship that consists of a semester of student teaching. The program does not have this requirement for students in the summer program.

Although evaluation reports and endorsement standards suggest that other institutions engage in practices that are similar to those at CU and HNU, the reports do not provide the bases for making claims that pedagogical practices are as similar across all OAKE-endorsed Kodály-inspired teacher education programs as they are at CU and HNU. For example, although every OAKE-endorsed program requires students to complete a music literature collection and retrieval system, insufficient evidence supports the claim that all OAKE-endorsed programs have similar or the same guidelines and standards for these products. In fact, evidence suggests that some OAKE-endorsed institutions may have less rigorous standards and others may have more rigorous standards for students' music literature collection and retrieval system than do CU and HNU. Although OAKE-endorsed institutions may use a common set of terms to describe their pedagogical practices, these pedagogical practices may vary across, and perhaps within, various programs.

While some evidence may disconfirm the presence of signature pedagogies in Kodály-inspired teacher education programs, the absence of other evidence limits the extent to which this study demonstrates that Kodály-inspired teacher education programs possess signature pedagogies. Specifically, this study does not include sufficient data to incontestably assert that the signature pedagogies of these programs are kept constant by pedagogical inertia. Shulman (2005b) states that because of pedagogical inertia, signature pedagogies “are nearly impossible to change” (pp. 58-59), unless the conditions of practice, new technologies, and severe critiques of the quality of professional preparation prompt such changes. That is, pedagogical inertia tends to keep signature pedagogies constant unless significant external forces threaten programs and compel them to change

their pedagogical practices. Because the Kodály-inspired teacher education programs at CU and HNU were not under threat from external forces during the course of this study, this study cannot include an evaluation of whether and how the signature pedagogies of Kodály-inspired teacher education exhibit pedagogical inertia by resisting change in response to such threats. Additional study of these programs, under threat from external forces, is necessary to fully assert the extent to which pedagogical inertia maintains consistency in these programs' pedagogical practices.

### *Summary*

The OAKE-endorsed Kodály-inspired teacher education programs at CU and HNU exhibited four signature pedagogies: demonstration teaching, master class teaching, discovery learning, and the music literature collection and retrieval system. With the exception of the music literature collection and retrieval system, these signature pedagogies pervaded all Kodály core courses at both institutions. Instructors used these signature pedagogies to make students' thinking and learning visible, to hold students accountable for their learning, to engage students in the learning process, and to promote students' formation as a musician and a pedagogue. Instructors utilized these pedagogies in manners that are consistent with the temporal frameworks of a sequenced and balanced portfolio and a pervasive capstone. Much evidence suggests that pedagogical inertia maintains these institutions' and instructors' pedagogical practices across geographic, cultural, and temporal boundaries, and that although CU and HNU structure these signature pedagogies around slightly different organizational and programmatic components, the pedagogical practices enacted by instructors at both institutions are largely similar. Limited evidence, however, supports the notion that the signature

pedagogies found at CU and HNU, although called by similar names, are enacted in similar manners at other OAKE-endorsed institutions.

### III. SOCIO-CULTURAL AND PROFESSIONAL CONTEXTS OF KODÁLY-INSPIRED MUSIC TEACHER EDUCATION PROGRAMS

Shulman (2005a, b, c) argues that signature pedagogies develop their common and unique traits in response to the socio-cultural context and the professional field in which they are situated. This section includes a summative examination of the socio-cultural and professional contexts in which Kodály-inspired music teacher education was developed in Hungary and was adopted and adapted in the U.S. This section begins by describing the conditions under which social isomorphism shaped and constrained the development and implementation of pedagogical practices in Kodály-inspired teacher education programs. Next, the section identifies several signs and sources of the teaching professions' and, more specifically, Kodály-inspired music educators' influence on the development and implementation of pedagogical practices in Kodály-inspired teacher education programs. Finally, this section illustrates the consistencies between the nature of professional work, more specifically the nature of music and teaching, and the pedagogical practices in Kodály-inspired teacher education programs.

#### *Social Isomorphism and Kodály-Inspired Music Teacher Education Programs*

Programs of professional preparation adopt and continue to use signature pedagogies, in part, because broad societal forces compel institutions to adopt practices and structures of their peer institutions. Societal expectations, laws that regulate professional schools and professional credentialing in a field, and professional

organizations induce high levels of similarities between programs of professional preparation in a field (Shulman, 2005a, b, c). For these reasons, social isomorphism—the tendency of programs to assume similar characteristics—results from professional programs’ desires to establish and maintain legitimacy in the eyes of broad public audiences, regulating bodies, and a specific professional field. In the case of Kodály-inspired teacher education programs, the conditions under which social isomorphism has occurred have varied by locale.

At the inception of Kodály-inspired music education in Hungary, the nature of the country’s political and education system likely compelled schools and music teacher education programs to assume high degrees of similarity in practices and content. While Kodály was not initially successful in convincing Hungary’s government to adopt a state curriculum for music education based on his and his colleagues’ philosophies and pedagogies, once the state adopted the curriculum, Kodály-inspired music education became the only acceptable way to teach music in Hungary. In other words, to a great extent social isomorphism in Kodály-inspired music education and teacher education programs in Hungary initially resulted, at least in part, because the communist government of Hungary dictated how teachers should teach and how institutions should prepare teachers for practice. Although the esteem that the Hungarian people held for Kodály may have helped to further advance the adoption of his ideals throughout the country, given the political conditions of the country at the time, the government’s official position likely was an important factor that compelled institutions to adopt similar forms and practices.

In the U.S., evidence suggests that a far less direct and focused set of factors compelled OAKE-endorsed programs, and CU and HNU specifically, to adopt similar forms and practices. Social conditions, such as a collective and broad call from influential individuals to reform music education, may have compelled some to look for options on how to improve music education. Those in the U.S. who chose to pursue learning about Kodály-inspired music education, however, did so of their own free will rather than in response to state mandates. Indeed, many music educators in the U.S. chose to pursue other orientations toward music pedagogy (e.g., Orff, Suzuki, Dalcroze) instead of Kodály-inspired music education. While the state did not impose regulatory mechanisms to ensure some level of consistency across programs, Kodály-inspired teacher educators in the U.S. created their own mechanisms to help establish some consistency across programs. Those who initially adopted and adapted Kodály-inspired music education and teacher education in the U.S. worked independently from each other. These individuals, however, eventually formed a national professional organization (OAKE). Approximately 20 years after its founding, OAKE implemented endorsement standards with the intention of helping to create and shape consistency across programs. The consistency called for by these endorsement standards, particularly those regarding the content and curricula of programs and courses and the educational backgrounds of instructors, may have fostered social isomorphism across programs' forms and pedagogical practices.

*Sources and Signs of the Teaching Profession's Influence on  
Kodály-Inspired Music Teacher Education Programs*

Shulman argues that, in part, the pervasive quality of signature pedagogies is brought about by the influence of a profession on the academy and that the signature pedagogies in any professional field are rooted in the epistemological foundations of the profession:

They [signature pedagogies] implicitly define what counts as knowledge in a field and how things become known. They define how knowledge is analyzed, criticized, accepted, or discarded. They define the functions of expertise in a field, the locus of authority, and the privileges of rank and standing. (2005b, p. 54)

Thus, the profession accounts for much of the pervasive quality of signature pedagogies, while the pervasiveness of signature pedagogies perpetuates the epistemology of those in the profession. This study's findings indicate several possible sources and signs of Kodály-inspired music educators' influence on the development and implementation of pedagogical practices in Kodály-inspired teacher education programs. Specifically, the homogeneous educational backgrounds, philosophies, and pedagogical practices of faculty in these programs and the consistencies between pedagogical and philosophical principles and enacted signature pedagogies suggest some influence of Kodály-inspired music educators on OAKE-endorsed teacher education programs, particularly those at CU and HNU. Further, the prominence of performance throughout these programs suggests some influence from a broader body of music educators.

*Homogeneous Backgrounds, Philosophies, and Practices of Faculty*

A likely source of Kodály music educators' influence on Kodály-inspired teacher education is the homogeneous educational backgrounds, philosophies, and pedagogical practices of faculty in these programs. As previously stated, all faculty members at CU

and HNU share a common educational background and similar philosophical and pedagogical orientations. OAKE endorsement guidelines require that instructors in all Kodály-inspired teacher education programs be graduates of an OAKE-endorsed program or the Franz Liszt Academy of Music in Budapest, Hungary. CU and HNU exceed this requirement; all faculty members in these programs are graduates of the program in which they teach, a program that merged into the program in which they teach, or the Liszt Academy. Further, instructors at CU and HNU stated and demonstrated a similar philosophical and pedagogical orientation to teaching music. The programs at CU and HNU, and the broader profession (in part through OAKE guidelines), insist on the homogeneity of the faculty members' educational background and philosophical and pedagogical orientation.

These faculty members serve as standard-bearers for what is necessary to become a Kodály-inspired music educator. While OAKE sets some general guidelines for professional preparation, these instructors implement these guidelines in practice. These instructors decide what does and does not count as acceptable student performance in their classes. By maintaining some consistency among faculty members, the professional community of Kodály-inspired music educators has asserted its collective autonomy over who may enter their professional community and what individuals must do to enter this professional community. This collective autonomy is in marked contrast to the limited autonomy of the teaching profession writ large.<sup>74</sup> Typically, state agencies, and not professional organizations of teachers and programs of professional preparation, control

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<sup>74</sup> See pages 84-86 for a fuller description of the limited autonomy of the teaching profession.

teacher licensing and certification. For the Kodály-inspired teacher education programs at CU and HNU, the opposite is true.

*Consistencies Between Philosophical and Pedagogical Principles and Enacted Signature Pedagogies*

A possible sign of the influence of the profession, specifically Kodály-inspired music educators, on Kodály-inspired teacher education programs are the consistencies between espoused philosophical and pedagogical principles and enacted signature pedagogies. This study identified several of these consistencies at CU and HNU. OAKE endorsement guidelines suggest that many of these consistencies may also be present in other programs.

As previously stated, the seven philosophical and pedagogical principles of Kodály-inspired music education, as identified for this study, are as follows:

1. *Music education should begin in early childhood, between the ages of three and seven.*
  2. *As the human voice is the most beautiful and accessible ‘instrument’ for everybody, the voice should serve as vocal foundation for music learning.*
  3. *The music used by music teachers must be of the highest quality, as determined by the beauty of the melody and lyrics, and the music’s endurance over time.*
  4. *Singing is most effectively taught by a value-centered selection of materials based on the “musical mother tongue” (folk music).*
  5. *Musical literacy—the ability to read, write, and think music—is the primary means for musical independence, and is the right of every human being.*
  6. *The teaching of music reading and writing should be based on relative solmization (movable do).*
  7. *Teachers should construct lessons around a child-centered, discovery-based (Pestalozzian) learning sequence.*
- (Choksy, 1981; Itzész, 2004; Kodály, 1974; Sinor, 1997; Szönyi, 1973)

These principles are consistent with the signature pedagogies and other practices enacted at CU and HNU. Specifically, throughout all courses, instructors and students read and rehearsed music using relative solmization (principles 5 and 6). Instructors taught

students through discovery learning in all courses and in most class sessions (principle 7). Almost exclusively, the vehicle for music performance and learning in these programs is singing (principle 2). Instructors and program guidelines required students to create a music literature collection that was unique and applicable to their own teaching situations and student populations (principle 4). Instructors at CU and HNU used a body of instructional materials (music) that arguably conformed to standards for quality established by Kodály (principle 3). Further, instructors and students consistently and frequently enacted all of these principles in their demonstration and master class teaching.

In sum, the signature pedagogies and other pedagogical practices at CU and HNU have a high level of coherence with the epistemology, philosophy, and pedagogy of Kodály-inspired music education. In other words, these signature pedagogies and pedagogical practices are consistent with cosmology of Kodály-inspired music educators. The ways in which these educators approach teaching, learning, music, and learners are clearly reflected in the ways in which these educators prepare teachers for practice, and vice versa.

#### *Consistencies Between Music Education and Enacted Signature Pedagogies*

This study's findings suggest that music education, broadly defined, may have had some influence on the signature pedagogies of Kodály-inspired teacher education programs, particularly those at CU and HNU. The signature pedagogies identified in this study are consistent with the pedagogical practices that are common throughout music education programs at all levels. For example, Kodály-inspired teacher educators have adopted the master class, a form that is common in programs that prepare individuals to

perform music, and adapted the pedagogy for use in preparing individuals to perform teaching. Similarly, musician students are accustomed to high levels of visibility in their programs of preparation. Music is a *performing* art, and the study of music frequently entails public performance in which the musician student is highly visible. The high level of student visibility at CU and HNU, particularly in the signature pedagogies that require frequent student performance (demonstration teaching and master class teaching), is consistent with the high level of student visibility common throughout much of music education.

### *Summary*

While the data collected for this study cannot support the claim that the teaching profession, specifically Kodály-inspired music educators, has influenced the formation of signature pedagogies in Kodály-inspired teacher education programs, these data do indicate several sources and signs of such influence. Specifically, the homogeneous faculty in these programs, the consistencies between pedagogical and philosophical principles and enacted signature pedagogies, and an orientation toward performance suggest some likely influence of the profession on the signature pedagogies of Kodály-inspired teacher education programs, particularly those at CU and HNU.

### *Consistencies Between the Nature of Professional Work and Kodály-Inspired Music Teacher Education*

Signature pedagogies help to teach individuals the formal, practical, and ethical knowledge they need for professional work. As Shulman states:

These [signature pedagogies] are types of teaching that organize the fundamental ways in which future practitioners are educated for their new professions. In these signature pedagogies, the novices are instructed in critical aspects of three

fundamental dimensions of professional work—to *think*, to *perform*, and to *act with integrity*. (2005b, p. 52; italics in original)

Several of this study's findings indicate that the nature of professional work in music and in teaching may have shaped and constrained the development and implementation of signature pedagogies in Kodály-inspired teacher education programs, specifically at CU and HNU. Programs' and instructors' emphasis on performance is highly consistent with the professional work of musicians. These programs' and instructors' explicit focus on content knowledge and pedagogical content knowledge is consistent with broader conceptions of knowledge for teaching. Further, these programs' and instructors' implicit focus on ethical knowledge is consistent with broader conceptions of teaching as a service-oriented profession.

#### *The Work of Musicians and Kodály-Inspired Music Teacher Education*

The nature of most professional work in music is performance. As previously stated, music is a *performing* art, and the practical work of most professional musicians involves public performance of some sort. The Kodály-inspired music teacher education programs at CU and HNU emphasize performance in a manner that is consistent with the nature of professional musicians' work. Throughout all Kodály core courses, instructors required that students demonstrate—that is, perform—their understanding of concepts, theories, ideals, and practice. For example, Musicianship instructors asked students to sing, solmizate, and perform sing-and-plays. Conducting instructors asked students to conduct lab choirs. Pedagogy instructors asked students to present demonstration lessons. Ensemble instructors asked students to sing in daily rehearsals and to present a formal concert. Through these requirements, instructors enacted two of the signature pedagogies identified in this study (demonstration teaching and master class teaching). In many

instances, these requirements for student performance were the primary, if not the only, way in which instructors assessed student learning. In order to pass the core courses, students had to know formal and practical knowledge about music and pedagogy and, more important, they had to demonstrate that they could perform music and demonstrate pedagogy. OAKE endorsement guidelines, programs' institutional reports, and comments from instructors at CU and HNU suggest that other OAKE-endorsed programs have a similar emphasis on student performance.

*The Knowledge of Teaching and Kodály-Inspired Music Teacher Education*

Documents and instructors at CU and HNU describe these programs as having distinct yet integrated foci on students' formation as musicians and as pedagogues. The programs and instructors stated that they intend to help students become highly skilled musicians and highly skilled music pedagogues. These stated goals, however, are not consistent with the structure of professional knowledge. Simply put, these documents and instructors do not describe, in either implicit or explicit ways, the formal, practical, and ethical knowledge that students need for their work as teaching professionals. Rather, this focus on musicianship and music pedagogy is consistent with two categories within a widely accepted description of the knowledge base of teaching: content knowledge and pedagogical content knowledge (Shulman, 1986, 1987, 2004).<sup>75</sup> Content knowledge is the knowledge of a particular domain, field, or discipline. In this case, the content knowledge is musicianship. Pedagogical content knowledge is the knowledge of how novices

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<sup>75</sup> In all, Shulman (1986, 1987, 2004) articulates seven categories of the knowledge base for teaching: content knowledge, general pedagogical knowledge, curriculum knowledge, pedagogical content knowledge, knowledge of learners and their characteristics, knowledge of educational contexts, and knowledge of educational ends. While the instructors at CU and HNU did describe their purposes relevant to many of these categories, their descriptions of their purposes related to content knowledge and pedagogical content knowledge were most prevalent.

encounter an unfamiliar domain or unfamiliar parts of a domain and strategies that can help them learn. In this case, the pedagogical content knowledge is music pedagogy, specifically Kodály-inspired music pedagogy.

While documents and instructors at CU and HNU did not directly use the terms “content knowledge” and “pedagogical content knowledge,” these programs’ and instructors’ consistent, pervasive, and integrated focus on musicianship and music pedagogy is consistent with broadly accepted notions of the knowledge that teachers need to do their work. This emphasis on content knowledge and pedagogical content knowledge suggests that these programs and instructors implicitly acknowledge that these forms of knowledge are essential to carrying out the work of teaching. The consistency between the knowledge of teaching and Kodály-inspired teacher education does not substantiate claims of causation; it does show, however, that the programs and instructors at CU and HNU are well aware of some aspects of the nature of the work of teaching and intentionally wed their practices to this awareness. OAKE endorsement guidelines and reports from study participants suggest a similar emphasis on musicianship and music pedagogy may exist at other OAKE-endorsed institutions.

#### *Teaching as a Public Service Profession and Kodály-Inspired Music Teacher Education*

The roles that teachers play in schools align well with the ideal of social trustee professionalism.<sup>76</sup> That is, teachers’ work is often guided by an “ideology of service” (Parsons, 1968) in which teachers attempt to educate and socialize children not for the teachers’ own benefit, but rather for the benefit of the children and for the benefit of society. The role of teachers as social trustee professionals is consistent with the focus on

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<sup>76</sup> See page 64 for a more detailed examination of social trustee professionalism.

normative values present in Kodály-inspired teacher education programs at CU and HNU, and more broadly, Kodály-inspired music education.

Program documents and instructors at CU and HNU articulated normative values that are consistent with the seven philosophical and pedagogical principles of Kodály-inspired music education identified for this study and with the philosophy of universal musical humanism. Specifically, these programs and instructors explicitly stated and demonstrated that they valued the ethic of music performance as a vehicle for touching the soul, the ethic of building students' connoisseurship (largely based on Kodály's conception of quality), and the ethic that each person has musical ability that ought to be cultivated in order to benefit society. OAKE endorsement guidelines and statements from study participants suggest that these normative values may be present in other OAKE-endorsed programs.

These programs' and instructors' focus on normative and ethical values, however, does not necessarily compete with the elements of professional education in these programs. Chapter Two included a description of three agendas for the reform of teaching: the professionalization agenda, the deregulation agenda, and the social justice agenda.<sup>77</sup> The normative focus of programs and instructors at CU and HNU suggests that these programs may serve as an example of how two of these agendas (professionalization and social justice) can co-exist within a single teacher education program. The Kodály-inspired teacher education programs at CU and HNU showed some of the qualities of professional education as indicated by the presence of signature pedagogies. The underlying purposes of teacher education as stated and demonstrated by

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<sup>77</sup> See pages 70-72 for a description of these reform agendas.

instructors at CU and HNU, however, align much more with the social justice agenda than with the teacher professionalization agenda. Instructors and program documents were clear that ethical and normative values—the philosophy of universal musical humanism and the philosophical and pedagogical principles of Kodály-inspired pedagogy—not a drive for professionalization, were at the core of these programs. In this case, however, the professional qualities of teacher education at CU and HNU—the signature pedagogies—were not contradictory to the programs’ and instructors’ ethical purposes. Rather, the signature pedagogies and ethical purposes were closely tethered to one another. For this reason, the Kodály-inspired teacher education programs at CU and HNU may serve as examples of how in a public service profession such as teaching, calls for professionalization and social justice do not have to compete, but rather can align with and support each other.

### *Summary*

The findings of this study suggest that socio-cultural contexts, Kodály-inspired music educators, and the work of teaching and music making are closely and extensively linked to the signature pedagogies of the OAKE-endorsed Kodály-inspired teacher education programs at CU and HNU. Rather than providing proof of direct influence, however, these findings indicate the societal conditions under which social isomorphism compelled programs in Hungary and the U.S. to adopt similar forms and practices, the possible signs and sources of Kodály-inspired music educators’ influence on programs’ forms and practices, and the consistencies between the nature of musicians’ and teachers’ work and programs’ signature pedagogies. These findings are consistent with the conceptual framework that guides this study and Shulman’s (2005a, b, c) assertion that

signature pedagogies are tethered in complex and varied ways to the socio-cultural contexts and professional fields in which they exist.

Thus, the signature pedagogies of Kodály-inspired teacher education practiced at CU and HNU appear not to be separate and apart from the contexts in which the programs operate, the professional bodies for which the programs initiate students, and the professional work for which programs prepare students. Rather, the signature pedagogies of Kodály-inspired teacher education in these programs appear to be inextricably connected to the contexts, professional bodies, and work of Kodály-inspired music educators through multiple complex linkages. As shown in the next section, these complex linkages likely have some implications for the applicability and usefulness of the concept of signature pedagogy for the discourses and study of teacher education and teacher professionalization.

#### IV. THE CONCEPT OF SIGNATURE PEDAGOGY AND THE DISCOURSES AND STUDY OF TEACHER EDUCATION AND TEACHER PROFESSIONALIZATION

The findings of this study have several implications for the utility of the concept of signature pedagogy for the discourses and study of teacher education and teacher professionalization. This section describes these implications and begins by addressing whether and how teacher educators might develop a suite of signature pedagogies to use throughout teacher education programs and within teacher education programs of a discipline. The section then suggests some practical applications for the concept of signature pedagogies in teacher education. Finally, the section describes how signature

pedagogies may provide a platform to empower the collective autonomy of the teaching profession and thus advance teacher professionalization.

*Signature Pedagogies for Teacher Education*

Shulman (2005c) argues that the development and implementation of signature pedagogies throughout teacher education would help to unify professional preparation of all teachers, raise the quality of and engender excellence throughout teacher education programs, and advance the status of teaching as a profession. Shulman also acknowledges, however, that “a thousand flowers bloom” (as cited in Falk, 2006, p. 76) in the field of teacher education, and more than anything else, diversity in forms, philosophies, and pedagogical approaches describes the current status of teacher education programs in the U.S. The findings of this study suggest that given the diversity of the field writ large, the development and implementation of signature pedagogies may not be possible throughout teacher education or teacher education programs in specific subject areas (e.g., mathematics, science, history).

The previous section described and demonstrated how the signature pedagogies of Kodály-inspired teacher education appear to be inextricably linked to the contexts, professional bodies, and work of Kodály-inspired music educators through multiple complex linkages. Kodály-inspired teacher education programs, particularly CU and HNU, employ a set of signature pedagogies that are firmly linked to and consistent with a relatively uniform and stable set of philosophical and pedagogical principles. Further, these principles are supported by and are consistent with Kodály-inspired music educators’ contexts, professional bodies, and professional work. This study suggests that the widespread agreement in philosophy and pedagogy may be a necessary precursor of

signature pedagogies in Kodály-inspired teacher education programs, and raises questions as to whether such agreement is essential for the development and implementation of signature pedagogies throughout teacher education in general. Based on this study's findings, philosophical and pedagogical coherence that is tethered to socio-cultural contexts, professional bodies, and professional work seems to be a necessary, although not necessarily sufficient, condition for the development and implementation of signature pedagogies in teacher education. Given that many divergent philosophical and pedagogical orientations dominate teaching and teacher education, the possibilities for signature pedagogies' existence more broadly throughout teacher education may be limited or quite negligible.

*Possible Practical Applications of the Concept of Signature Pedagogies  
in the Field of Teacher Education*

Although the possibilities for the development of signature pedagogies throughout teacher education appear to be limited because of the diversity that characterizes most of teacher education programs, some practical applications of the concept may be possible and useful. These possible applications include program evaluation and the development of signature pedagogies for teacher education programs within well-defined boundaries and purposes or operating within the confines of a particular philosophical orientation.

This study suggests that signature pedagogies may be a useful tool for teacher education program evaluation for several reasons. First, the concept of signature pedagogies facilitates the examination of programs across surface, deep, and implicit structures. Because of the simultaneous and multiple levels of examination built into the construct, program evaluation that uses the construct may help teacher education

programs to look at whether and how enacted practices and espoused philosophies and pedagogical theories align. Second, the construct of signature pedagogies may be a useful tool for program evaluation because it facilitates the examination of practices, pedagogies, and philosophies across and within multiple programs. Thus, program evaluation that employs the construct of signature pedagogies may allow groups of teacher education programs to assess whether and how they share similar forms, practices, and beliefs. Third, program evaluation that is based in the concept of signature pedagogies may provide teacher educators with a framework to discuss how their philosophies and pedagogies align internally and communally. Such program evaluation may help teacher educators, regardless of their practices and pedagogical and philosophical beliefs, assess whether and how they share practices and beliefs with other teacher educators. Such discussions may benefit the profession by helping individual teacher educators to refine and clarify the alignment of their own practices and beliefs and to assess how their own practices and beliefs align with those of other teacher educators.

While this study's findings suggest that the development and implementation of signature pedagogies for teacher education broadly conceived might not be feasible, these findings simultaneously suggest that the development and implementation of signature pedagogies may be more feasible in well-defined groups of teacher education programs. As previously stated, the case of OAKE-endorsed Kodály-inspired music teacher education programs, particularly those at CU and HNU, suggests that the presence of coherent and widely-held philosophical and pedagogical beliefs are a necessary, although not necessarily sufficient, condition for the presence of signature pedagogies. While other

groups of teacher education programs (e.g., Montessori, Waldorf) may already have signature pedagogies that are reflective of their own shared beliefs, teacher educators may be able to develop signature pedagogies for programs that share particular beliefs or that prepare teachers to work in particular contexts or with particular types of students. For example, a consortia of teacher education programs could develop signature pedagogies to prepare teachers to teach in schools that are members of the Coalition of Essential Schools (<http://www.essentialschools.org/>) or International Baccalaureate (<http://www.ibo.org/>), both of which subscribe to particular pedagogical and philosophical ideals. Alternatively, consortia of teacher education programs could develop signature pedagogies to help prepare teachers to work in urban contexts or in schools with high concentrations of immigrant students. The development of signature pedagogies in groups of teacher education programs may allow these programs to ensure some consistency within and across all programs in the group. Thus, while the likelihood of developing signature pedagogies for all of teacher education may not be possible, the development of signature pedagogies for well-defined groups of teacher education programs may be possible and beneficial.

*Signature Pedagogies as a Mechanism to Empower the*

*Collective Autonomy of the Teaching Profession*

As previously discussed, OAKE-endorsed Kodály-inspired teacher education programs, particularly CU and HNU, have asserted their collective autonomy over who may enter their professional community by establishing guidelines that help to maintain a homogeneous faculty and by faculty members' enactment of a shared set of signature pedagogies. Whereas most other teacher education programs' autonomy is limited by

state regulations and accrediting bodies, Kodály-inspired teacher educators, through their homogeneous education backgrounds, philosophies, and signature pedagogies, have established their own collective autonomy and have substantial authority over their own teacher education programs. In other words, Kodály-inspired music educators, and not politicians and policymakers, have control over who can become a Kodály music educator and what one must do to become a Kodály-inspired music educator. While such collective autonomy is common in other professions, it is the rare exception in the teaching profession.

While the homogeneous education backgrounds and philosophies of faculty in Kodály-inspired teacher education programs are likely factors that help to maintain the collective autonomy of Kodály-inspired music educators, these faculty members' use of signature pedagogies suggests that these signature pedagogies are also a factor that helps to maintain this collective autonomy. Through these collectively implemented pedagogies, instructors help to ensure a consistent set of learning experiences for students enrolled in programs. For this reason, this study suggests that the development of signature pedagogies in other types of teacher education, even on a limited scale, may help to strengthen the collective autonomy of the teaching profession. By building signature pedagogies for teacher education, teacher educators can establish pedagogical modes, processes, and forms that evolve from within the profession rather than from state regulations. To be clear, state regulations could help to foster signature pedagogies for teacher education. Those that emerge from the profession, however, are more likely to be based in the beliefs and priorities of professional teachers. By developing signature pedagogies for teacher education, teacher educators can help to establish the collective

autonomy of the teaching profession and advance teacher professionalization in ways that reflect the beliefs and priorities of teachers.

### *Summary*

Although OAKE-endorsed Kodály-inspired teacher education programs, particularly those at CU and HNU, employed signature pedagogies both across and within programs, the feasibility of developing signature pedagogies for teacher education more broadly may be limited. Specifically, the diversity of teacher education programs' philosophical and pedagogical orientations—the “thousand flowers”—may prohibit all teacher education programs from assuming shared modes and forms of professional preparation. The use of program evaluations based on the concept of signature pedagogies and the development of signature pedagogies for focused and aligned consortia of teacher education programs, however, may be an appropriate use of the concept. Further, any development and implementation of signature pedagogies for teacher education, particularly those signature pedagogies that emerge from within the ranks of professional teacher, may help to advance teacher professionalization by expanding the collective autonomy of the teaching profession.

## V. REFINEMENTS TO THE CONCEPT OF SIGNATURE PEDAGOGIES

This section presents several refinements to the concept of signature pedagogy that this study's findings suggest are necessary for the concept's use in the discourses and in the study of teacher education and teacher professionalization. While this study's findings do not substantiate radical revisions to the conceptual framework that guides this study, the findings do provide support for the revision of several components within the

conceptual framework. This section first substantiates and describes the revisions to the terms “pervasive,” “habitual and routine,” “pedagogical inertia,” and “pedagogies of formation,” and to the possible temporal sequences of signature pedagogies. This section will then include a presentation of the entire conceptual framework that incorporates these revisions.

*Refinement of the Terms “Pervasive” and “Routine and Habitual”*

The terms “pervasive” and “routine and habitual,” as presented in the conceptual framework in Chapter Two, are separate qualities of signature pedagogies. Signature pedagogies are pervasive across and within programs of professional preparation. Signature pedagogies are routine and habitual, meaning that they occur every day, if not multiple times every day, and engender some automaticity in students’ thinking and learning processes. While these terms are theoretically clear, they are empirically overlapping. For example, all of the signature pedagogies of Kodály-inspired teacher education at CU and HNU were pervasive, routine, and habitual to some extent. In reality, these three qualities of signature pedagogies, at least in the Kodály-inspired teacher education programs at CU and HNU, were intertwined with each other. For example, to describe demonstration teaching as pervasive without describing its habitual and routine quality would provide only a partial description of how the instructors and students enacted this pedagogy. Alternatively, describing demonstration teaching as habitual and routine without describing its pervasive quality would provide only another partial description of how the instructors and students enacted this pedagogy. Thus, separating out “pervasive” from “habitual and routine” could lead to fractured and inaccurate descriptions of pedagogical practice. Pulling the three terms into a single

quality of signature pedagogies—“pervasive, routine, and habitual”—would allow for simultaneous descriptions of signature pedagogies’ pervasive, routine, and habitual qualities (as was done in this study) and more accurate, inclusive descriptions of pedagogical practices.

While “pervasive, routine, and habitual” may be better placed together in the conceptual framework, their definitions need to be made more distinct. Shulman (2005a, b, c) tends to use the words “routine” and “habitual” in tandem (“routine and habitual”). For this reason, the conceptual framework defines these two terms as a single unit. The terms, however, have very distinct meanings, at least as used by Shulman. “Routine” refers to the frequency of an activity while “habitual” refers to the automaticity of thought processes necessary for completing an activity. Thus, “habitual” does not always apply to routine activities, and vice versa. A person may complete an activity multiple times each day and still have to think about the activity. A habit isn’t formed until the process of completing a task is somewhat automatic and ingrained, a quality that may or may not be fostered by routine. For these reasons, a necessary revision to the conceptual framework is that the terms “pervasive, routine, and habitual” need to appear together, but also need to be individually defined.

#### *Refinements to “Pedagogical Inertia”*

Several research participants and reviewers of this study questioned Shulman’s choice of the term “pedagogical inertia” (2005a). Specifically, these individuals expressed concerns that the term “inertia” has a negative connotation and indicates stagnation. In regards to pedagogical inertia, Shulman states: “...some things continue just because nothing deflects them in another direction...” (2005a, p. 22). This study

indicates, however, that signature pedagogies may be consistent over time and simultaneously adapted and refined to accommodate new circumstances and audiences.

In CU's program, for example, instructors applied the core of Kodály-inspired teacher education to a new secondary choral track and at the same time maintained the features and practices of the signature pedagogies used in the elementary track. At HNU, instructors refined the sequence of musical skills and concepts that they present to student teachers. These instructors claimed, however, to maintain their previous pedagogical practices while implementing the new sequence, and viewed this change of the sequence as a refinement of the pedagogy. These findings suggest that the meaning of the term "pedagogical inertia" ought to be revised to indicate that inertia does not necessarily mean stagnation. Rather, inertia can mean that while instructors and programs maintain their pedagogical practices over time, these instructors and programs can simultaneously refine (or possibly destroy) a signature pedagogy.

#### *Refinements to "Pedagogies of Formation"*

When Shulman (2005a, b, c) discusses pedagogies of formation, he does so with specific reference to students' formation as professionals and the forms of professional knowledge (formal knowledge, practical knowledge, ethical knowledge). For example, Shulman states:

They [pedagogies of formation] are pedagogies that can build identity and character, dispositions and values. They teach *habits of mind* [formal knowledge] because of the power associated with the routinization of analysis. But I think in a very deep sense they also teach *habits of the heart* [ethical knowledge], as well, because of the marriage of reason, interdependence and emotion. (Shulman, 2005c, p. 14; italics in original)

At CU and HNU, however, instructors discussed and demonstrated that their focus was not students' formation as professionals, but rather students' formation as teachers. As

previously stated, the programs' and instructors' goals were not consistent with the structure of professional knowledge. Rather, programs' and instructors' goals aligned much better with two categories within a widely accepted description of the knowledge base of teaching: content knowledge and pedagogical content knowledge (Shulman, 1986, 1987, 2004).

In this instance, the usefulness of the conceptual framework is hindered by the differences between the structure of knowledge in professions and the structure of knowledge in teaching. These differences suggest that the definition of "pedagogies of formation" ought to be expanded to include both students' formation as professionals and students' formation as teachers (or any other specific profession to which the concept is applied). To include both broad professional formation and more specific teacher formation would better represent teacher educators' goals for student formation. Including both professional and teacher formation, however, may further complicate and confound applications of the concept of signature pedagogies in the study and discourses of teacher education and teacher professionalization. In order to better ensure the applicability and the clarity of the conceptual framework, the mapping of the knowledge of teaching onto the knowledge of professions may be necessary. While such analysis is beyond the scope of this paper, this mapping could help to establish whether and how teaching knowledge and professional knowledge overlap and intersect, and help to provide clarity in other applications of the concept of signature pedagogies to teaching.

### *Refinements to “Temporal Sequences”*

Shulman (2005 a, b, c) states that signature pedagogies possess one of three sequences—pervasive initial pedagogy, pervasive capstone pedagogy, or sequenced and balanced portfolios. While these three temporal sequences are theoretically clear, as shown by this study’s findings, programs of professional preparation may possess other temporal sequences or combinations of temporal sequences. The OAKE-endorsed Kodály-inspired teacher education programs at CU and HNU possessed both a sequenced and balanced portfolio and a pervasive capstone. For this reason, the conceptual framework should be revised in order to accommodate the possibilities of other yet unidentified temporal sequences and combinations of temporal sequences.

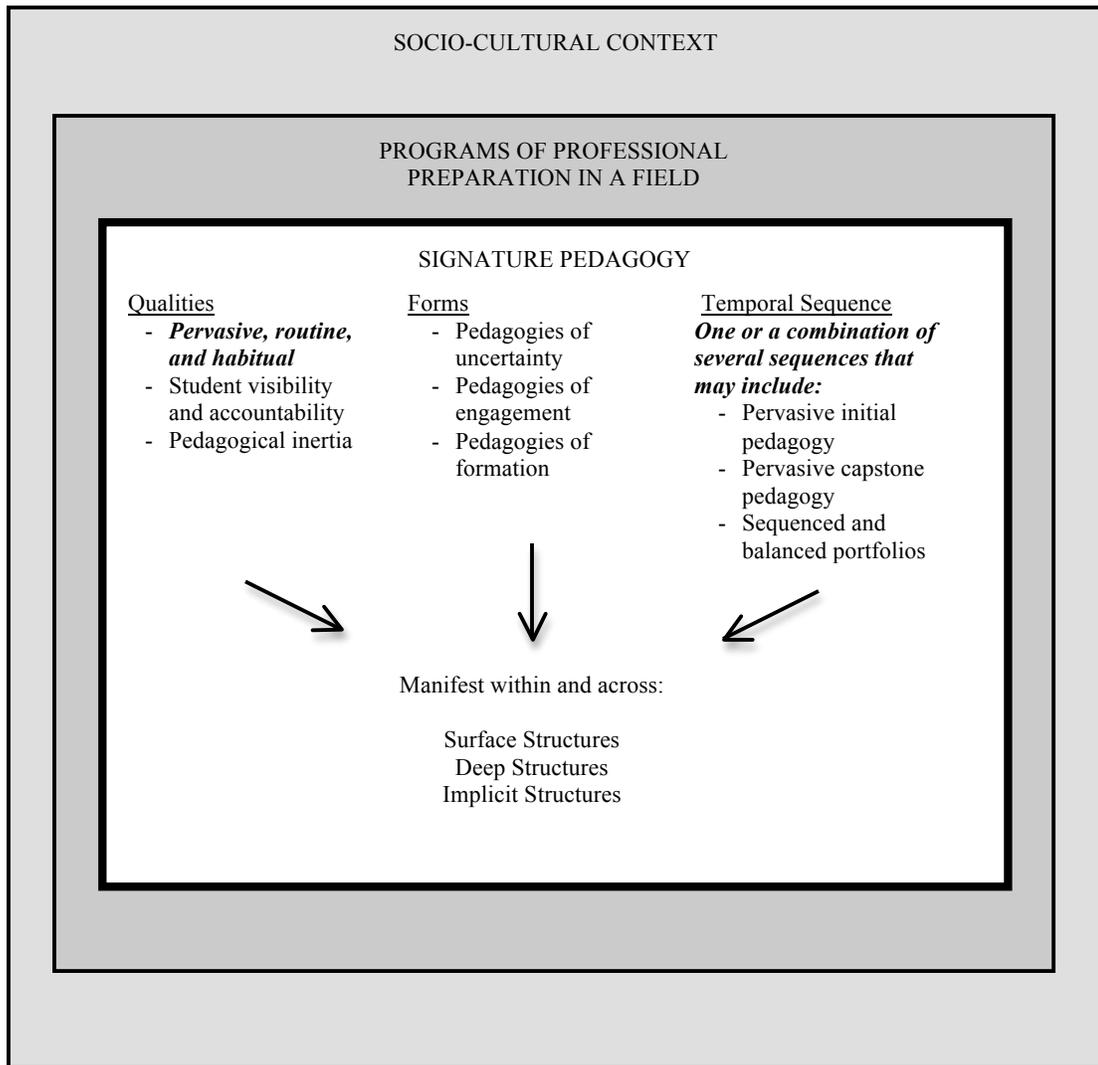
#### *Revised Theoretical Construct of Signature Pedagogies*<sup>78</sup>

As shown in Figure 2, a signature pedagogy is a multi-dimensional pedagogical form that is prominent across and within the professional preparation programs of a profession (in this case, OAKE-endorsed teacher education programs). Though they are unique to each profession, signature pedagogies, in response to the socio-cultural context and professional field in which they are situated tend to exhibit (1) shared qualities (e.g., ***pervasive, routine, and habitual***; hold students accountable; and pedagogical inertia), (2) some combination of three pedagogical forms (pedagogies of uncertainty, pedagogies of engagement, and pedagogies of formation), and (3) ***one or a combination of several temporal sequences that may include: pervasive initial pedagogy, pervasive capstone structures, and/or sequenced and balanced portfolios***. Each of these traits exists within and across some combination of three structures (surface structures, deep structures, and

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<sup>78</sup> For the purposes of clarity, revisions and changes to the conceptual framework are in ***bold italics***.

Figure 2: The revised theoretical construct of signature pedagogy.



implicit structures). Interactions between the socio-cultural context, the profession and related professional bodies, and the academy influence whether and how these components of signature pedagogies play out across a field’s professional education programs and within any single academic institution. Specifically, these interactions result in forces, such as social isomorphism and the influence of a profession on the

academy, which yield consistent and stable pedagogical practices across and within programs of professional education.

*Revised Definition of Key Terms*<sup>79</sup>

Signature pedagogies are shared modes of teaching that are distinct to a specific profession. These pedagogies, based in the cognitive, practical, and normative apprenticeships of professional preparation, dominate the preparation programs of a profession, both within and across institutions. Signature pedagogies present themselves through observable practice—what Shulman calls “surface structure”—as well as through less-easily observed “deep structures” that guide instruction, and “implicit structures” consisting of guiding philosophies and beliefs. In the professions, signature pedagogies serve several functions, including socializing those entering the professions into the theoretical, practical, and normative standards of the profession, as well as maintaining pedagogical consistency across institutions (Shulman, 2005a, 2005b, 2005c).

Pervasive pedagogical practices are those that are shared by multiple instructors *within* a program of professional education *and* by instructors *across* most, if not all, institutions of professional education in a particular professional field (Shulman, 2005b).

***Routine pedagogical practices are those that occur every day, if not multiple times everyday (Shulman, 2005b).***

***Habitual pedagogical practices provide a structure upon which teachers and students build their teaching and learning and foster students’ development of modes of thinking, manners of acting, and systems of belief that are necessary to enter into professional work (Shulman, 2005b).***

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<sup>79</sup> For the purposes of clarity, revisions and changes to definitions are in ***bold italics***.

Pedagogical practices that promote student visibility and accountability are those practices that require students to make their thinking and learning visible to instructors and other students through public performance. Such public performance is often in the form of public student performance in practicum experiences or class discussions and debates that encourage high levels of student learning and provide opportunities for formative assessments of student learning (Shulman, 2005a).

Pedagogical inertia is the tendency of signature pedagogies to be fairly consistent over time, despite any shortcomings they may have (Shulman, 2005a). The normative values of a profession and of society writ large foster professional education programs' continued practice of pedagogies that professional and public audiences view as legitimate. *As a result, professional education programs typically continue existing pedagogical practices and are hesitant to adopt new practices despite evidence that may show current practices are inadequate or other practices are more effective. Professional education programs, however, may modify their existing signature pedagogies in manners consistent with existing prevalent practices in an effort to refine and improve those practices.*

Pedagogies of uncertainty are pedagogical practices with variable and unpredictable paths of instruction. These variables may be the result of the types of work students are asked to perform, the types of interactions between students and teachers, or some other component of the instruction process (Shulman, 2005a)

Pedagogies of engagement are pedagogical practices that require students to be active in their learning. A common form of these pedagogies is the practicum (Shulman, 2005c).

Pedagogies of formation are pedagogical processes through which students *internalize and integrate formal, practical, and ethical knowledge (the habits of head, hand, and heart) necessary to carry out professional work and the knowledge necessary to carry out work in a specific professional field.* Through pedagogies of formation, students learn to think like, act like, and feel like the professional they wish to become (Shulman, 2005c).

A pervasive initial pedagogy is a pedagogical form in which the signature pedagogy is dominant at the beginning of a program of professional education. After some time, pervasive initial pedagogy gives way to varying pedagogical forms, often in response to students' chosen paths within a profession (Shulman, 2005b).

A pervasive capstone pedagogy is a pedagogical form in which the signature pedagogy is dominant at the end of a program of professional education. Prior to this capstone, pedagogical forms tend to vary across institutions (Shulman, 2005b).

A sequenced and balanced portfolio is a pedagogical form in which the signature pedagogy is dominant throughout the entire course of a program of professional education (Shulman, 2005b).

Surface structures are observable acts of teaching and learning within pedagogical practices (Shulman, 2005b).

Deep structures are the set of assumptions and guides, often found in program descriptions, curricula, accreditation standards, and textbooks, which describe how teaching and learning should occur in the profession (Shulman, 2005b).

Implicit structures are the set of beliefs and philosophical ideals, which though often unspoken and unexamined, provide the basis for normative values of a profession

and undergird the deep and surface structures of professional education programs (Shulman, 2005b).

## VI. CONCLUSION

The purposes of this study were to identify the features of OAKE-endorsed Kodály-inspired teacher education programs that either confirm or refute the notion that signature pedagogies are present in this form of teacher education and to identify whether and how philosophical, pedagogical, and institutional influences support such pedagogies. This study also sought to develop insights that may help to refine the concept of signature pedagogies and to begin to assess the capacity of the concept to contribute to the discourses of teacher education and teacher professionalization.

The case of OAKE-endorsed Kodály-inspired teacher education programs serves as a critical case because of (1) the philosophical and pedagogical coherence that these programs purport to hold and (2) the OAKE endorsement guidelines that shape the content, form, and pedagogies of these programs. Collectively, these factors ought to foster and support signature pedagogies in these programs. In other words, signature pedagogies ought to be present in these teacher education programs if they are to be present in any teacher education program. This study's findings suggest that that OAKE-endorsed Kodály-inspired teacher education programs, specifically CU and HNU, utilize a set of signature pedagogies that include demonstration teaching, master class teaching, discovery learning, and the music literature collection and retrieval system. These signature pedagogies appear to be closely and intricately tethered to the contexts in which the pedagogy emerged and evolved, the philosophical and pedagogical principles that undergird the programs, the professional field (Kodály-inspired music education) and

professional bodies (Kodály-inspired music educators) in which the programs are situated, and the nature of the work of Kodály-inspired music teaching.

Based on this study's findings, philosophical and pedagogical coherence that is tethered to socio-cultural contexts, professional bodies, and professional work seems to be a necessary, although not necessarily sufficient, condition for the development and implementation of signature pedagogies in teacher education. For this reason, the development and implementation of signature pedagogies for all of teacher education seems to be unlikely. Given the many divergent philosophical and pedagogical orientations that dominate teaching and teacher education, the possibilities for signature pedagogies' existence more broadly throughout teacher education may be limited or quite negligible.

The construct of signature pedagogies, however, may hold some utility for the discourses and study of teacher education and teacher professionalization. Specifically, signature pedagogies may be a useful concept to employ in teacher education program evaluations, and signature pedagogies, built around or in pursuit of well-defined philosophies, may be possible among consortia of teacher education programs. Further, the establishment of signature pedagogies, even to a limited extent, may be a mechanism to help expand the collective authority of teachers and advance teacher professionalization.

This study's findings suggest several refinements to the concept of signature pedagogy as presented by Shulman (2005a, b, c) and as presented in the conceptual framework that guides this study. The refinement of the definitions of the terms "pervasive," "habitual and routine," and "pedagogies of formation," and to the possible

temporal sequences of signature pedagogies may allow the concept to better facilitate researchers' examinations of professional preparation for teaching and other professions. Specifically, these refinements will allow researchers to enter studies of other professions' programs of preparation with a clearer understanding of the nature, qualities, forms, and sequences of signature pedagogies.

While this study addressed whether or not signature pedagogies were present in a critical case, other studies of signature pedagogies in teacher education are necessary to establish more firmly the possibility of the development and implementation of signature pedagogies for teacher education broadly, as well as the construct's utility for the discourses and study of teacher education and teacher professionalization. First, such studies could seek to identify whether and how the signature pedagogies of OAKE-endorsed Kodály-inspired music teacher education programs vary under different conditions (e.g., when programs are under threat and in non-turbulent environments). Second, additional studies are necessary to gauge whether and how the signature pedagogies identified in this study are unique to OAKE-endorsed Kodály-inspired music teacher education programs or are shared with the broader field of teacher education. Third, such studies could seek to identify the signature pedagogies of other distinct types of teaching (e.g., Montessori, Waldorf) and teacher education programs focused on specific contemporary instructional reforms (e.g., Read First, America's Choice). Fourth, future studies could examine whether and how past experiments with teacher education (e.g., the Herbartian movement in 19<sup>th</sup> century normal schools) promoted signature pedagogies in teacher education programs and whether the presence or absence of signature pedagogies in these programs impacted their longevity and impact. Last, the

study of seemingly unrelated teacher education programs (e.g., 15 randomly selected math education programs) may help to determine whether and how teacher education programs, broadly conceived, possess and utilize signature pedagogies. While the construct of signature pedagogies is somewhat elusive and still developing, it is useful for the study and discourse of teacher education and teacher professionalization because it facilitates examination of multiple teacher education programs at multiple levels.

## Appendix A

### Capital University Data

#### *Field Notes:*

07.23.2009  
07.26.2009  
07.29.2009  
08.04.2009  
08.06.2009  
08.08.2009

#### *Documents:*

Capital University Website [www.capital.edu]  
    “Application Instructions for Master of Music in Music Education”  
    “Kodály Institute Faculty”  
    “Kodály Institute Sample Summer Schedule”  
    “Kodály Emphasis”  
    “The Kodály Philosophy”  
    “Kodály Institute Student Testimonials”  
    “Kodály Institute Costs and Financial Aid”  
Common Singing Handout – 08.04.2009  
Common Singing Handout – 08.05.2009  
“Conservatory of Music, Capital University: Kodály Graduate Courses Summer 2009”  
Course Packet – Elementary Methodology Level I  
    “The Kodály Institute at Capital” [list of materials for sale in bookstore]  
    “The Kodály Institute at Capital University 29<sup>th</sup> Annual Closing Concert”  
        [concert program]  
    “The Kodály Institute at Capital University Chamber Music Recital” [concert program]  
Syllabi  
    Elementary Methodology Level I  
    Elementary Methodology Level III  
    Elementary Folk Song Research Level III  
    “Master of Music in Music Education with a Kodály Emphasis: Kodály Institute at Capital University: Thesis Requirements”

#### *Interviews and Observations:*

Program Director  
    Individual interview – 07.23.2009  
    Individual interview – 08.05.2009  
Former Program Director  
    Individual interview – 07.26.2009

Faculty Focus Group Interview (9 faculty member participants)  
08.05.2009

Student Focus Group Interview (5 student participants)  
08.06.2009

Instructor A

Classroom observation – 08.03.2009

Instructor B

Classroom observation – 07 .24.2009

Classroom observation – 07 .24.2009

Individual interview – 07.29.2009

Classroom observation – 07.30.2009

Classroom observation – 07.30.2009

Videotaped classroom observation – 08.05.2009

Videotaped classroom observation – 08.05.2009

Follow-up conversation via e-mail – 08.19.2009

Instructor C

Classroom observation – 07.28.2009

Classroom observation – 07.28.2009

Individual interview – 07.31.2009

Classroom observation – 08.03.2009

Classroom observation – 08.03.2009

Videotaped classroom observation – 08.06.2009

Instructor D

Classroom observation – 07.27.2009

Classroom observation – 07.27.2009

Individual interview – 07.28.2009

Classroom observation – 07.31.2009

Classroom observation – 07.31.2009

Classroom observation – 08.07.2009

Individual interview – 08.07.2009

Instructor E

Classroom observation – 07.27.2009

Classroom observation – 07.30.2009

Individual interview – 08.04.2009

Videotaped classroom observation – 08.06.2009

Instructor F

Classroom observation – 07.28.2009

Classroom observation – 07.29.2009

Classroom observation – 07.31.2009

Classroom observation – 07.31.2009

Individual interview – 08.04.2009

Classroom observation – 08.05.2009

Classroom observation – 08.06.2009

Total:

12 individual and focus group interviews with 15 faculty members and students

26 classroom observations of 6 instructors, inclusive of 5 videotaped classroom observations of 4 instructors

## Appendix B

### Holy Names University Data

#### *Field Notes:*

07.07.2009  
07.08.2009  
07.09.2009  
07.10.2009  
07.12.2009  
07.13.2009  
07.14.2009  
07.15.2009  
07.16.2009  
07.18.2009  
07.20.2009  
07.22.2009

#### *Documents:*

“HNU Kodály Summer Institute: Kodály Certification – Levels I, II, III” [program brochure]  
“Holy Names University: Kodály Center for Music Education” [program brochure]  
“41<sup>st</sup> HNU Kodály Summer Institute” [program brochure]  
“Holy Names University 2009 Kodály Summer Institute Daily Schedule”  
Welcome packet  
Course Syllabi  
MUSCX 210A – Kodály Pedagogy I  
MUSCX 210B – Kodály Pedagogy II  
MUSCX 210C – Kodály Pedagogy III  
MUSC 211A – Solfège I  
MUSC 211B – Solfège II  
MUSC 211C – Solfège III  
MUSCX 214A – Conducting I  
MUSCX 215A – Folk Song I  
MUSCX 215B – Folk Song II  
MUSCX 215C – Folk Song III  
MUSCX 210 B – Kodály Pedagogy II – List of topics and assignments  
“Holy Names University 2007-2008 Catalog”  
“Holy Names University – Kodály Center for Music Education: Kodály Summer Certificate”  
“Holy Names University – Kodály Center for Music Education: Master of Music in Music Education Degree”  
“Holy Names University: Master of Music in Music Education/Single Subject Credential”

*“Holy Names University: The Kodály Fellowship Program”*  
Holy Names University 2007-2008 catalog. *“Holy Names University: Financial planning for graduate students in the Kodály Center”*  
*“How to Choose Quality Material”* (F. Lund)  
*“Holy Names University: 2009 Kodály Summer Institute: Demonstration, Lecture and Concert Series”*  
*“Holy Names University: 2009 Kodály Institute Choral Concert”*  
*“The Kodály Concept of Music Education”* [Handout]  
*“Materials for Sale”*

*Interviews and Observations:*

Program Director

Individual interview – 07.07.2009

Individual interview – 07.21.2009

Faculty Focus Group Interview (6 faculty member participants)

07.20.2009

Student Focus Group Interview (4 student participants)

07.21.2009

Instructor G

Classroom observation – 07.08.2009

Individual interview – 07.08.2009

Classroom observation – 07.09.2009

Individual interview – 07.10.2009

Classroom observation – 07.13.2009

Classroom observation – 07.13.2009

Classroom observation – 07.13.2009

Individual interview – 07.15.2009

Videotaped classroom observation – 07.13.2009

Videotaped classroom observation – 07.13.2009

Videotaped classroom observation – 07.13.2009

Instructor H

Classroom observation – 07.08.2009

Classroom observation – 07.09.2009

Individual interview – 07.09.2009

Classroom observation – 07.10.2009

Classroom observation – 07.14.2009

Classroom observation – 07.14.2009

Classroom observation – 07.16.2009

Videotaped classroom observation – 07.17.2009

Videotaped classroom observation – 07.20.2009

Videotaped classroom observation – 07.20.2009

Instructor I

Individual interview – 07.14.2009

Classroom observation – 07.14.2009

Classroom observation – 07.16.2009

Instructor J

Individual interview – 07.10.2009

Classroom observation – 07.10.2009

Classroom observation – 07.10.2009

Classroom observation – 07.10.2009

Individual interview – 07.13.2009

Classroom observation – 07.15.2009

Classroom observation – 07.15.2009

Classroom observation – 07.15.2009

Videotaped classroom observation – 07.21.2009

Videotaped classroom observation – 07.21.2009

Videotaped classroom observation – 07.21.2009

Total:

11 individual and focus group interviews with 10 faculty members and students

28 classroom observations of 4 instructors, inclusive of 9 videotaped classroom observations of 3 instructors

## Appendix C

### Observation Protocol

Observer: \_\_\_\_\_ Event \_\_\_\_\_

Date \_\_\_\_\_ Time \_\_\_\_\_

Location \_\_\_\_\_

Participants:

Setting:

#### Descriptive Account of Training Session

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| Time | Running notes | [Comments] |
|------|---------------|------------|
|------|---------------|------------|

Initial interpretations and follow-up questions:

## Appendix D

### Interview Protocol for Program Directors

Note: The questions in this protocol were meant to serve as guides for a series of ongoing conversational interviews with program directors. I modified the questions in response to what I observed and learned about each program during the course of gathering field data. For that reason, the questions below are representative, but not all-inclusive, of the questions I asked program directors during interviews.

#### Professional Background

1. Please describe your career path and tell me how you came to be director of program X.
2. Where and when did you receive your training in the Kodály-inspired pedagogy?
3. What, if anything, about your own Kodály-inspired and non-Kodály-inspired teacher education influences how you direct this program? Can you describe these influences?

#### Program

1. Please describe the overall design of this teacher education program.
2. How does this program prepare students to be Kodály-inspired music educators?
3. How is this program different from other Kodály-inspired teacher education programs? How is it similar?
4. How do you judge the success of your program at preparing Kodály-inspired music educators?
5. What factors did you consider when designing this teacher education program?
6. In what ways and to what extent do you believe that this program's overall design is influenced by endorsement standards of OAKE? Program faculty? The International Kodály Society? Program founders?
7. How does your program prepare students to be Kodály-inspired music teachers?
8. How do you judge the success of your program at preparing Kodály-inspired music teachers?
9. (To be asked at the start of the program): What are your goals for this year's program? How do you intend to meet these goals?
10. (To be asked mid-program): In your view, how is the program proceeding? What are you satisfied with? What do you view as needing improvement?
11. (To be asked at the conclusion of the program): Overall, how would you rate the success of this year's program vis-à-vis the goals you have for the program? What went well? What did not go well?

### Philosophy

1. Briefly describe your understanding of the philosophical underpinnings of the Kodály-inspired music education?
2. In general, in what ways and to what extent is Kodály-inspired teacher education influenced by these philosophical underpinnings?
3. In what ways and to what extent is this program influenced by these philosophical underpinnings?

### Pedagogy

1. Briefly describe your understanding of the pedagogical practices of the Kodály-inspired music education?
2. In general, in what ways and to what extent is Kodály-inspired teacher education influenced by these pedagogical underpinnings?
3. In what ways and to what extent is this program influenced by these pedagogical practices?

### Apprenticeships

1. How does the teacher education you offer prepare the student teachers in this program to become Kodály-inspired music educators? (Probe for three distinct apprenticeships: formal knowledge building, practical knowledge building, and ethical knowledge building.)

### Closing

1. Is there anything about your Kodály-inspired teacher education program that you would like to tell me that you have not had the chance to discuss?
2. Is there anything about Kodály-inspired teacher education programs in general that you would like to tell me that you have not had the chance to discuss?
3. Are there any other questions I should have asked that I did not ask?

## Appendix E

### Interview Protocol for Course Instructors

Note: The questions in this protocol were meant to serve as guides for a series of ongoing conversational interviews with course instructors. I modified the questions in response to what I observed and learned about each program during the course of gathering field data. For that reason, the questions below are representative, but not all-inclusive, of the questions I asked course instructors during interviews.

#### Professional Background

1. Please describe your career path and tell me how you came to be an instructor in course X.
2. Where and when did you receive your training in the Kodály-inspired music education? What, if anything, about this training influences how you conduct your courses?

#### Program and Courses

1. Please describe the overall design of this teacher education program.
2. What factors helped to shape this program's overall design? How and to what extent do you believe that this program's overall design is influenced by endorsement standards of OAKE? Program faculty? The International Kodály Society? Program founders?
3. Please describe the overall design of course X.
4. What factors did you consider when designing this course? How and to what extent do you believe that this course's overall design is influence by endorsement standards of OAKE? The program director? Other program faculty? IKS? Program founders?

[Repeat questions 3 and 4 for each course the instructor teaches.]

5. How, if at all, are your practices in this program different from your practices in other Kodály-inspired teacher education programs (if you teach in other Kodály teacher education programs)? How are they similar?
6. What do you intend for students to learn in course X? How will you know when/if this learning occurs?
7. How do the activities in your courses prepare your students to be Kodály-inspired teachers?

#### *Pre-observation:*

8. What are your purposes and goals for class X?
9. Can you describe the activities you are planning to conduct with class X?
10. How will these activities help you achieve your purposes and goals?

*Post-observation:*

11. What is your assessment of the lesson I observed? What went well? What didn't go so well?
12. In your class, I observed X. Can you tell me more about why you chose to conduct this lesson in this manner? What were you trying to accomplish?
13. How did you measure or gauge student learning during this lesson? What counted as evidence of student learning?

Philosophy

1. Briefly describe your understanding of the philosophical underpinnings of Kodály-inspired music education?
2. In what ways and to what extent is the manner in which you conduct your courses influenced by these philosophical underpinnings?

Pedagogy

1. Briefly describe your understanding of the pedagogical practices of Kodály-inspired music education?
2. In what ways and to what extent are the manners in which you conduct your courses influenced by these pedagogical practices?
3. How, if at all, is your planning and pedagogy adaptive and responsive to the groups of students in your classes?

Apprenticeships

1. How does the teacher education you offer prepare the student teachers in this program to become Kodály-inspired music educators? (Probe for three distinct apprenticeships: formal knowledge building, practical knowledge building, and ethical knowledge building.)

Closing

1. Is there anything about the courses you teach that you would like to tell me that you have not had the chance to discuss?
2. Is there anything about this Kodály-inspired teacher education program that you would like to tell me that you have not had the chance to discuss?
3. Is there anything about Kodály-inspired teacher education programs in general that you would like to tell me that you have not had the chance to discuss?
4. Are there any other questions I should have asked that I did not ask?

## Appendix F

### Faculty Focus Group Interview Protocol

Note: The questions in this protocol were meant to serve as guides for a conversational group interview with course instructors. I modified the questions in response to what I observed and learned about each program during the course of gathering field data. For this reason, the questions below are representative, but not all-inclusive, of the questions I asked course instructors during interviews.

1. How are your courses going? (How did your courses go?)
2. What, if anything, are you intending to teach students? about pedagogy? musicianship? performance? materials? other?
3. How would you describe the overall design and approach of this program? How does this program resemble or differ from other Kodály-inspired teacher education programs?
4. How would you describe the ways in which you prepare your students to become Kodály-inspired music educators? How is what you do in your courses similar to or different from other instructors in this program? In other programs?
5. How, if at all, is this program preparing your students to be a Kodály-inspired music teacher? (Probe for formal knowledge, practical knowledge, and ethical knowledge.)
6. How do you assess this preparation? What counts as evidence of student learning?
7. How, if at all, is your planning and pedagogy adaptive and responsive to the groups of students in your classes?

## Appendix G

### Student Group Interview Protocol

Note: The questions in this protocol were meant to serve as guides for a conversational group interview with student teachers. I modified the questions in response to what I observed and learned about each program during the course of gathering field data. For this reason, the questions below are representative, but not all-inclusive, of the questions I asked student teachers during interviews.

1. What prompted you to participate in this program at this time?
2. How are your courses going? (How did your courses go?)
2. What, if anything, are you learning about pedagogy? musicianship? performance? materials? other?
3. What are (were) your expectations for this program? Why?
4. Did this program meet or fail to meet your expectations? Why? How?
5. How, if at all, is this program preparing you to be a Kodály-inspired music teacher? (Probe for formal knowledge, practical knowledge, and ethical knowledge.)
6. Now what? Do you plan to incorporate what you've learned into your classroom teaching? How? To what extent?

## Appendix H

### Study Participant Consent Form

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Initials \_\_\_\_\_ Date \_\_\_\_\_

|                              |   |
|------------------------------|---|
| <b>Project Title.</b>        | <p>The name of this study is:<br/> <i>In Search of Signature Pedagogies for Teacher Education:</i><br/> <i>The Critical Case of the Kodály-Inspired Teacher Education.</i><br/>                     Paul Baumann, a student of the University of Maryland, is conducting this study.</p>  |
| <b>Institutional Review.</b> | <p>The University of Maryland Institutional Review Board (IRB), the Capital University IRB, and the Holy Names University IRB reviewed this study. The goal of these IRBs is to assure that the study protects the rights and safety of the human subjects of this research.</p> <p>These IRBs have assigned a number to this study. These numbers are:</p> <p>_____ 09-0374 _____ (University of Maryland)</p> <p>_____ 09-06-01 _____ (Capital University)</p> <p>_____ 61009PB _____ (Holy Names University)</p> <p>These University of Maryland, Capital University, and Holy Names University IRBs gave their permission for the researcher to begin his use of human subjects in this study. These IRBs have the right to put on hold or to stop support of any research that does not follow the IRBs' rules. Also, the IRBs can stop or suspend studies that cause too much harm to subjects. You should contact the IRBs if you have questions, comments, or concerns about this study. Also, please contact the IRBs if you are concerned about being in the study. The IRBs can be reached at:</p> <p>Institutional Review Board Office<br/>                     University of Maryland<br/>                     College Park, Maryland 20742<br/>                     301.405.0678<br/>                     irb@deans.umd.edu</p> <p>Dr. Peter Horn<br/>                     Chair, Institutional Review Board<br/>                     Capital University<br/>                     Kerns Religious Life Center<br/>                     1 College and Main<br/>                     Columbus OH 43209-2394<br/>                     614.236.6153<br/>                     phorn@capital.edu</p> <p>Nancy Teskey, snjm, Ph.D.<br/>                     Associate Academic Dean<br/>                     Holy Names University<br/>                     3500 Mountain Boulevard<br/>                     Oakland, CA 94619<br/>                     510.436.1207<br/>                     teskey@hnu.edu</p> |

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| <p><b>Why is this research being done?</b></p>     | <p>The purpose of this research is to study Kodály-inspired teacher education programs. You have been asked to take part in this research because you are involved with one of these programs. This study will allow the researcher to look at the types of signature pedagogies that may be present in these programs. Signature pedagogies are ways of teaching that are shared by professional preparation programs in a field. The study may also inform the field of education as to how signature pedagogies could be applied in other types of teacher education programs. This research will involve reviews of program documents, interviews with program participants, and observations of program courses and activities.</p>   |
| <p><b>What will I be asked to do?</b></p>          | <p>You may be observed during program activities. You will be asked to take part in a face-to-face interview with Paul Baumann (either alone or in a group). You will be asked to respond to questions. These questions will be about Kodály-inspired teaching and teacher education. You may be asked to take part in several follow-up interviews. You also may be asked to provide documents related to the program. Your total involvement in the study will take about three weeks over 1-7 sessions. Each session will last about 30 minutes to 1 hour.</p>  |
| <p><b>What about confidentiality?</b></p>          | <p>The programs in this study are unique. These programs have a small number of faculty members. For these reasons, the researcher cannot guarantee program or faculty anonymity. The researcher does guarantee that he will not disclose the names of people he interviews. He will not attribute data acquired from people by name. Students' identities will be kept confidential.</p> <p>To help protect participant's privacy: (1) Names will not be included on data. (2) A code will be placed on the data collected. (3) Through the use of an identification key, Paul Baumann will be able to link data about informants to their identities. (4) Only Paul Baumann will have access to the key. When writing a report or paper about this project, participants' identities will be protected to the greatest extent possible. Quotations will be credited to general sources, such as "study participants" or "a student." Titles that could be traced back to specific informants will not be used. The researcher will shred all notes and destroy all tapes 10 years after the end of the study or when the final report and related writings are complete, whichever is later. Information may be shared with a representative of the University of Maryland, College Park or governmental authorities if you or someone else is in danger or if the researcher is required to do so by law.</p> <p>This research may involve making audiotapes and/or videotapes of you. These data will be stored and disposed of in accordance with the processes outlined above.</p> <p><input type="checkbox"/> I agree to be videotaped and/or audiotaped during my participation in this study.</p> <p><input type="checkbox"/> I do not agree to be videotaped and/or audiotaped during my participation in this study</p> |
| <p><b>What are the risks of this research?</b></p> | <p>Participation in this study should provide you with no more than minimal risk or discomfort. This means that you should not experience it as any more troubling than your normal daily life. However, there is always a chance that there are some unexpected risks. One risk in this study includes an accidental disclosure of your private information. Or, you may feel discomfort by answering questions that are embarrassing. <u>If you feel uncomfortable or distressed, please tell the researcher and he will ask you if you want to continue.</u> Because this is research and does not have anything to do with the current services you are receiving, you can withdraw from the study at any time without penalty.</p>  |

|   |  |
|---|--|
| <p><b>What are the benefits of this research?</b></p>                               | <p>This study will provide an assessment of the presence of signature pedagogies in Kodály-inspired teacher education programs. The study will benefit the Kodály movement by providing such an assessment. In addition, the study will benefit all teachers, in the form of conference papers, journal articles, and/or book chapters.</p> <p>You will not be paid for being in this study. This research is not designed to help you personally. The results may help researchers learn more about signature pedagogies in teacher education. In the future, other people may benefit from this study through improved understanding of teacher education.</p> |
| <p><b>Do have to be in this research? May I stop participating at any time?</b></p> | <p>Your participation in this research is completely voluntary. You may refuse to enter into the study. You may leave the study at any time without being punished. If you drop out of the study, you will not lose any benefits to which you would otherwise be entitled. The researcher may remove you from the study at any time. Participation in this study is not a requirement of the teacher education program in which you are enrolled.</p> <p>Before you decide whether to be in the study, you have the right to read the research description (protocol).</p>   |
| <p><b>What if I have questions?</b></p>   | <p>Paul Baumann in the Department of Education Policy Studies at the University of Maryland is conducting this research. If you have any questions about the research, please contact Paul Baumann at: 9042 Saffron Lane, Silver Spring, Maryland 20901, 301-587-8712, or pbaumann@umd.edu. If you have any questions about your rights as a research subject or wish to report a research-related injury, contact the IRBs listed on page 1 of this form.</p>   |
| <p><b>Conflict of Interest.</b></p>   | <p>The researcher has complied with the Conflict of Interest policies of the University of Maryland, Capital University, and Holy Names University.</p>  |
| <p><b>Statement of Age of Subject and Consent.</b></p>                              | <p>Your signature indicates that:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> you are at least 18 years of age;</li> <li><input type="checkbox"/> the research has been explained to you;</li> <li><input type="checkbox"/> your questions have been fully answered;</li> <li><input type="checkbox"/> you have receive a copy of this consent form to keep for your records; and</li> <li><input type="checkbox"/> you freely and voluntarily choose to participate in this research project.</li> </ul>  |
| <p><b>Signature and Date.</b></p>   | <p><b>PARTICIPANT NAME PRINTED:</b></p> <hr/> <p><b>PARTICIPANT NAME SIGNED:</b></p> <hr/> <p><b>DATE:</b></p> <hr/> <p><b>SIGNATURE OF PRINCIPAL INVESTIGATOR:</b></p> <p>Paul J. Baumann<br/>         9042 Saffron Lane<br/>         Silver Spring, MD 20901<br/>         301.587.8712<br/>         pbaumann@umd.edu</p>   |

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