

The generalist and the specialist: serendipity in preservice education

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Abstract

The Inquiry into the Extent, Benefits and Potential of Music Education in Victorian Schools (Parliament of Victoria Education Committee, 2013) has once again highlighted that further support from the university sector is needed in order to improve the quality of music education in primary schools. The report calls for “a greater focus on teacher education and training...to address the capacity of primary schools to deliver a quality music education in primary schools” (p. xviii) and “more options for pre-service teachers to study music education while at university, as well as in their early years of teaching and providing increased access to professional learning and support for all primary classroom teachers” (p. xix). There are two important assumptions in these recommendations; that quality teacher education in music leads to improved quality in the primary music classroom, and that in order for teacher education to be effective, it needs to begin at the preservice stage, continue through the graduate level, and be made available throughout the career of the teacher. We are involved in a graduate preservice teacher education in a university setting and in this paper we describe a strategy for providing additional preservice primary teacher education in music that has been developed and implemented over the last two years. Given the constraints of the “crowded curriculum” in teacher education, this approach may be a start to addressing some of the recommendations put forward by the Parliament of Victoria’s Education Committee, and encourage our graduates to continue the collaborative approach to music and arts outlined below once they are in schools.

Key words: Primary music education, teacher education, primary generalist, music specialist

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In 2009, the Melbourne Graduate School of Education (MGSE) produced a report on research commissioned by the Victorian Department of Education and Early Childhood Development (DEECD) that examined classroom music education in Victorian state primary schools (Jeanneret, 2009). Part of the brief was to develop criteria to determine ‘best practice’ in music education, leading to the identification and documentation of examples of current practice in curriculum, pedagogy, assessment and reporting practices of both specialist music and generalist teachers in Victorian government primary schools. The purpose of this paper is not to present this research but to take some aspects of that report and the impact it has had on our

practice within music education at the Graduate School. The release of the *Inquiry into the Extent, Benefits and Potential of Music Education in Victorian Schools* (Parliament of Victoria Education Committee, 2013) and the call for “a greater focus on teacher education and training...to address the capacity of primary schools to deliver a quality music education in primary schools” (p. xviii) demands careful consideration of how this might happen in what is already a “crowded curriculum” and tight timeline for preservice teachers, particularly in graduate teaching degrees such as those offered by the MGSE. There are, however, ways of extending opportunities to specialize in primary arts and music, as we have discovered.

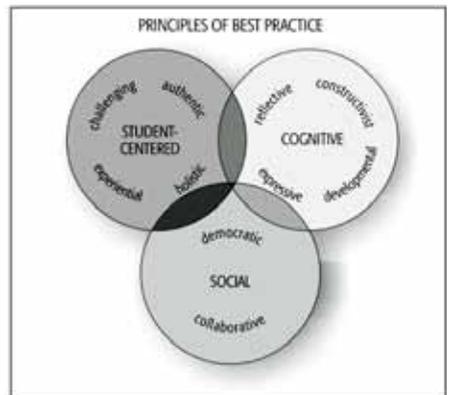
1. What is “best practice” in the primary music classroom?

In preparation to examine “best practice” in music education in Victoria’s primary schools, it was critical to define this term that seems to slip off the tongue so easily in education circles. “Best practice” was originally associated with the professions of medicine, law, and architecture, where the professional is aware of current research and consistently offers clients the full benefits of the latest knowledge, technology, and procedures (Zemelman, Harvey & Hyde, 2005). The term is used widely in education across the globe and works on the same principles, the Public Schools of North Carolina, Department of Public Instruction (2007) stating that “best practice” is “an inherent part of a curriculum that exemplifies the connection and relevance identified in educational research” (p. 2). “Best” practice in music education functions on two levels. Evidence from policy documents, professional associations, scholarly literature, and schools in the English speaking world advocate the study of music through a developmental integration of knowledge and skills, (knowledge frequently being the elements of music and the skill areas being playing, singing, moving, composing and listening). Listening in this context refers to aural development and aural perception and the development of notational skills is incorporated into the contexts of listening, composition and performing, as encountered and as required. This notion of integration was also emphasised in the National Review of School Music Education (Department of Education, Science and Training, 2005),

The prevailing characteristic of the successful music programmes at virtually all site schools was its basis in practical classroom activities which developed the learning of musical knowledge and skills through integrated performance, listening and (to a lesser extent) creative activities. (p. 68)

The second level of best practice relates to the teacher’s approach to pedagogy in general. The current literature, including numerous policy directives from the Victorian DEECD and other education authorities, support the approach promoted by Zemelman, Harvey and Hyde (2005). The model arose, in part, from the researchers sifting through more than 45 national curriculum reports published between 1989 to 2005 covering such diverse areas as mathematics, science, arts, reading, social studies, health and teaching standards. Regardless of this diversity, there was a remarkable consensus in the recommendations. All the reports supported that classrooms should be student-centered, experiential, reflective, authentic, holistic, social, collaborative, democratic, cognitive, developmental, constructivist, and challenging. There is nothing particularly new in this model but it is an interesting consolidation of ideas that embody the work of Bruner, Vygotsky, Piaget, Dewey and others. Many of the ideas have also been promoted by seminal music educators such as John Paynter (Mills & Paynter, 2008), Keith Swanwick (1999) and more recently, Wiggins and Espeland (2012).

Figure 1: Principles of best practice (Zemelman, Harvey & Hyde, 2005, p. 12)



The resulting model sits well with music and much of arts pedagogy. Best practice in music education is student-centred and provides children with serious activities that involve genuine challenges, choices and responsibilities. The tasks are real and rich with complex musical ideas and materials, accompanied by active, hands-on and concrete participation in listening, performing and creating. Content involves whole ideas, events, and materials in purposeful musical contexts that reflect real world practice. Best practice in music education has a cognitive focus, coupled with psychomotor development, and an emphasis on higher order thinking and metacognition in well planned musical activities. The teacher encourages students to be reflective and provides opportunities for them to reflect, debrief and abstract from their musical experiences in the classroom and beyond. The classroom is a constructivist environment, which acknowledges that children recreate and reinvent every cognitive system they encounter. The teacher designs activities to suit the developmental level of the students and provides expressive opportunities through a range of communicative media such as speech, writing, drawing, poetry, movement, music, drama and dance, acknowledging the place of technology in this expression. Socially, the music classroom is a model community of respect and collaboration that incorporates both group and individual learning activities.

Although teachers and the pedagogical approach they adopt are the keys to effective music programs, “successful” music programs are also reliant on a number of other factors. In referring to the findings of the National Review of School Music Education (NRSME) (2005), Pascoe (2007) makes particular mention of factors such as “the dedication, enthusiasm and expertise of music teachers, the practical and enjoyable nature of the teaching programs, the support of school principals and school executive, and endorsement of school music programs by parents

and the wider community” as being essential in the support of school music programs. At the same time, the “provision of appropriate resources and collaboration between teachers, students, school executive, parents and the community can considerably enhance music programs in schools” (p. 255). Pascoe notes the overall key factors that contribute to a quality music education include:

- participation, equity and engagement;
- student achievement of music learning outcomes;
- teacher knowledge, understanding and skills;
- curriculum articulation;
- support for teachers and students including that provided by principals, systems and sectors;
- parental and community support; and
- partnerships with music organisations.

All the factors noted above, along with the specific “success factors” identified by the NRSME, formed the basis of the data collection to identify these examples of best practice in Victorian primary schools. We found that at one level, the majority of the teachers we observed would be effective, regardless of the focus of the content. They had a solid understanding of how the primary classroom works best, and at the same time, they had enough knowledge of music to be credible and effective “specialists”. In the sample observed, there were no apparent differences between the teachers that could be attributed to some having a formal music degree and others who did not, but they all had some level of musical expertise such as the ability to play an instrument and read notation. One of the outcomes of the study was a list that attempted to capture the effective music teacher and the environment they create as shown in Figure 2. All these points resonate with the NRSME’s findings and recommendations, and we have sought ways to embed these principles in primary music education at MGSE. We are even more aware, as a result of the study, that the designated “music

specialists" in primary schools can come from vastly different backgrounds via a variety of pathways. In the sections below, we describe the pathways we have identified within the MGSE and a way we have discovered to bring these pathways together.

2. Pathways to teaching music in the primary classroom?

2.1 The primary generalists

The Melbourne Graduate School of Education (MGSE) offers a Master of Teaching (Primary)

postgraduate qualification. Approximately 180 students enter into this program each year including a handful with a major in music in their undergraduate degree. A larger number come with some experience in music, but an undergraduate degree in another field. The majority, however, enter with limited skills and/or confidence in music. There are 12 hours of designated music in this mandated primary arts subject where we attempt to build some music skills and knowledge, as well as the specific music pedagogy required to deliver a basic level of classroom music. With approximately 180+

Figure 2: The effective music teacher and the environment they create (Jeanneret, 2009).

The effective music teacher and the environment they create

The teachers are enthusiastic, dedicated, warm and very passionate about music and the positive role music education can play in the lives of children. These teachers spend many hours preparing programs that differentiate, accommodate and engage children across the P – 6 spectrum.

The teachers are highly organized and articulate about managing music and their approach to music in the classroom.

The teachers are highly effective general classroom teachers with strong and unobtrusive management strategies. The students are engaged, and rise to the challenges. There is little need for anything more than regaining attention in these classrooms.

The teachers obviously enjoy teaching and their enthusiasm infects the children. The teachers are constantly seeking, planning and implementing new ideas. The teachers are attuned to their students and their community. They design teaching programs that recognize the needs, interests and abilities of their students.

The teachers are resourceful. They all have annual budgets and a very clear idea about building on existing resources. A number of teachers supplement their budgets with other income sources.

The teachers treat the students with respect and are fair. The school values and goals are visible and embedded in the teachers' practice. They give the children choices and are aware of such things as rotating instruments between the children from one lesson to the next. These teachers are conscious of the differences amongst the children and design activities in such a way that they are able to give individuals support and attention.

The rooms are large, carpeted, dedicated spaces without the clutter of desks and chairs. They are well resourced with a variety of well-maintained instruments. The rooms are organized in such a way that group work functions comfortably. These rooms are nice places to be.

There are interesting visuals in the way of posters and musical information, as well as reiteration of the school code of conduct. There are large displays of the students' work, both completed and in progress.

The children are resourceful and reliable. Students are able to organize themselves into groups, assign tasks within a group, and work towards goals purposefully and effectively. There is a sense of respect in the music classroom and the rooms are left tidy, all equipment is returned to its rightful place, and all with a minimum of fuss.

The teachers are collegial and support the general classroom teachers. The teachers are supported, encouraged, and recognized by the principal, the staff and the parent community.

The teacher is comfortable and familiar with technology for teaching. For example, they use a laptop and iTunes to access recordings or a data projector to project scores on a screen. They can convert students' work into mp3s for sharing with their peers and their parents.

students in this subject, there is little time to accommodate and/or extend those students who come with a significant music background. Although they undertake placements in primary schools, the learning area foci of their professional practice is largely determined by their supervising teacher. While teacher candidates are strongly encouraged (but not mandated) to implement music during their professional experience, this is dependent on opportunity, school-level support, and their own self-efficacy. As this most recent inquiry also notes, the main limitations of this pathway into the primary music classroom are the students' own inexperience and lack of confidence in music, the small number of hours dedicated to music within this course, as well as the low status of music and lack of support within the school placements.

2.2 The secondary specialists

The second pathway into the primary music classroom is through the Master of Teaching (Secondary) music postgraduate course. MGSE accepts a maximum of 30 teacher candidates into this secondary music stream with entry determined by compliance of their undergraduate degree with designated requirements plus an audition and interview.¹ The majority of these teacher candidates have some experience teaching instrumental music, and a handful of these have worked with primary age students in a one-on-one studio setting. Most, however, report feeling ill-equipped to teach at the primary level. They receive 144 hours of music teacher education, which includes classroom music from Year 7 – 12, and a co-curricular subject that focuses on instrumental and vocal music in the secondary school setting. A small number

of workshop hours examine upper primary level pedagogies and curricula but all the professional practice placements are undertaken in the secondary school setting. These secondary Master of Teaching students spend two days per week in a high school, as well as a four-week block during the semester, and their three days on campus are solidly packed with coursework, which allows virtually no time for school experiences or visits outside their placements. We have found there are few opportunities to engage in primary-focused pedagogies within the secondary course and virtually no opportunities to work with primary students or within primary schools in the professional practice setting. Similarly, the supporting education subjects (assessment, learning theories, sociology, etc.) obviously have a secondary level focus and don't explore child development and sociology of childhood theories that underpin primary teaching. This can result in the secondary specialists thinking in terms of adopting a top-down approach such as simplifying secondary materials and strategies for primary music, rather than a developmental approach where they think in terms of scaffolding learning *up* from the early years.

This perception also reflects other issues that confound the problem of secondary specialists in the primary classroom, as we report elsewhere (Swainston & Jeanneret, in press). It might be assumed that the principles of student-centred pedagogy, which is equally applicable in the primary classroom, along with the many other suggestions from the research (for example, Burnard et al., 2008; Folkestad, 2005; Green, 2008) about improving engagement in the secondary music classroom, can be addressed and embraced within this course. Our experience indicates that this is not as easy as it might appear. We have observed that many of our students enter teacher education with well-established beliefs about teaching and learning, a notion well supported in preservice education research (Kwami, 2001; Morton, 2000; Paynter, 1982; Ross, 1998; Small,

1. It has taken many years to institute the audition/interview as part of the entry requirement for secondary music Master of Teaching at the MGSE. The audition/interview is a means of quality control and was implemented fully in 2012 for the 2013 intake.

1999; Swanwick, 1999). What has emerged for us is that many of these beliefs appear to be very conservative and resistant to change, in stark contrast to the last 40 years of research about what is best practice in the music classroom. Our experience with teacher candidates *across* disciplines has made us aware that a number of the music students seem to have more entrenched beliefs and exhibit greater resistance to modifying their beliefs than the wider cohort. We can speculate that most preservice music teachers have undergone years of instrumental training through individual or very small group studio lessons and we have found that a sizeable portion of the cohort are well-established performing musicians, the majority of which have a teaching studio practice. Some of them see music education as being primarily about learning an instrument, which in turn is often seen as being essentially a technical procedure involving the systematic mastery of a set of skills. It is not surprising that many of them place a strong emphasis on the importance of notational literacy from the earliest stage and see the music classroom as the place to teach this 'theory' to children. The irony is that the majority of their students in compulsory music classes are not likely to learn an instrument, at least not at school, and not in the traditional studio sense. We have also found that many of these music teacher candidates find difficult to conceive of a more inclusive music pedagogy that is outside their own direct experience, hence the introduction of the interview/audition process noted in the earlier footnote.

We know a number of this secondary cohort take up positions in primary schools or positions with a middle years focus, yet we have been unable to supplement their already overcrowded curriculum with additional, and more focused work on the primary music classroom. Armed with the argument of not adequately preparing these students for the "work place", we proposed that the secondary music cohort be allowed to choose a primary arts elective called *Arts and Artistry: Studio to Classroom* where we could focus on the

primary setting for an entire semester. It should be remembered at this point that this subject covered drama, the visual arts and music. The intention was that space could be made within the subject for particular seminars directed at the secondary music specialist. There was some understandable resistance from a few in the faculty who argued that the purpose of these electives was to broaden students' knowledge and skill base by addressing broader, school wide issues, and, therefore, better preparing our students for the realities of the school. Their belief was that to add primary arts to the electives only gave this cohort more of the same; that the offering was too discipline focused. But there was also recognition of the reality that unlike many of the other secondary disciplines, our secondary music graduates were taking up positions anywhere along the P-12 continuum. We were given permission, but despite the success of the first year, we have to present a case annually. It seems that regardless of the education sector in which we teach music, music educators are forever faced with time and energy expended on justification for fundamentals such as servicing identified needs, resources to adequately support our teaching, and at times, our very existence.

3. Extending both pathways - *Arts and Artistry: Studio to Classroom*

In 2012, we opened this primary elective option to the secondary music cohort that seems to be extending both pathways simultaneously. In this subject, primary generalists and secondary music specialists work in parallel classes, which combine for mutual benefit at strategic times throughout the semester. The *Arts and Artistry* elective previously existed as an integrated arts elective for the primary cohort only, where the teacher candidates undertake an additional 36 hours in the arts, primary music being a part of the offering. The music component built on the 12 hours of dedicated music education in the first year of the Master of Teaching. For the

primary generalist, the subject offers a specialist arts teaching pathway which can (and has) led to graduate employment as a specialist integrated arts or specialist music teacher in a primary school. For the primary generalists, opportunities are provided to engage primary children in music activities, and to collaborate with artists and music specialists. On the other hand, the secondary music specialists have opportunities to work with primary children in a supervised environment, and to collaborate with primary generalists who have an interest in the arts. For the few students who enter the Master of Teaching (Primary) with an undergraduate degree in music, this subject now provides an option to align with other generalists with an interest in the arts, as well as with secondary music specialists with an interest in primary, or to float between both cohorts.

The subject builds on prior learning enabling students to extend their practical and theoretical understanding of the arts in relation to primary education. It is designed to maintain the integrity of the individual art forms (music, visual arts, drama), with a particular focus on music, while carefully considering the relationships that can be made across the art forms and through interdisciplinary learning. It is practice-based with practical workshops involving individual and group-work supported by theories of aesthetic curriculum and embodied learning. The students are prepared for a range of contemporary arts practices in the primary school from an interdisciplinary approach to the arts in the generalist classroom, to specialist arts teaching. The elective also supports the teacher candidates in understanding the processes associated with art making with children, and the relationship between the arts in educational and cultural settings. They create their own studio-based work, undertake cultural site visits, work with children in school settings and within the university, and engage in curriculum development, arts teaching and theoretically-informed reflection.

4. Early outcomes

When we opened up the *Arts and Artistry* elective to the secondary cohort, we did so in a desperate need to offer these specialists a pathway into the primary music classroom that could not be accommodated elsewhere. It should be noted here that about two thirds of the secondary group avail themselves of the opportunity; it is not mandated. We had no idea that the outcomes would be so mutually beneficial for all involved (see Figure 3), nor were we prepared for the overwhelmingly positive feedback, hence the word “serendipity” in the title. The level of this positive feedback, which includes exceptionally high ratings on the Student Evaluation Survey (4.8/5 for *This subject is well taught*; 4.7/5 for *I learnt new ideas, approaches and/or skills*; 4.7/5 for *I learnt to apply knowledge to practice*), has also helped us successfully argue for continuing the subject, despite some ongoing internal reservations about its worth.

Highlights of the subject, according to the primary generalists, include working artistically with children, developing and implementing arts pedagogies, extending and reflecting on their own arts practice, and collaborating with the secondary music specialists. These ideas have been expressed in written reflections (examples below), but also reiterated in conversations with staff, in email correspondence, and through social media.

I liked that there were lots of opportunities for us to engage with the arts and be artists. This allowed me to build my own repertoire of skills and activities, and gave me insights into being a student and being on the receiving end of classroom activities. I gained a lot of skills and understandings that I can now apply to my own classroom teaching, to make my future classrooms richer and more exciting places.

The collaboration with the secondary music students was also really valuable.

The secondary music specialists value focusing on their own arts practice, the partnerships with

primary schools, integrating music with other art forms, and working with primary-aged children. In their own words, they valued,

Getting to think creatively about how to construct learning activities for primary school students was the best aspect of this subject.

The experience of having learned through observing a primary level music classroom, then having the opportunity to get involved in leading activities in fun arts-filled day was exciting and different to anything else I have learned in the course.

The hands on nature of the subject along with a strong partnership with local schools.

The collaborative learning environment, the teaching staff and the opportunities afforded to us to work with school children throughout the subject.

Getting to work with students from [partnership primary school] and [partnership primary school]. It's very important to be able to test our newly gained knowledge straight away so that it sinks in, and we can see where and how we can improve our pedagogy.

Both groups reported an increase in their confidence when applying for graduate positions and moving from preservice to inservice.

I learnt how to integrate the arts, and was able to speak to this in interviews... The panel was most interested in my passion for teaching and was very excited to hear about how I planned to incorporate this into my teaching. Thanks to this course, I was able to effectively answer that, and to speak about my experiences working with [partnership primary school] and [partnership primary school].

In relation to wanting to become specialist teachers, this subject supports you for those possibilities.

This is an excellent subject... I now feel confident to teach arts in any school I work at.

I will go into the classroom now with more confidence and improved skills, plus a deeper

appreciation for integration of arts into the classroom.

We also did not anticipate the worth of the parallel (primary and secondary) workshops. We had some initial concerns that each group might be resistant to working with each other but found the opposite. In fact, this collaboration has proven to be one of the major strengths of the subject. Running the two streams within the one subject allows for a focus on the limitations of each group (e.g., developmental pedagogy for the secondary music specialists; arts skills for the primary generalists), while providing opportunities for them to come together and share their expertise. The primary generalists find in their secondary music peers very high levels of artistry and creativity and the secondary music specialists find in their primary generalist peers a very strong understanding of children and clear planning for learning. Both groups have expressed open appreciation of these strengths in the other, and we hope this respect may lead to receptiveness to collaborations between specialist and generalist arts teachers when these students move into employment in schools.

The lecturers in the subject have learned a great deal about their own arts practice and tertiary teaching. They are most conscious of modeling collaborative arts processes on several levels. There is the collaboration and working relationship between an external artist (drama), a specialist music lecturer and a visual arts lecturer, who is generalist with interest in arts. The students observe this relationship, and they are seen to be replicating it in their work with their peers. Another point of modeling and scaffolding is through a process of leadership transfer. In the early stages of the subject, the students participate in the first of three integrated arts workshops where they become the "school" students, and the lecturers work as teaching-artists. In these workshops, the music lecturer improvises music, at times alone and at times alongside the participants. Likewise, the

drama lecturer weaves some of his own drama performance throughout the workshop, as well as leading the student through creative performance. The students see their lecturers working as both artists and leaders in these workshops, and they assume these roles when working with children later in the semester. Following this first workshop, and after some weeks of further skill and arts pedagogy development, a second integrated arts workshop occurs. This time, the lecturers and the preservice teachers work together as teaching-artists with children from a partnership primary school. A reflective discussion takes place between the preservice teachers and the lecturers, where it is determined what additional support they require. A series of targeted music, visual arts and drama workshops follow to meet these needs. The subject culminates in Arts Day, a day of arts workshops for local primary school students. This day is developed and managed by the preservice teachers, with the lecturers taking a supportive “critical-friend” role. They are observed replicating the models presented in class when they work with children on Arts Day; beginning by leading the workshop themselves, moving to collaborating with the primary students, and then transferring ownership of the workshop to the children. The preservice teachers rate the modelling, the integrated workshops, and particularly Arts Day, very highly.

Arts Day! Working towards a very ambitious shared goal where we had the opportunity to put theory into practice.

High quality teachers with an obvious passion for the arts, extremely valuable teacher modeling through the interactive arts workshops, hands-on skills that are transferrable to the classroom for the generalist or specialist arts teacher, and the opportunity to plan and implement a day of art making for students working with peers who are passionate about the arts.

All day interactions with students, workshops with [partnership schools] and especially ARTS DAY!

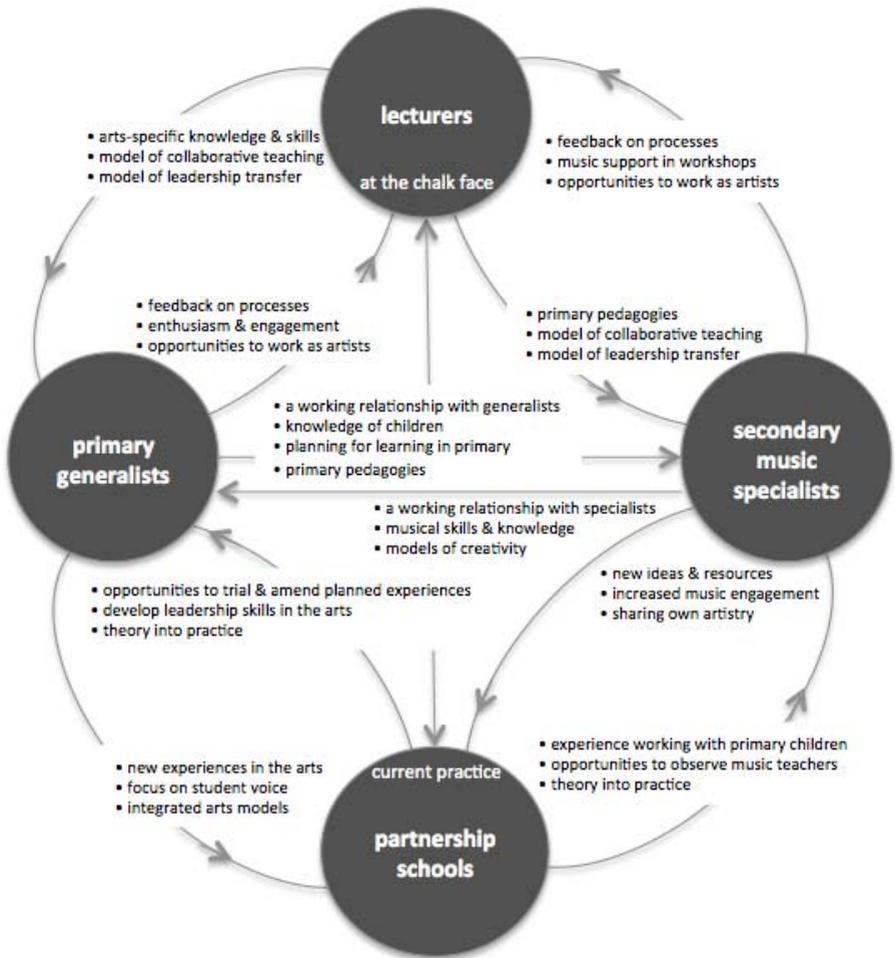
The partnership primary schools also report a number of positive outcomes. Although we do not seek any formal feedback or data from the schools, we have had many positive conversations and email communications with the participating teachers and school leaders. We have also been wholeheartedly encouraged to continue the partnerships. One particular partner is a primary school with a small enrolment and a high enrolment of recent arrivals (85% of families have a *Language other than English* background). The students at this school have few opportunities to engage in music or the arts due to the lack of resources and the school does not currently employ a music or arts specialist. The teachers from this school expressed their surprise at the level of engagement and interactivity exhibited by their children during the workshops. They have also remarked specifically about a few senior primary students who, despite exhibiting a lack of confidence in other school tasks, have displayed a never-before-observed engagement in music and drama. In this same school, we have also observed a small flow-on impact to the wider school community. On one occasion, the secondary music cohort attended the school for a morning of classroom-based music workshops across all levels. In the afternoon, after the preservice teachers had returned to university, the school community of parents and teachers gathered, and the primary students presented and performed some of the musical ideas they had explored earlier that day, to a warm reception. Although this was a one-off event, these same primary students vividly recalled this in-school music experience and unplanned “concert” they presented to their parents and peers when visiting the university for an integrated arts workshop 12 months later.

The teachers in our partnership schools, while being generous enough to host the program in an era of huge commitments to taking on student placements from the tertiary teacher education programs in Melbourne, have also commented

on the benefits of this collaboration they perceive for themselves. Those involved in mentoring the preservice secondary teachers in their classrooms volunteered they enjoy “giving back” and “sharing their ideas” with these potential primary music specialists, a rarely afforded opportunity through the professional practice networks that focus on more mainstream issues.

Those involved in the integrated arts workshops say the experience is enjoyable and “a nice change” to co-participate with their students in the arts without the full responsibility of teaching them. The teachers who participate in Arts Day have reported using the content and practices in these workshops as a stimulus for further exploration in their own classrooms.

Figure 3: Interactions and outcomes (Jeanneret & Stevens-Ballenger).



Conclusion

While the ideal is to have many more dedicated hours to primary music education for both specialists and generalists in their teacher education degree, all tertiary providers are battling to maintain their position in an already crowded curriculum, let alone convince our colleagues of the necessity for more music. It has taken a number of years to make this option available for the secondary music cohort at MGSE, a number of whom were taking up primary positions at the end of their course, and it should be remembered, again, that not all of these secondary students choose this elective. What has also emerged over the last two years is that while our teacher candidates are unable to have specific music placements in primary schools, they are nevertheless seeing in action a version of the attributes outlined in Figure 2 within this small component of their overall teacher education degree. We are also mindful of the best practice model in Figure 1 and have endeavoured to embed it in our own teaching, both in our tertiary classrooms and in the partnership primary schools through our practice and that of our teacher candidates. In our efforts to better equip the secondary music specialists for employment in primary schools, we have unwittingly created a model for collaboration between the specialist and the generalist, the tertiary and the school classrooms, education academics and teachers, and the university and the community that has extended Jeanneret and DeGraffenreid's (2012) proposal that, "Music methods courses also need to foster a willingness in both prospective generalist teachers and prospective music specialists to engage with music and one another beyond the methods courses" (p. 411). This subject has gone beyond that and the real key to its success are the specifically selected in-school experiences that have enabled our students to witness and participate in a range of the

potential responsibilities and expectations of an arts/music educator in primary schools. It is not enough to simply present more time for arts/music education in their tertiary classroom. As exemplified by this subject, the "more" has to be embedded in the real world experience of schools, but carefully chosen school contexts where they are encouraged and supported to engage children in music through a range of activities. Perhaps the Parliamentary Report's recommendations will give some extra support for subjects of this nature and we await the Victorian government's response to these recommendations, hoping that it generates some real action for change from above, and a better provision of music education in primary school classrooms via the tertiary sector.

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