

MUSIC EDUCATION PROFESSORS' BELIEFS REGARDING ESSENTIAL
MUSICAL, ACADEMIC, AND EMOTIONAL SKILLS IN
UNDERGRADUATE MUSIC EDUCATION

A DISSERTATION IN
Music Education
and
Curriculum & Instruction

Presented to the Faculty of the University
of Missouri-Kansas City in partial fulfillment of
the requirements for the degree

DOCTOR OF PHILOSOPHY

by
EMILY JANE MCGINNIS

B.A., Luther College, 2008
M.M.E., University of Missouri-Kansas City, 2014

Kansas City, Missouri
2017

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Emily Jane McGinnis, Candidate for the Doctor of Philosophy Degree
University of Missouri-Kansas City, 2017

ABSTRACT

Undergraduate music education majors sometimes lack the musical, academic, or emotional skills needed to successfully complete the degree program. Improvement in academic and emotional skills has been shown to have a positive effect on cognitive skill development, ease college transition, improve college retention, contribute to physical and mental health, and impact job success (Cunha & Heckman, 2010; Davidson, 2015; Kautz & Zanoni, 2014). Furthermore, past research indicates these skills are malleable into adulthood and can be effectively taught at the collegiate level (Cunha & Heckman, 2010; Davidson, 2015; Kautz, Heckman, Diris, ter Weel, & Borghans, 2014).

The present study collected responses from music education professors to determine (1) Beliefs regarding essential musical, academic, and emotional skills needed for undergraduate music education majors to complete the degree successfully, (2) Beliefs about the teachability of these skills and whether they are taught at participants' institutions, and (3) Strategies and learning activities to help students develop these skills. Professors ($n = 287$) who teach undergraduate music education courses were surveyed to discover what they believed to be the most essential skill in each of three areas: musical, academic, and

emotional. They indicated whether they believed these skills are teachable and whether they are taught at their institutions, then provided an example of how one of their cited skills is taught.

The following skills were most frequently cited: aural skills, musicality/musicianship, literacy (reading and writing), empathy, and perseverance. Musical skills were believed to be the most teachable and most frequently taught, followed by academic skills, then emotional skills. Some commonalities among teaching strategies emerged, as well as some unique examples. These findings are relevant to music education professors when considering curricular strategies that may best help their students successfully complete the degree program. The findings may also benefit current and prospective music education majors as they examine, develop, and refine the particular skills necessary to be a successful music education major.

APPROVAL PAGE

The faculty listed below, appointed by the Dean of the School of Graduate Studies, have examined a dissertation titled, “Music Education Professors’ Beliefs Regarding Essential Musical, Academic, and Emotional Skills in Undergraduate Music Education,” presented by Emily J. McGinnis, candidate for the Doctor of Philosophy Degree, and certify that in their opinion it is worthy of acceptance.

Supervisory Committee

Joseph Parisi, Ph.D., Committee Chair
Music Education/Music Therapy

Rita Barger, Ph.D., Co-Discipline Advisor
Teacher Education & Curriculum Studies

Charles Robinson, Ph.D.
Music Education/Music Therapy

Clare Bell, Ph.D.
Teacher Education & Curriculum Studies

Dr. Keith Benjamin, D.M.A.
Instrumental Studies

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ACKNOWLEDGEMENTS

Completing this degree program was only possible through the ongoing support of a network of truly special individuals. My advisors, friends, and family all played critical roles in this journey. I wish I could individually thank each and every person who has impacted me, but because this is not possible, I will instead do my best in writing to offer my sincere gratitude to those with whom I have been the closest during this chapter of my life.

To the members of my advising committee – Thank you for the countless hours you spent meeting with me, answering my questions, reading my documents, and offering advice and feedback. I feel very lucky to have had such a supportive committee that was committed to my success. To Keith – Thank you for exemplifying what it means to care for your students. You help us see the big picture of life more clearly and keep our minds on the things that truly matter. To Dr. Robinson – Every moment spent with you has been a cherished learning opportunity. Your selfless and humble nature, commitment to excellent teaching, and dedication to your students are among the things that will forever influence me. To Dr. Parisi - There are so many things to thank you for, but here I want to say thank you for the experiences and opportunities you afforded me, thank you for believing in me and accepting me in the Ph.D. program, and thank you for your guidance in so many aspects of my life. I can only hope to serve my own students as well as you have served me.

To my close friends and role models, Justin and Phil – Thank you for being such an inspiration to me in your roles as students, as teachers, and as friends. Meeting you both was a huge factor in my decision to pursue this degree, but when I applied, I never dreamed we would have as many laughs and as much fun as we did in the two years we shared an office. The time and energy you spent this past year answering my questions, pushing me to think

more deeply, replying to my text messages, keeping up my morale, and letting me know you're thinking of me has meant so much.

To my parents and sisters – Thank you for showing me the beauty of music, the joy of teaching, and a passion for learning. I'm grateful for your continuous support from my very first musical experiences to my Ph.D. defense. Knowing you are always there whenever I have exciting news to share, seek advice or encouragement, or need some close family time has been invaluable throughout my life. No words can express my deep thanks for the time, resources, and love you devoted to my education and well-being, and for the excellent examples you set.

And, most importantly, to my husband, JP – I would never have started this degree, let alone finished it, without your love and support. Whenever I had doubts you knew the right way to push me, always letting me know we would figure things out together. I'm forever grateful for the loving time you shared with our baby Ella during the intense weeks when I was writing. I'll always cherish the memories of looking over our loft and seeing you two playing together.

DEDICATION

To Ella... may you also attain your goals and dreams, whatever they may be.

CHAPTER 1

INTRODUCTION

High school musicians who decide to pursue a degree in music education may not be prepared for the expectations of the degree. This degree is rigorous and requires personal and professional balance, necessitating an ability to develop musical, academic, and emotional skills essential to successfully navigate the degree program. Music education professors likely include musical and academic skill-building as components in their curriculum, but may find teaching emotional skills to be more of a challenge. The current study examined the musical, academic, and emotional skills professors believed essential to students' success in completing a music education degree, and explored ways these skills may be included in their curriculum.

Academic skills may be thought of as personal skills or behaviors that benefit learning. Examples of academic skills include organization, time management, study skills, punctuality, effort, problem solving, and critical thinking (Conley, 2003; Fickel, 2015; Garcia, 2014; Helm, 2006; Venezia & Jaeger, 2013). Emotional skills are those that help people understand and manage their own emotions, as well as interpret and respond appropriately to the emotions of others. Examples of emotional skills include self-awareness, self-motivation, persistence, stress management, empathy, delayed gratification, impulse control, and relationship management (Bradberry & Greaves, 2009; Goleman, 2005; Helm, 2006). Improvement in these skill sets has been shown to positively affect cognitive skill development, ease college transition, improve college retention, contribute to physical and mental health, and impact job success (Cunha & Heckman, 2010; Davidson, 2015; Kautz & Zanoni, 2014). Previous research

demonstrated academic and emotional skills can be learned, and that educational interventions can result in an improvement of these skills in young adults (Cunha & Heckman, 2010; Davidson, 2015; Kautz et al., 2014).

Other important research in this area examined music teachers' and music education students' perspectives of important skills for teaching music (Edelman, 2016; Hourigan & Scheib, 2009; Kelly, 2010; MacLeod & Walter, 2011; Miksza, Roeder, & Biggs, 2010; Teachout, 1997). Many of these studies found non-musical skills, such as personal or teaching skills, may be considered as more important than musical skills. Researchers have concluded that music education programs do not always adequately teach these non-musical skills (Bernhard, 2005; Garcia, 2014; Kelly, 2010; Teachout, 1997).

Learning to balance one's time (Conway, Eros, Pellegrino, & West, 2010), overcome diminished musical self-confidence (Gavin, 2012, 2016), persevere through stress (Gavin, 2016), and successfully engage in social communities (Conway et al., 2010; Gavin, 2016) have all been considered by students as important skills to possess as a music education major. These findings suggest that musical skills, such as the ability to perform well, academic skills, such as time management, and socio-emotional skills, such as perseverance and social networking, are important for persisting in the degree program.

Musical, academic, and emotional skills in the undergraduate music education degree have been examined in past research (Edelman, 2016; Hourigan & Scheib, 2009; Kelly, 2010; MacLeod & Walter, 2011; Miksza, Roeder, & Biggs, 2010; Teachout, 1997), but primarily in the context of success in teaching rather than success in

completing the degree program. While studies of undergraduate college students suggest the importance of academic and emotional skills in college persistence (Cunha & Heckman, 2010; Kautz & Zanoni, 2014), few studies examine whether or how these skills are taught in the music education curriculum (Mishra, Day, Littles, & Vandewalker, 2011). Curriculum maps and accreditation guidelines provide insight into the musical and pedagogical skills included in the music education curriculum, but it is less clear which personal skills may be emphasized. At present, professors' beliefs about whether these skills are teachable, whether they are taught, and how they are taught has not been deeply researched. The current study addresses these missing aspects in the research.

The results of this study are relevant to music education professors, current undergraduate music education majors, and prospective music education majors. Professors may use the results of this study to examine whether the skills they teach in their curriculum include those thought to be most essential for successful completion of the degree program. They may also choose to incorporate new teaching strategies learned from this study, or verify whether the teaching strategies they currently use align with what seems typical. Current music education majors may choose to compare their strengths and weaknesses to the skill lists provided in this study. An increased awareness of their weaknesses in these skills may encourage them to work on improvement. Finally, prospective music education majors may gain a better understanding of the multitude of skills needed to successfully complete the music education degree. This may help determine if music education is the right major for them, may inspire them to work on skills they are lacking, and may encourage them to examine whether the institutions they are considering provide support for development and refinement of these important skills.

Statement of Purpose and Research Questions

The purpose of this study was to explore music education professors' beliefs regarding essential musical, academic, and emotional skills for successful completion of an undergraduate music education degree. Also examined was whether professors believed these skills are teachable, whether they are taught at their institutions, and what strategies are used for teaching these skills. The following questions guided the research:

1. What do music education professors believe to be the most essential musical, academic, and emotional skills for undergraduate music education majors to possess or develop in order to successfully complete the degree?
2. Do music education professors believe these essential skills are teachable?
3. Do music education professors believe these essential skills are taught as part of their institution's undergraduate music education curriculum?
4. What teaching strategies or learning activities are used to help students develop these essential skills?

Definitions of Terms

An examination of the existing literature informed the development of definitions of these skill areas as follows:

Musical Skills – Musical skills are related to understanding or performing music.

Academic Skills – Academic skills are personal skills or behaviors used to benefit learning.

Emotional Skills – Emotional skills help people understand and manage their own emotions, as well as interpret and respond appropriately to the emotions of other people.

The following definitions will assist the reader in understanding the levels of analysis in this study:

Skill Area -- A skill area refers to one of the three types of skill groups in the study: the musical skill group, the academic skill group, or the emotional skill group.

Skill Category – A skill category refers to a group of responses of similar meaning, often created through a combination of codes. Multiple skill categories existed in each skill area.

Code – Each participants' response was coded to key words. Similar codes were often combined into skill categories.

CHAPTER 2

REVIEW OF LITERATURE

This chapter begins with a review of existing research on emotional and academic skills. These skill areas are not commonly examined in music education research literature, and therefore require some explanation. Information regarding definitions of emotional and academic skills, how they have been measured, and examples of teaching methods is included. In the next section of this chapter, research is examined regarding skills relevant to college readiness and students' transition to college. Then, aspects of an undergraduate education degree, and specifically a music education degree, are explained, with particular focus on musical, academic, and emotional skills considered important for music education majors. Finally, the limited research literature regarding relationships between skill areas and retention in the music education degree program is considered. The chapter concludes with the rationale and purpose for the current study, followed by the four questions that guided this research.

Defining and Measuring Emotional and Academic Skills

Non-Consensus in Definition

Emotional and academic skills are terms that can be added to the long list of quasi-synonyms of skills that are not related to IQ. In the research literature, these are often interchangeably called skills, traits, qualities, attitudes, characteristics, or other similar descriptors (Fickel, 2015; Garcia, 2014; Helm, 2006; Sullivan, 2012). A common term for these skills in psychology literature is non-cognitive skills, though other disciplines use vocabulary such as dispositions, soft skills, emotional intelligence, intra- and inter-personal skills, habits of mind, cross-disciplinary skills, socio-emotional skills,

character traits, and executive function skills, among others, to refer to the concept (*e.g.*, Bernhard, 2005; Conley, 2003; Cunha & Heckman, 2010; Fickel, 2015; Garcia, 2014; Helm, 2006; Sullivan, 2012). This inconsistent terminology makes it more difficult to share research across fields, and some argue that the terms used to describe these skill sets minimize their importance compared to so-called cognitive skills (Conley, 2013; Davidson, 2015; Fickel, 2015; Garcia, 2014; Lipnevich & Roberts, 2012). These skills are heavily researched in academia, but are also of general or popular interest with many “self-help” books on the market for the lay person to study (Bradberry & Greaves, 2009; Duckworth, 2016; Dweck, 2006; Goleman, 2005; Rath, 2007).

Emotional and Academic Skills Overview

The accepted definition of emotional intelligence (often shortened to EQ or EI) is one’s ability to perceive emotion in self and others, integrate emotion in facilitating thought, understand emotions, and regulate emotions for personal growth (Bradberry & Greaves, 2009; Corcoran & Tormey, 2010, 2012, 2013; Cougar Hall & West, 2011; Dacre Pool & Qualter, 2012; Hen & Walter, 2012; Kocoglu, 2011; Perry, Ball, & Stacey, 2004). Emotional skills include those that help people understand and manage their own emotions, as well as interpret and respond appropriately to the emotions of other people. Examples of emotional skills include self-awareness, self-motivation, persistence, stress management, empathy, delayed gratification, impulse control, and relationship management (Bradberry & Greaves, 2009; Goleman, 2005; Helm, 2006). The importance of emotional skills in education and learning received relatively little attention, especially compared to IQ, until Salovey and Mayer (1990) published their seminal article on the

topic of emotional intelligence. Since then, interest and research in the area of emotional learning has greatly expanded.

Academic skills may be thought of as personal skills or behaviors that could be used to benefit learning. Examples of academic skills include organization, time management, study skills, punctuality, effort, problem solving, and critical thinking skills (Conley, 2003; Fickel, 2015; Garcia, 2014; Helm, 2006; Venezia & Jaeger, 2013). Improvement in these skills has been found to positively influence academic achievement and college success (Conley, 2003; Cunha & Heckman, 2010; Garcia, 2014). Academic and emotional skills can overlap which contributes to the challenge of defining these terms. For example, in a study of factors predicting college success, Le, Casillas, Robbins, & Langley (2005) describe academic-related skills as including emotional control skills, in addition to study skills, problem solving skills, and communication skills.

Non-cognitive skills include the emotional and academic skills described above, and have been shown to positively affect cognitive skill development, impact job success, contribute to physical and mental health, and ease college transition (Cunha & Heckman, 2010; Davidson, 2015; Kautz & Zanoni, 2014). There is also evidence that these skills are malleable from birth into adulthood (Cunha & Heckman, 2010; Davidson, 2015). Interventions to help develop these skills have been proven effective for children and adults (Cunha & Heckman, 2010; Davidson, 2015; Kautz et al., 2014).

Measuring Emotional and Academic Skills

In addition to difficulties in defining or categorizing non-cognitive skills definitively, it can also be challenging to measure them (Garcia, 2014). Numerous

assessment tools have been developed and tested for measuring emotional skills, some that measure participants' reactions to tasks, and many that are self-reported. Salovey et al. (2003) compiled a summary list of measures used from 1990-1999 to assess emotional intelligence. This list included five task-based scales and 12 self-report scales. Although self-report assessments were used more frequently, Salovey et al. (2003) found them limited by their nature, compared to task-based tests.

Since 1999, even more assessment tools have been developed. The most widely used assessment tool for emotional intelligence appears to be the Mayer-Salovey-Caruso Emotional Intelligence Test (MSCEIT), developed in 2002, which has demonstrated high validity and reliability (Corcoran & Tormey, 2010, 2012, 2013; Cougar Hall & West, 2011; Dacre Pool & Qualter, 2012; Nelis, Quoidbach, Mikolajczek, & Hansenne, 2009). Although the MSCEIT manual suggests this test can be applicable in educational settings, it recommends that the data be used only as one component of assessing emotional intelligence (Skaar, 2007). The MSCEIT measures four categories of emotional intelligence by requiring participants to solve problems that involve emotion, rather than answer questions regarding their perceptions of their own emotions like other tests do (Bar-On, 1997; Bradberry & Greaves, 2009; Nelis et al, 2009). For example, one section of the test asks participants to look at pictures and describe the emotion that is displayed, while another section asks participants to determine what a character might do to obtain a certain emotional outcome (Skaar, 2007).

Other measures have assessed specific emotional skills rather than emotional intelligence as a whole. For example, Duckworth's (2007, 2009) research focuses on the emotional skill "grit" which she measures through a Grit Scale. The Grit Scale is a self-

report test comprising questions with Likert-type scales that assess passion and perseverance, two key components of grit. In studies with West Point cadets, the Grit Scale proved to be a better predictor of completion of their initial training program than SAT scores, high school rank, leadership experience, and athletic ability.

Academic indicators, such as grade point average and attendance rates, have been validated as measurements for non-cognitive skills (Kautz & Zanoni, 2014), as these types of indicators have been found to depend heavily on non-cognitive skills such as self-control. Academic-related skills may also be measured in controlled environments. Perhaps the most famous example of this is a study on delayed gratification and self-control, often referred to as “The Marshmallow Test” (Mischel, Ebbesen, & Raskoff Zeiss, 1972). In this study, children were given the choice to receive a less preferred reward immediately, or wait 15 minutes for a preferred reward. Those who were able to wait for the preferred reward appeared to have better coping mechanisms.

In collegiate schools of education, some academic and emotional skills are assessed through checklists (*e.g.*, Eastern Illinois University, n.d.; Missouri State University, n.d.; University of Missouri-Kansas City, n.d.). These checklists include evidence of skills such as self-control, self-reflection, oral and written communication, punctuality, appropriate response to feedback, emotional stability, relationship management, and social skills. Often students self-evaluate these skills, or professors assess them informally, but it is possible for many of these skills to be assessed behaviorally (Helm, 2006).

Development of Emotional and Academic Skills

Teachability

Research on non-cognitive skills suggests these skills are dependent on both nature and nurturing (Duckworth, 2016). People may be born with a tendency toward a certain temperament, but from birth, the development of these skills is influenced by those in parental roles, and later by teachers, coaches, peers, and others (Cunha & Heckman, 2010; Davidson, 2015; Duckworth, 2016). These skills have been found to be teachable, meaning influenced by education, and able to be learned at any age (Cunha & Heckman, 2010; Davidson, 2015; Garcia, 2014; Kautz et al., 2014; Kautz & Zanoni, 2014). However, there are certain optimal windows in which they are most malleable, particularly childhood and transitions in adolescence (Cunha & Heckman, 2010; Goleman, 2005). Further empirical research is needed on specific strategies for enhancing non-cognitive skills in the school context (Garcia, 2014).

Educational Programs that Emphasize Non-Cognitive Skills

Over the past 25 years, numerous specialized schools have focused their curriculum on teaching emotional and academic skills to K-12 students. Some of these schools target at-risk populations, while others are found in privileged communities. KIPP (Knowledge is Power Program) charter schools first began in 1994 by two Teach for America teachers, Mike Feinberg and Dave Levin. The majority of KIPP students come from low-income families, but experience a higher high school graduation rate than students of similar background in regular public schools (Duckworth, 2016; Kautz et al., 2014). One aspect of KIPP teachers' training is a thesaurus that helps them learn to use appropriate feedback, encouraging growth and effort rather than praising natural talent or ability.

Another example of a curriculum that emphasizes non-cognitive skills in at-risk communities is the Social Competence Program at Augusta Lewis Troup Middle School in New Haven, CT. Although this school is a magnet school with an enriched science curriculum, students also receive a set of courses that help them learn social and emotional skills. Teachers at this school receive special training in how to teach social competence, and have facilitators available to aid in instruction (Goleman, 2005).

The Neuva School, a private school in San Francisco, uses a Self Science Curriculum with topics such as social development, life skills, social and emotional learning, and others. In an interview with Daniel Goleman in 1993, Karen Stone McCown, the founder of the Neuva School and the developer of the Self Science Curriculum said, “Learning doesn’t take place in isolation from kids’ feelings. Being emotionally literate is as important for learning as instruction in math and reading” (Goleman, 2005, p. 262). This demonstrates the viewpoint that non-cognitive skills are worthwhile for all students to learn, not just students who have limited exposure to learning these skills. Other schools have adopted a similar philosophy using the PATHS (Promoting Alternate Thinking Strategies) curriculum, which is an emotional literacy program targeted at helping to reduce violence and crime. All students take part in the classes on impulse control, feelings, recognizing hostility, and anger management, not only those who are at higher risk for a trajectory toward violence and crime (Goleman, 2005).

Evidence in favor of helping students develop non-cognitive skills suggests they should be taught among all schools (Davidson, 2015; Garcia, 2014). However, there is mixed information about whether these skills are a focus in today’s schools. Some states

mandate instruction in these skills in the school curriculum, but others blame the current trend of standardized testing as a reason there is not time or incentive to teach non-cognitive skills, since they are not directly measured on state tests (Conley, 2003). In addition to feeling overburdened, some teachers are reluctant to teach these skills or are not trained in how to teach these skills (Conley, 2003; Palomera, Fernandez-Berrocal, & Brackett, 2008).

Strategies for Teaching Non-Cognitive Skills

Non-cognitive skills can be incorporated into the existing curriculum and through the school's culture (Bernhard, 2005; Goleman, 2005). Strategies might include using children's literature as a medium for teaching empathy, or incorporating discussions on impulse control and motivation when studying for an exam. Teachers' attitudes and actions can have a large impact in creating a school culture that encourages growth of emotional skills. Teachers who are optimistic, guide students in reaching high standards, avoid labels and stereotypes, truly believe everyone is capable of learning, and model positive behaviors can influence academic and emotional growth in students (Duckworth, 2016; Dweck, 2006; Goleman, 2005).

In their respective books, Dweck, Duckworth, and Goleman provide examples of how teachers at all levels can help students develop non-cognitive skills. Dweck (2006) describes ways teachers can cultivate a growth mindset (the belief that your basic qualities are things you can cultivate through effort, rather than being fixed) by carefully phrasing feedback in a way that avoids judgement and praises successful effort over natural intelligence or talent. Duckworth (2016) also emphasizes effort over skill, and suggests modeling "emotion free" mistake making, reveling in mistakes as learning

experiences. Goleman (2005) suggests for teachers to approach disciplining students as an opportunity for students to learn about emotions and reactions to emotions. All three authors emphasize the impact of teachers modeling these skills because students will start to emulate what they see and will feel empowered by teachers who believe in them.

In collegiate settings, interventions targeted at increasing emotional intelligence in students have proven effective in empirical studies (Dacre Pool & Qualter, 2012; Hen & Walter, 2012; Nelis et al., 2009), though the methods of intervention used in these studies are not described in great detail. In an unconventional approach to teacher education, Hen and Walter (2012) incorporated the Sherborne Developmental Movement teaching model in a teacher education course to investigate whether this form of therapeutic, interactive, and movement-based learning would impact development of EI in future educators. They reported higher measures of EI at the end of the course in the sub-areas of expression and utilization of emotion, though no increase was found in regulation of emotion or empathy. Similarly, Nelis et al. (2009) examined whether EI could be improved through a six-week course on the topic, and whether improvement would last over time. They found significant changes in the EI training group over the control group, and these improvements remained consistent after six months. The researchers concluded that students can increase their EI through training in college, and this training can have a long-term effect. Dacre Pool and Qualter (2012) repeated the Nelis et al. (2009) study with improvements in the design and sample and also found significant EI increase in the intervention group. These studies suggest that emotional intelligence can continue to develop in the collegiate setting.

College Readiness and Transition to College

Undergraduate students experience some aspects of college similarly, regardless of major, as they transition to the college environment. Some students struggle with the transition from high school to college in part because the college environment may be much different than their high school experience. Incoming freshman may not yet have the knowledge or skills which allow them to be successful in the college environment. The struggle to transition could be due in part to a lack of integrated content standards between high school and college (Conley, 2003; Venezia & Jaeger, 2013), the lack of support from many postsecondary institutions once students matriculate (Venezia & Jaeger, 2013), or the need for more college readiness training, particularly with emphasis on academic and emotional skills such as organization, persistence, resiliency, self-confidence, self-control, and adaptability (Garcia, 2014; Sullivan, 2012; Venezia & Jaeger, 2013). Evidence suggests that training in these skills is possible (Cunha & Heckman, 2010; Davidson, 2015; Kautz et al., 2014) and can have a positive impact on college enrollment and persistence, particularly for students from disadvantaged backgrounds (Cunha & Heckman, 2010; Kautz & Zanoni, 2014).

Conley (2003) writes of the disconnect between high school expectations and college expectations. He argues that because standards-based educational reform was developed without sufficient communication with representatives from higher education, high school assessments do not adequately predict success in college. However, more recent educational reform may address some of these concerns, as the Common Core State Standards acknowledge skills for college readiness rather than high school competency alone (Venezia & Jaeger, 2013). However, the Common Core State

Standards are limited because they focus primarily on knowledge and skills in specific subject areas, especially math and English language arts, and do not address the psychosocial and behavioral skills needed for college readiness (Venezia & Jaeger, 2013). *Learning and innovative skills* and *life and career skills* are two of the components of the 21st Century Skills movement (Johnson, 2009). These components focus on some of the skills the Common Core State Standards do not address, such as creativity, problem solving, initiative, and self-direction. However, neither the Common Core State Standards or 21st Century Skills are universally accepted in educational systems.

College readiness is often understood as the level of preparation needed to enroll and succeed in college without remediation (Venezia & Jaeger, 2013). Achievement assessments frequently used to determine college readiness include SAT and ACT scores, grade point average, or advanced placement test scores (Le et al., 2005; Robbins et al., 2004; Sullivan, 2012; Venezia & Jaeger, 2013). In addition to these achievement factors, other academic-related skills have been shown to predict retention in college, including time-management skills, study skills and habits, leadership skills, problem-solving and coping strategies, and communication skills (Le, et al., 2005; Robbins et al., 2004).

College readiness often focuses on analytical thinking skills, such as critical thinking, but Sullivan (2012) believes students should also be encouraged to value other capacities. Among these, he lists curiosity, creativity, accountability, humility, and dispositions/character. Costa and Kallick (2008) coined the phrase “habits of mind” to describe 16 composite skills (*e.g.*, managing impulsivity, thinking flexibly, persisting) which help people solve problems when an answer is not immediately known. Other authors have contributed to this concept by defining habits of mind for college readiness

to also include a willingness to accept critical feedback, openness to possible failure, and mechanisms to cope with frustrating and ambiguous learning tasks (Venezia & Jaeger, 2013). These types of skills are valuable in preparation for college because they influence intrinsic motivation, self-responsibility for learning, and openness to other views (Venezia & Jaeger, 2013).

Interventions targeting college readiness skills have mixed results (Cunha & Heckman, 2010; Venezia & Jaeger, 2013). Cognitive and non-cognitive ability gaps develop at an early age across socioeconomic groups, so interventions that occur for young age groups and with consistency over time are most effective (Cunha & Heckman, 2010). However, interventions for developing non-cognitive skills have been effective in adolescents and adults, in part because areas of the brain that control emotion and self-regulation do not fully develop until a person's 20s (Cunha & Heckman, 2010; Goleman, 2005). Venezia & Jaeger's (2013) evaluation of specific interventions, such as Upward Bound and GEAR UP, found these programs target areas of student need such as academic preparation, psychosocial and behavioral support, information about and exposure to college, and development of habits of mind. However, one weakness in many of these programs is that they do not continue past high school so students may struggle in the college environment without a similar support system.

Another important factor in college success and retention is an appropriate match between the student and the college (Venezia & Jaeger, 2013). This is one aspect of the "One Goal" project in Chicago which has successfully impacted low-income students' enrollment and persistence in college (Kautz et al., 2014; Kautz & Zanoni, 2014). This three-year program begins in students' junior year of high school and continues until their

first day as a sophomore in college. Emphasis is placed on developing non-cognitive skills, applying for college and financial aid, and transitioning into the college environment. Kautz and Zanoni (2014) studied the One Goal program extensively and found that the development of non-cognitive skills not only increased academic success (such as higher GPA) for most students, but even students who did not see academic gains still saw improved college enrollment and persistence due to increased non-cognitive skills.

Another recurring theme in the literature is the positive impact of social communities in contributing to college retention (Conway et al., 2010; Gavin, 2016; Robbins et al., 2004). In two qualitative studies, music education students emphasized the importance of the music education peer-community in their persistence in the degree program (Conway et al., 2010; Gavin, 2016). This community was important in helping students feel less alienated and feel more supported during challenging aspects of the degree. Having the emotional skills to successfully maintain relationships would contribute toward building this community of support, particularly in rigorous degree programs such as teacher education programs.

Preparing Future Teachers

Aspects of an Education Degree

Coursework. Education majors are typically required to complete a curriculum including the general courses all college students take, courses specific to teaching, courses specific to a subject area of expertise (*e.g.*, music theory courses), practicum experiences, and a semester of student teaching. Coursework is also influenced by state certification standards and national accreditation standards (Bernhard, 2005; McGinnis,

2014; *National Association of Schools of Music*, 2013). In education courses, students study the growth and development of children, behavior management techniques, psychology, and strategies for teaching children with exceptionalities, as well as studying the legal, historical, philosophical, and sociological foundations of education (*Missouri Department of Elementary and Secondary Education*, 2008; *National Association of Schools of Music*, 2013). Education majors complete numerous hours of practicum experience as part of the degree program (Allen, 2003; McGinnis, 2014). Practicum experiences often start with observing in-service teachers as freshman and sophomores, then practice-teaching in classrooms as juniors and seniors, and culminate in student teaching during the last semester.

Checkpoints. Throughout the degree process, students are required to complete benchmarks to demonstrate dedication to further study and competency in the skills needed to continue. These checkpoints may include applying for acceptance into the Teacher Education Professional Program, passing state teaching or content exams, showing proficiency in the subject area (*e.g.*, juries), achieving a minimum GPA in coursework, or satisfactorily demonstrating dispositions expected of teachers.

Dual Degree. Specialized degree programs, such as music education, necessitate fulfillment of coursework in two areas--the education area and the specialty area. This could be seen as a dual-degree because of the increased amount of required coursework (Conway et al, 2010; Gavin, 2016). Music education degree programs can have an overwhelming credit load and be difficult to finish in the typical four-year time span of an undergraduate degree, which is why some institutions recommend taking summer

classes or a 5-year plan (Bernhard, 2005; Gavin, 2012; Mishra et al., 2011; *National Association of Schools of Music*, 2013).

Aspects of a Music Education Degree

Coursework. In addition to general and education courses, music education majors enroll in the ensembles, studio lessons, and core music courses (*e.g.*, music theory, music history) common to all music majors (McGinnis, 2014; *National Association of Schools of Music*, 2013). These courses tend to emphasize the development of fundamental musical knowledge and skills. Some courses, such as music theory or piano classes, can lead to attrition, particularly for students who do not have extensive musical training prior to college. Music education majors differ from their other music major peers in that they also take music methods and technique courses to gain music pedagogical knowledge. Content in these courses typically includes practical knowledge about the music education profession, music curriculum and instruction, and effective teaching techniques for ensemble and classroom settings (Mishra et al., 2011). Music education majors also spend numerous hours in practicum experiences, observing and teaching in elementary, middle school, and high schools, culminating in an entire semester of full-time student teaching. Studies have shown these practicum experiences are among those valued most by music education students (Gavin, 2016; Hourigan & Scheib, 2009).

Musical, academic, and emotional skills. Prior research examined in-service music teachers' perspectives of important skills for music education students to develop prior to student teaching or entering the field (Edelman, 2016; Kelly, 2010; MacLeod & Walter, 2011; Miksza et al., 2010; Teachout, 1997). Many of these studies found music

teachers feel non-musical skills, such as personal or teaching skills, are more important than musical skills for effectively teaching music (Edelman, 2016; Kelly, 2010; MacLeod & Walter, 2011; Miksza et al., 2010; Teachout, 1997).

Four similarly designed studies (Edelman 2016; Kelly, 2010; Miksza et al., 2010; Teachout, 1997) examined practicing teachers' perceptions regarding important skills for student teachers. These researchers all found that teachers valued personal skills over teaching skills, and found musical skills to be least important of the three. Personal and emotional skills deemed valuable to music student teachers included the following, among others: enthusiasm, confidence, organization, positive approach, professional demeanor during stress, appropriate social behavior, maturity, self-control, and patience. All three skill sets (personal, teaching, and musical) were considered by participants as important, but musical skills, such as musicality, sight reading, and proficiency as a musician, tended to be ranked lower.

Similarly, in a qualitative study of student teachers' perceptions of needed skills for student teaching (Hourigan & Scheib, 2009), student participants reported the need for skills in all three areas: musical, teaching, and personal. Musical skills included performing, conducting, basic music skills, and content knowledge. Teaching skills included instrument pedagogy and classroom management, while dedication and perseverance were seen as important personal skills.

Music education programs clearly address musical and pedagogical skills through their coursework, however, it is less clear whether programs assess students' personal skills or help them develop these skills (Bernhard, 2005; Helm, 2006; Kelly, 2010; Teachout, 1997). Teachout (1997) concluded some of the personal characteristics in his

study identified as being highly important are not normally included in the curriculum, whereas some of the musical skills that were viewed as less important are traditionally a focus. Similarly, Kelly (2010) concluded undergraduate music education programs should contain a component that emphasizes development of personal characteristics as much as it does mastery of the subject matter. Garcia (2014) also argued that schools of education should include instruction of non-cognitive skills in the curriculum, not only to provide the prospective teachers with skills to help them be successful in teaching, but also to help them know how to teach these skills to their students.

Bernhard (2005) also feels the undergraduate music education curriculum needs to include instruction related to intrapersonal skills, such as time management and study skills, and interpersonal skills, such as relationships with peers. He addressed the need to teach these skills to help protect students from mental health issues related to stressful college environments, particularly the music education degree program. He emphasized the importance of learning to manage stress and avoid burnout in both the degree program and in the profession, and recommends teaching specific techniques (such as breathing exercises), incorporating discussions of inter- and intra- personal skills into current course topics, reducing the credit load, and that professors be role models of appropriate mental health practices.

One way that personal skills are addressed in some programs is through an evaluation of students' dispositions. The National Council for Accreditation of Teacher Education, now the Council for the Accreditation of Education Preparation, encourages the assessment of dispositions of future teachers (*National Council, 2010*), and although there are some commercial assessment options available (Helm, 2006), numerous music

education preparation programs have developed personal skills checklists for their preservice students (e.g., Eastern Illinois University, n.d.; Missouri State University, n.d.; University of Missouri-Kansas City, n.d.). These checklists include emotional and academic skills such as self-control, self-reflection, oral and written communication, punctuality, appropriate response to feedback, emotional stability, relationship management, and social skills.

One might assume if these skills are being assessed, professors are also helping students develop them in undergraduate coursework. However, through examining course titles and descriptions alone, this assumption is not made explicit. Mishra et al. (2011) performed a content analysis on syllabi from introductory courses for music education and determined that the topic of teacher characteristics is only sometimes included in these courses. Beyond this particular study, research literature pertaining to personal skills being included in undergraduate music education course content is not widespread.

Retention in Music Education Degree Programs

Although many of the research studies mentioned above indicate important skills for music education students to possess once they are in the field, it remains unclear whether these skills are the same as those needed to help students complete the degree program. Prospective music education graduates may not complete the degree program for a number of reasons. Some students may withdraw for personal reasons such as a family crisis, illness, or financial limitations. Other students may realize their passion lies elsewhere and change majors, or even transfer schools. However, some students may not complete the degree because of specific reasons related to characteristics of the degree program itself.

Some studies focused on challenges within the music education degree from the students' perspective. Student participants in a qualitative study of perceived tensions of the music education degree (Conway et al, 2010) focused on the extreme rigor and time commitment of the degree. Time management was specifically mentioned as a challenge because students found balancing academic and personal commitments to be difficult. The development of a music education student community was an important aspect of the degree to these participants because it provided peer support during challenging times in the degree program.

Gavin (2012, 2016) studied persistence and withdrawal from music education programs. Student participants in his study (2012) indicated decreased musical self-confidence, particularly in lessons and ensembles, as one of the primary reasons for discontinuing the music education degree. He found (2016) that students who persisted in the degree program also felt a decrease in musical self-confidence, but overcame it. These students addressed persevering through the stressful aspects of the degree and the importance of having a social community for support. The findings from the Conway et al. and Gavin studies suggest that musical skills, such as the ability to perform well, academic skills, such as time management, and socio-emotional skills, such as perseverance and social networking, are all important for persisting in the music education degree.

Rationale

Success in the undergraduate music education degree program is influenced by a variety of factors, including skills in musical, academic, and emotional areas. Undergraduate music education students sometimes lack these skills considered essential

for completing the degree. Musical, academic, and emotional skills in the undergraduate music education degree have been examined in past research (Edelman, 2016; Hourigan & Scheib, 2009; Kelly, 2010; MacLeod & Walter, 2011; Miksza et al., 2010; Teachout, 1997), but primarily related to success in teaching rather than success in completing the degree. While studies of undergraduate college students suggest the importance of academic and emotional skills in college persistence (Cunha & Heckman, 2010; Kautz & Zanoni, 2014), few studies examine whether or how these skills are taught in the music education curriculum (Mishra et al., 2011). Curriculum maps and accreditation guidelines provide insight into the musical and pedagogical skills included in the music education curriculum, but it is less clear which personal skills may be emphasized.

At present, professors' beliefs about whether these skills are teachable, whether they are taught, and how they are taught has not been deeply researched. By identifying professors' beliefs regarding musical, academic, and emotional skills, they can consider where students may have weaknesses, and explore ways to help them improve. Professors can incorporate teaching strategies in their curriculum to guide more students toward successfully completing the degree. The current study addresses these gaps in the research by examining three skill areas (musical, academic, and emotional) from the perspective of the music education professor.

Purpose and Research Questions

The purpose of this study was to explore music education professors' beliefs regarding essential musical, academic, and emotional skills for successful completion of an undergraduate music education degree. Also examined was whether professors

believed these skills are teachable, whether they are taught at their institutions, and what strategies are used for teaching these skills. The following questions guided the research:

1. What do music education professors believe to be the most essential musical, academic, and emotional skills for undergraduate music education majors to possess or develop in order to successfully complete the degree?
2. Do music education professors believe these essential skills are teachable?
3. Do music education professors believe these essential skills are taught as part of their institution's undergraduate music education curriculum?
4. What teaching strategies or learning activities are used to help students develop these essential skills?

CHAPTER 3
METHODOLOGY

Research Design

A mixed methods descriptive design was used for this study. A researcher-designed electronic survey (Appendix A) was distributed to potential participants via electronic mail. Participants' responses were anonymous. For research question one, participants reported one essential skill for each area (musical, academic, and emotional), resulting in quantitative data. Quantitative data were also gathered for research questions two and three through forced-choice questions asking whether professors believed each of their reported skills were teachable and whether each skill was taught at their institution. Both quantitative and qualitative data were gathered for research question four. Quantitative data included which skill area and skill category participants chose to describe, and qualitative data included their answers to the free-response question regarding instructional strategies used at their institution.

Participants

Participants were volunteers from a national sample of music education professors in the U.S. No compensation was offered beyond the opportunity to self-reflect and to contribute to the body of research in this area. Eligible participants were currently employed in some capacity as an instructor of undergraduate music educator majors for at least one institution offering a National Association of Schools of Music (NAM) accredited undergraduate degree in music education. There are approximately 651 institutions of higher education accredited by the NASM, and approximately 528 institutions are accredited for an undergraduate degree in music education.

Approximately 1,300 survey requests (Appendix B) were sent via electronic mail to music education faculty email addresses found on institutions' websites. Some of these emails were undeliverable, and some were sent to non-eligible professors. The response rate was approximately 23% ($n = 293$). Of the 293 completed surveys, five respondents chose not to participate, and one survey response was ineligible because the participant indicated their institution was not NASM-accredited in music education. Therefore, the total number of survey responses analyzed was 287.

Participants and institutions represented varied demographic profiles. Personal demographic information included age, gender, job title, and number of years teaching music education at the collegiate level (Table 1). One participant's response for age and number of years teaching was entered erroneously, and therefore data from that participant was omitted for those two questions only. Participants' ages ranged from 26 – 79 years old ($M = 50$). Females represented 45% of participants ($n = 129$) and males represented 53% ($n = 153$), with other gender representation and no answer responses representing 2%. Participants' job titles included professor of music education ($n = 59$, 20%), assistant/associate professor of music education ($n = 157$, 55%), adjunct professor/instructor of music education ($n = 31$, 11%), and other ($n = 40$, 14%). The number of years in which participants taught undergraduate music education majors ranged from 0 – 49 years ($M = 14$).

Table 1

Participants' personal demographic information

Variable	<i>M</i>	Range
Age in Years	49.89	26 - 79
Years Teaching	13.64	0 - 49
Variable	<i>n</i>	%
Gender		
Male	153	53.31
Female	129	44.95
Other	1	0.33
No Answer	4	1.39
Academic Rank		
Professor	59	20.56
Assistant/Associate	157	54.70
Adjunct .	31	10.80
Other	40	13.94

Institution demographic information included institution type (public versus private), state, total student population, and music education population (Table 2).

Participants represented public ($n = 193$, 67%) and private ($n = 94$, 33%) institutions. All states and the District of Columbia were represented with the exception of the following: Alaska, Connecticut, New Hampshire, Virginia, and Wyoming. Institutions varied in total population with 44% of participants ($n = 125$) teaching primarily at institutions with more than 15,000 students, 29% of participants ($n = 83$) at institutions with between 5,000 – 15,000 students, and 27% of participants ($n = 79$), at institutions with fewer than 5,000

students. The size of the undergraduate music education population also varied with 26 participants (9%) indicating fewer than 20 students in their institution’s degree program, 52 participants (18%) indicating between 20 – 40 students, 43 participants (15%) indicating between 41 – 60 students, and 166 participants (58%) indicating greater than 60 students in their degree program.

Table 2

Institutions’ demographic information

Variable	<i>n</i>	%
Institution Type		
Public	193	67.25
Private	94	32.75
Institution Population		
> 15,000	125	43.55
5,000 - 15,000	83	28.92
< 5,000	79	27.53
Music Education Population		
> 60	166	57.84
41 - 60	43	14.98
20 - 40	52	18.12
< 20	26	9.06

Survey Tool

The tool used for this study was a researcher-designed survey (Appendix A) using the platform Qualtrics. The first page of the survey described the research purpose. The second page of the survey included verbiage concerning risks, benefits, researcher

contact information, and consent to participate. Participants indicated whether they wished to participate in the study and, if so, had the option to anonymously include their email address to receive the results of the study upon its completion. If the participant indicated that they did not wish to participate in the survey, they were automatically directed to the end of the survey.

The next page of the survey described the focus of the study and the format of the survey. Following this page were three pages structured identically, except each page asked about a different skill area (musical, academic, and emotional). These three pages were randomized to control for order effect. Participants typed the skill they believed to be most essential to a student's success in completing an undergraduate music education degree in the free response blank for each skill area. Next, participants indicated in forced response questions whether they believed the skill they cited is teachable (yes or no) and whether they believed the skill is taught as part of their institution's undergraduate music education curriculum (yes or no). Following these three pages, participants were directed to choose one of the skills they believed was taught at their institution and describe one specific example of how this skill is taught in their institution's undergraduate music education curriculum.

The final section of the survey collected demographic information about participants and their institution. If a participant taught at more than one institution ($n = 31, 7\%$), they were advised to answer the demographic information regarding the institution they considered their primary institution. Participants indicated their age in years, their gender (male, female, other gender, prefer not to answer), the number of years they have taught undergraduate music education majors in a collegiate setting, their

job title, the state in which their institution is located, whether they teach at a private or public institution, the total student population, the undergraduate music education population, and whether their institution is accredited by NASM for a degree in music education. Participants had the option to change any of their answers prior to completing the last question of the survey.

Upon completion of the survey, participants were thanked for contributing to the study, and the researcher's contact information was again provided. An explanation on the final page of the survey, which appeared after participants submitted their answers, indicated the intentional decision to refrain from defining the terms musical, academic, or emotional within the survey in an attempt to reduce researcher bias.

Procedure

The background, guidelines, and survey used for this study were completed in consultation with the dissertation advisory committee and the university's Institutional Review Board.

Pilot Study

The survey was piloted with a convenience sample of music education professors in order to discover potential flaws or confusion. The initial request to participate in the pilot study (Appendix B) was emailed to 13 potential participants. The pilot study was open for seven days, and two reminder emails (Appendix B) were sent during that time. The response rate for the pilot study was 77% ($n = 10$). Small adjustments were made to the survey following the completion of the pilot study based on solicited feedback from participants. The primary change included asking for only one skill per area rather than two. This change resulted in a reformatting of the forced choice questions regarding

beliefs about skill teachability and whether the skill is taught at the participants' institution. Other slight wording changes were made throughout the survey. Participants who completed the pilot study were also invited to complete the revised survey because participating in the pilot study was not expected to influence responses for the revised survey.

Survey Distribution

A list of institutions in each state accredited by NASM for an undergraduate degree in music education was compiled using the NASM website. Email addresses for potential participants (music education professors) at NASM-accredited institutions were compiled through institutions' websites. A request to participate in the study (Appendix B) was sent to potential participants via email through the Qualtrics platform. This request included a description of the study and both an anonymous-untraceable survey link and an anonymous-traceable survey link. The survey was open for 16 days in November, which allowed for two weeks and three weekends to complete the survey. Participants were emailed twice as a reminder to complete the survey (Appendix B).

Data Analysis

Data were analyzed using the Qualtrics platform, excel spreadsheets, and content analysis. For research question one (What do music education professors believe to be the most essential musical, academic, and emotional skills for undergraduate music education majors to possess or develop in order to successfully complete the degree?) the musical, academic, and emotional skills listed by participants were first analyzed using a conventional content analysis, meaning themes that emerged were combined into similar

categories. These categories were then reapplied to the original data in a directed content analysis. Categorical response frequencies and percentages were calculated.

Participant responses for research question two (Do music education professors believe these essential musical, academic, and emotional skills are teachable?) and research question three (Do music education professors believe these essential skills are taught these skills as part of their institution's undergraduate music education curriculum?), were analyzed to determine the frequency and percentage of participants who felt their chosen skills were teachable and were taught at their institution.

For research question four (What teaching strategies or learning activities are used to help undergraduate music education students develop these essential musical, academic, and emotional skills?) a frequency count determined the number of teaching examples provided for each of the three skill areas, and the number of teaching examples provided per category within each skill area. Qualitative data regarding specific teaching examples were examined and strategies considered typical or exceptional were noted.

CHAPTER 4

RESULTS

Research Question 1:

What do music education professors believe to be the most essential musical, academic, and emotional skills for undergraduate music education majors to possess or develop in order to successfully complete the degree?

For research question one, participants reported one skill for each area (musical, academic, and emotional) believed to be most essential for students' success in completing an undergraduate music education degree. A conventional content analysis was used to examine the data with key words noted from participants' responses. When participants included more than one skill in their response, the key word assigned was that which seemed most emphasized by the participant. When a most emphasized word was not clear, the first key word of the response was used and the remainder of the response was discarded. This was done in an attempt to reduce the effect of verbose responses receiving more weight than succinct responses. In some cases, the example that the participant chose to describe in the final portion of the survey helped clarify their initial response. As themes began to emerge from key words, similar themes were combined into larger categories. These larger categories were established as the coding system, which was then reapplied to the original data using a directed content analysis.

Musical Skills

Nineteen categories emerged in the directed content analysis of the musical skill area. These categories were aural skills, conducting, error detection, intonation, listening, modeling, musical literacy, music theory, musicality/musicianship, non-musical skills,

pedagogy, performance, piano, practice skills, primary instrument, sight reading, singing, other, and no answer. Table 3 shows each musical category ranked by frequency of response. The two most common response categories were aural skills ($n = 61$, 21%) and musicality/musicianship ($n = 33$, 12%). The category aural skills included key words such as audiation and ear training. The least common response categories included modeling ($n = 4$, 1%) and intonation ($n = 4$, 1%). Participants tended to include longer responses in the musical skill area than the other two areas, with many participants answering in sentence fragments and including multiple skills instead of one word answers.

Table 3

Musical skill categories ranked by frequency of response

Category	Frequency of Response	
	<i>n</i>	%
Aural Skills	61	21.25
Musicality/Musicianship	33	11.50
Listening	27	9.41
Error Detection	19	6.62
Musical Literacy	18	6.27
Non-Musical Skills	18	6.27
Singing	17	5.92
Sight Reading	14	4.88
Performance	13	4.53
Primary Instrument	13	4.53
Conducting	11	3.83
Piano	8	2.79

Other	8	2.79
Pedagogy	7	2.44
Music Theory	5	1.74
Practice Skills	5	1.74
Intonation	4	1.39
Modeling	4	1.39
No Answer	2	0.70
TOTAL	287	100

Academic Skills

Twenty-two categories emerged in the directed content analysis of the academic skill area. These categories were analysis, communication, critical thinking, curiosity, dependability, flexibility, literacy, musical skill/knowledge, organization, pedagogical skills, perseverance, reflection, research, self-directed learning, self-discipline, self-regulation, sequencing, study skills, synthesis, time management, other, and no answer. Table 4 shows each academic category ranked by frequency of response. The four most frequent response categories were literacy ($n = 43$, 15%), musical skills/knowledge ($n = 32$, 11%), critical thinking ($n = 29$, 10%), and pedagogical skills ($n = 29$, 10%). The category literacy included key words such as reading and writing, however, writing was only included in the literacy category if it was not linked to communication in the participant's response. Examples of key words in the musical skills/knowledge category included ear training, music content knowledge, and musicianship. The least common response category included the following four categories with three responses ($n = 3$, 1%): flexibility, self-regulation, sequencing, and synthesis.

Table 4

Academic skill categories ranked by frequency of response

Category	Frequency of Response	
	<i>n</i>	%
Literacy	43	14.98
Music Skill/Knowledge	32	11.15
Critical Thinking	29	10.10
Pedagogical Skills	29	10.10
Organization	23	8.01
Communication	21	7.32
Time Management	20	6.97
Curiosity	11	3.83
Study Skills	11	3.83
Other	10	3.48
Self-Directed Learning	9	3.14
Perseverance	8	2.79
Dependability	7	2.44
Self-Discipline	7	2.44
Analysis	5	1.74
Research	5	1.74
Reflection	4	1.39
Flexibility	3	1.05
Self-Regulation	3	1.05
Sequencing	3	1.05
Synthesis	3	1.05
No Answer	1	0.05
TOTAL	287	100

Emotional Skills

Twenty-eight categories emerged in the directed content analysis of the emotional skills area. These categories were compassion, confidence, dealing with failure, emotional intelligence, emotional stability, empathy, enthusiasm, expressiveness, flexibility, managing anxiety, maturity, open mindedness, passion, patience, pedagogy, perseverance, positive attitude, reflection, resilience, response to feedback, responsibility, self-care, self-discipline, self-regulation, stress management, temperament, other, and no answer. Table 5 shows each emotional skill category ranked by frequency of response. The most common response categories were empathy ($n = 45$, 16%) and perseverance ($n = 41$, 14%). The perseverance category included key words such as resolve, grit, and endurance. The least common response categories included expressiveness ($n = 3$, 1%) and positive attitude ($n = 3$, 1%). Seven participants (2%) included a comment in their response indicating confusion regarding the term emotional skill. In addition, the researcher received several emails from participants requesting more clarity in regard to the emotional skill area. Participants' responses in this area tended to be the most succinct, frequently including one word answers instead of the extended responses or multiple answers submitted in the musical skill area.

Table 5

Emotional skill categories ranked by frequency of response

Category	Frequency of Response	
	<i>n</i>	%
Empathy	45	15.68
Perseverance	41	14.29
Resilience	19	6.62
Temperament	17	5.92
Patience	16	5.57
Compassion	14	4.88
Other	14	4.88
Stress Management	13	4.53
Flexibility	11	3.83
Self-Regulation	8	2.79
Pedagogy	8	2.79
Confidence	7	2.44
Reflection	7	2.44
Maturity	6	2.10
Open Mindedness	6	2.10
Passion	6	2.10
Response to Feedback	6	2.10
Self-Discipline	6	2.10
Emotional Stability	5	1.74
Dealing with Failure	4	1.39
Emotional Intelligence	4	1.39
Enthusiasm	4	1.39
Managing Anxiety	4	1.39
Responsibility	4	1.39
Self-Care	4	1.39

Expressiveness	3	1.05
Positive Attitude	3	1.05
No Answer	2	0.70
TOTAL	287	100

Research Question 2:

Do music education professors believe these essential musical, academic, and emotional skills are teachable?

For research question two, participants were asked whether they believed the skill they reported in each skill area is teachable. More than 80% of participants believed the skill they listed for each skill area is teachable (Figure 1): musical skill ($n = 282$, 98%), academic skill ($n = 281$, 98%), emotional skill ($n = 240$, 84%).

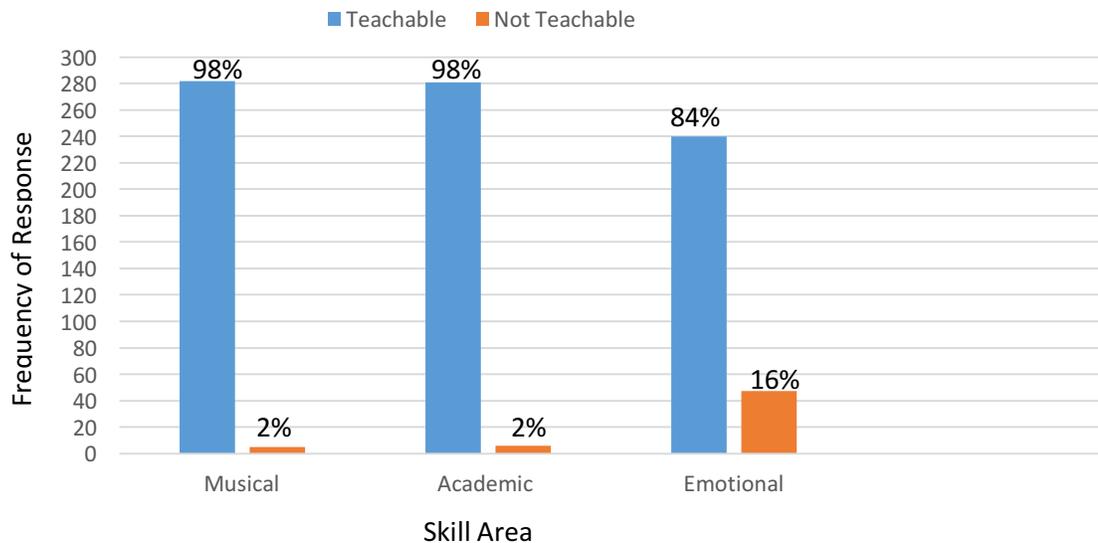


Figure 1. Participants' beliefs regarding teachability of their chosen skill in each skill area.

The categories for each skill area were examined to determine the skills that participants' believed were not teachable. Only five participants (2%) believed the musical skill they listed was not teachable. These responses were found in the following categories: aural skills ($n = 2$), modeling ($n = 1$), non-musical skills ($n = 1$), and pedagogy ($n = 1$). Only six participants (2%) believed the academic skill they listed was not teachable. These responses were found in the following categories: curiosity ($n = 4$), self-directed learning ($n = 1$), and study skills ($n = 1$). Forty-seven participants (16%) believed the emotional skill they listed was not teachable (Table 6). These responses were dispersed among the categories, but primarily found in the following: empathy ($n = 14$), patience ($n = 6$), perseverance ($n = 4$), and temperament ($n = 4$).

Table 6

Emotional skill categories with teachable responses

Category	Frequency of Response		Teachable	
	<i>n</i>	%	Yes	No
Empathy	45	15.68	31	14
Perseverance	41	14.29	37	4
Resilience	19	6.62	18	1
Temperament	17	5.92	13	4
Patience	16	5.57	10	6
Compassion	14	4.88	12	2
Other	14	4.88	12	2
Stress Management	13	4.53	12	1
Flexibility	11	3.83	10	1
Self-Regulation	8	2.79	7	1

Pedagogy	8	2.79	7	1
Confidence	7	2.44	7	0
Reflection	7	2.44	7	0
Maturity	6	2.10	4	2
Open Mindedness	6	2.10	6	0
Passion	6	2.10	4	2
Response to Feedback	6	2.10	5	1
Self-Discipline	6	2.10	5	1
Emotional Stability	5	1.74	4	1
Dealing with Failure	4	1.39	4	0
Emotional Intelligence	4	1.39	4	0
Enthusiasm	4	1.39	3	1
Managing Anxiety	4	1.39	4	0
Responsibility	4	1.39	3	1
Self-Care	4	1.39	4	0
Expressiveness	3	1.05	3	0
Positive Attitude	3	1.05	2	1
No Answer	2	0.70	2	0
TOTAL	287	100	240	47

Research Question 3:

Do music education professors believe these essential skills are taught as part of their institution's undergraduate music education curriculum?

For research question three, participants were asked whether they believed the skill they reported for each skill area was taught as part of their institution's undergraduate music education curriculum. A majority of participants believed the skills

they reported were taught at their institution (Figure 2): musical skill ($n = 270$, 94%), academic skill ($n = 240$, 84%), emotional skill ($n = 173$, 60%).

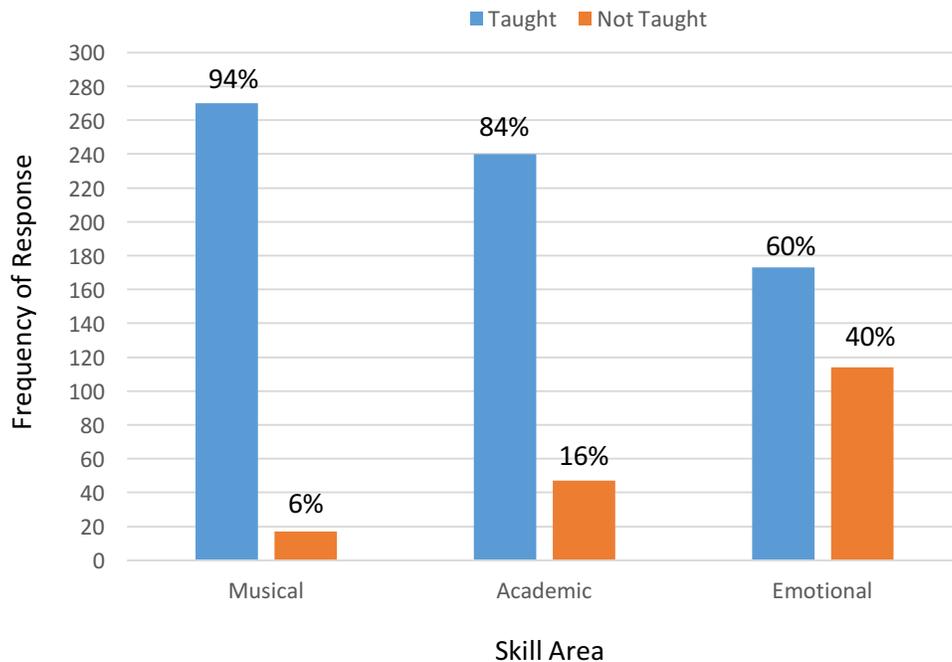


Figure 2. Participants’ beliefs regarding their institution’s instruction of their chosen skill in each skill area.

The categories for each skill area were examined to determine the skills participants’ believed were not taught at their institutions (Tables 7-9). Seventeen participants (6%) believed the essential musical skill they listed was not taught. These responses were found in the following categories: non-musical skills ($n = 5$), error detection ($n = 4$), musicality/musicianship ($n = 2$), practice skills ($n = 2$), aural skills ($n = 1$), and other ($n = 3$). Forty-seven participants (16%) believed the academic skill they listed was not taught. These responses were found primarily in the following categories: organization ($n = 8$), time management ($n = 8$), critical thinking ($n = 5$), literacy ($n = 5$),

curiosity ($n = 4$), and study skills ($n = 4$). One hundred fourteen participants (40%) believed the essential emotional skill they listed was not taught. These responses were found primarily in the following categories: empathy ($n = 21$), perseverance ($n = 15$), stress management ($n = 11$), patience ($n = 9$), temperament ($n = 9$), resilience ($n = 7$), and compassion ($n = 6$),

Table 7

Musical skill categories with teachable and taught responses

Category	Frequency of Response		<u>Teachable</u>		<u>Taught</u>	
	<i>n</i>	%	Yes	No	Yes	No
Aural Skills	61	21.25	59	2	60	1
Musicality/Musicianship	33	11.50	33	0	31	2
Listening	27	9.41	27	0	27	0
Error Detection	19	6.62	19	0	15	4
Musical Literacy	18	6.27	18	0	18	0
Non-Musical Skills	18	6.27	17	1	13	5
Singing	17	5.92	17	0	17	0
Sight Reading	14	4.88	14	0	14	0
Performance	13	4.53	13	0	13	0
Primary Instrument	13	4.53	13	0	13	0
Conducting	11	3.83	11	0	11	0
Piano	8	2.79	8	0	8	0
Other	8	2.79	8	0	5	3
Pedagogy	7	2.44	6	1	7	0
Music Theory	5	1.74	5	0	5	0
Practice Skills	5	1.74	5	0	3	2
Intonation	4	1.39	4	0	4	0
Modeling	4	1.39	3	1	4	0
No Answer	2	0.70	2	0	2	0
TOTAL	287	100	282	5	270	17

Table 8

Academic skill categories with teachable and taught responses

Category	Frequency of Response		<u>Teachable</u>		<u>Taught</u>	
	<i>n</i>	%	Yes	No	Yes	No
Literacy	43	14.98	43	0	38	5
Music Skill/Knowledge	32	11.15	32	0	31	1
Critical Thinking	29	10.10	29	0	24	5
Pedagogical Skills	29	10.10	29	0	28	1
Organization	23	8.01	23	0	15	8
Communication	21	7.32	21	0	20	1
Time Management	20	6.97	20	0	12	8
Curiosity	11	3.83	7	4	7	4
Study Skills	11	3.83	10	1	7	4
Other	10	3.48	10	0	8	2
Self-Directed Learning	9	3.14	8	1	8	1
Perseverance	8	2.79	8	0	6	2
Dependability	7	2.44	7	0	7	0
Self-Discipline	7	2.44	7	0	5	2
Analysis	5	1.74	5	0	5	0
Research	5	1.74	5	0	3	2
Reflection	4	1.39	4	0	4	0
Flexibility	3	1.05	3	0	3	0
Self-Regulation	3	1.05	3	0	2	1
Sequencing	3	1.05	3	0	3	0
Synthesis	3	1.05	3	0	3	0
No Answer	1	0.05	1	0	1	0
TOTAL	287	100	281	6	240	47

Table 9

Emotional skill categories with teachable and taught responses

Category	Frequency of Response		Teachable		Taught	
	<i>n</i>	%	Yes	No	Yes	No
Empathy	45	15.68	31	14	24	21
Perseverance	41	14.29	37	4	26	15
Resilience	19	6.62	18	1	12	7
Temperament	17	5.92	13	4	8	9
Patience	16	5.57	10	6	7	9
Compassion	14	4.88	12	2	8	6
Other	14	4.88	12	2	11	3
Stress Management	13	4.53	12	1	2	11
Flexibility	11	3.83	10	1	8	3
Self-Regulation	8	2.79	7	1	4	4
Pedagogy	8	2.79	7	1	7	1
Confidence	7	2.44	7	0	6	1
Reflection	7	2.44	7	0	7	0
Maturity	6	2.10	4	2	4	2
Open Mindedness	6	2.10	6	0	6	0
Passion	6	2.10	4	2	4	2
Response to Feedback	6	2.10	5	1	5	1
Self-Discipline	6	2.10	5	1	3	3
Emotional Stability	5	1.74	4	1	4	1
Dealing with Failure	4	1.39	4	0	2	2
Emotional Intelligence	4	1.39	4	0	3	1
Enthusiasm	4	1.39	3	1	2	2
Managing Anxiety	4	1.39	4	0	1	3
Responsibility	4	1.39	3	1	2	2
Self-Care	4	1.39	4	0	4	0

Expressiveness	3	1.05	3	0	2	1
Positive Attitude	3	1.05	2	1	0	3
No Answer	2	0.70	2	0	1	1
TOTAL	287	100	240	47	173	114

Research Question 4:

What teaching strategies or learning activities are used to help students develop these essential musical, academic, and emotional skills?

For research question four, participants were asked to select one of the essential skills from those they believed were taught at their institution. They were then prompted to provide a specific example of how the chosen skill has been taught in their institution's undergraduate music education curriculum. Most participants described strategies or activities related to their reported musical skill ($n = 147, 51\%$), fewer participants described their reported academic skill ($n = 101, 36\%$), fewer still described their reported emotional skill ($n = 30, 10\%$), and nine participants (3%) did not respond to this question (Figure 3).

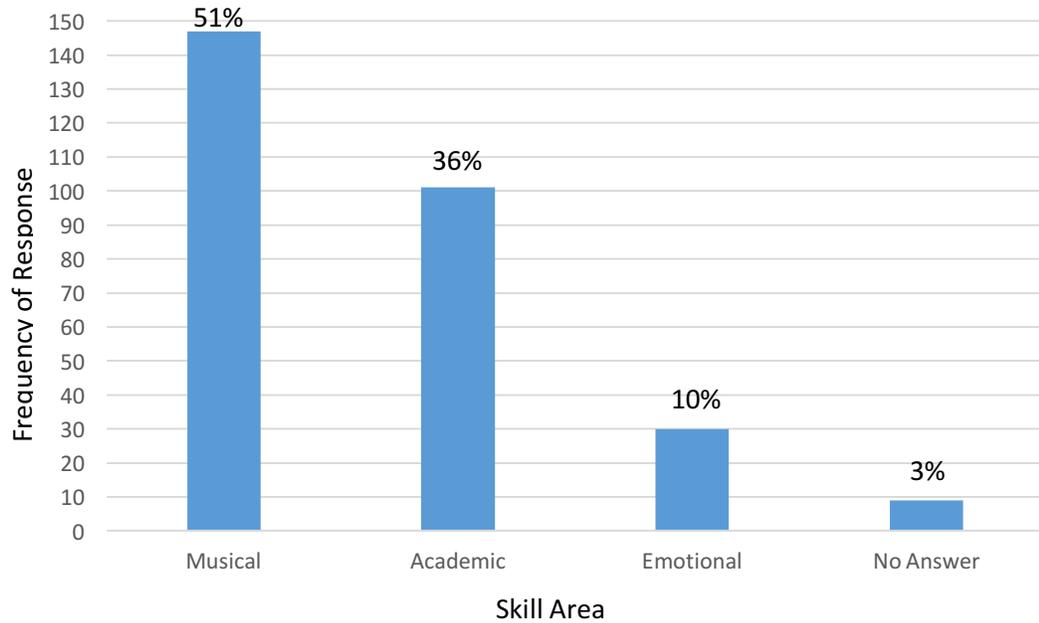


Figure 3. Frequency of instructional examples described in each skill area.

The categories for each skill area were examined to determine from which categories participants' chose to describe a teaching strategy. Participants described musical skill examples primarily in the following categories: aural skills ($n = 37$) and musicality/musicianship ($n = 20$) (Table 10). Participants described academic skill examples primarily in the following categories: pedagogical skills ($n = 19$), literacy ($n = 13$), musical skill/knowledge ($n = 13$), and critical thinking ($n = 11$) (Table 11). Participants described emotional skill examples primarily in the following categories: open mindedness ($n = 4$) and perseverance ($n = 4$) (Table 12).

Table 10

Musical skill categories, teachable and taught responses, and frequency of examples

Category	Frequency of Response		<u>Teachable</u>		<u>Taught</u>		Frequency of Examples
	n	%	Yes	No	Yes	No	
Aural Skills	61	21.25	59	2	60	1	37
Musicality/Musicianship	33	11.50	33	0	31	2	20
Listening	27	9.41	27	0	27	0	10
Error Detection	19	6.62	19	0	15	4	8
Musical Literacy	18	6.27	18	0	18	0	10
Non-Musical Skills	18	6.27	17	1	13	5	7
Singing	17	5.92	17	0	17	0	8
Sight Reading	14	4.88	14	0	14	0	13
Performance	13	4.53	13	0	13	0	7
Primary Instrument	13	4.53	13	0	13	0	6
Conducting	11	3.83	11	0	11	0	4
Piano	8	2.79	8	0	8	0	3
Other	8	2.79	8	0	5	3	2
Pedagogy	7	2.44	6	1	7	0	5
Music Theory	5	1.74	5	0	5	0	1
Practice Skills	5	1.74	5	0	3	2	2
Intonation	4	1.39	4	0	4	0	3
Modeling	4	1.39	3	1	4	0	1
No Answer	2	0.70	2	0	2	0	0
TOTAL	287	100	282	5	270	17	147

Table 11

Academic skill categories, teachable and taught responses, and frequency of examples

Category	Frequency of Response		Teachable		Taught		Frequency of Examples
	n	%	Yes	No	Yes	No	
Literacy	43	14.98	43	0	38	5	13
Music Skills/Knowledge	32	11.15	32	0	31	1	13
Critical Thinking	29	10.10	29	0	24	5	11
Pedagogical Skills	29	10.10	29	0	28	1	19
Organization	23	8.01	23	0	15	8	8
Communication	21	7.32	21	0	20	1	4
Time Management	20	6.97	20	0	12	8	7
Curiosity	11	3.83	7	4	7	4	5
Study Skills	11	3.83	10	1	7	4	1
Other	10	3.48	10	0	8	2	5
Self-Directed Learning	9	3.14	8	1	8	1	1
Perseverance	8	2.79	8	0	6	2	2
Dependability	7	2.44	7	0	7	0	4
Self-Discipline	7	2.44	7	0	5	2	0
Analysis	5	1.74	5	0	5	0	0
Research	5	1.74	5	0	3	2	0
Reflection	4	1.39	4	0	4	0	4
Flexibility	3	1.05	3	0	3	0	1
Self-Regulation	3	1.05	3	0	2	1	1
Sequencing	3	1.05	3	0	3	0	2
Synthesis	3	1.05	3	0	3	0	0
No Answer	1	0.05	1	0	1	0	0
TOTAL	287	100	281	6	240	47	101

Table 12

Emotional skill categories, teachable and taught responses, and frequency of examples

Category	Frequency of Response		<u>Teachable</u>		<u>Taught</u>		Frequency of Examples
	n	%	Yes	No	Yes	No	
Empathy	45	15.68	31	14	24	21	2
Perseverance	41	14.29	37	4	26	15	4
Resilience	19	6.62	18	1	12	7	2
Temperament	17	5.92	13	4	8	9	1
Patience	16	5.57	10	6	7	9	1
Compassion	14	4.88	12	2	8	6	3
Other	14	4.88	12	2	11	3	2
Stress Management	13	4.53	12	1	2	11	0
Flexibility	11	3.83	10	1	8	3	3
Self-Regulation	8	2.79	7	1	4	4	0
Pedagogy	8	2.79	7	1	7	1	0
Confidence	7	2.44	7	0	6	1	1
Reflection	7	2.44	7	0	7	0	2
Maturity	6	2.10	4	2	4	2	1
Open Mindedness	6	2.10	6	0	6	0	4
Passion	6	2.10	4	2	4	2	3
Response to Feedback	6	2.10	5	1	5	1	0
Self-Discipline	6	2.10	5	1	3	3	0
Emotional Stability	5	1.74	4	1	4	1	0
Dealing with Failure	4	1.39	4	0	2	2	0
Emotional Intelligence	4	1.39	4	0	3	1	0
Enthusiasm	4	1.39	3	1	2	2	0
Managing Anxiety	4	1.39	4	0	1	3	0
Responsibility	4	1.39	3	1	2	2	0
Self-Care	4	1.39	4	0	4	0	1

Expressiveness	3	1.05	3	0	2	1	0
Positive Attitude	3	1.05	2	1	0	3	0
No Answer	2	0.70	2	0	1	1	0
TOTAL	287	100	240	47	173	114	30

Musical Skills

Aural skills ($n = 61$) and musicality/musicianship ($n = 33$) were the two musical skills categories receiving the highest response frequency. Examples that participants described in these categories were further examined. Thirty-seven of the 61 participants (61%) who indicated aural skills were the most essential musical skill described an example of how aural skills are taught in their institution's curriculum. Most participants reported this skill is primarily taught in aural training courses, particularly ear training and music theory classes. Many noted it is further developed through ensembles, lessons, and conducting classes, and some provided examples of how musicianship is taught through music education course work. Examples of teaching aural skills through improvisation and learning by ear are included below.

Students learn to play music by ear by listening to aural examples of music and performing them on their instrument. They also engage in improvisation and composition activities and sing as part of instrumental music instruction.

We require a class called "Creative Performance Chamber Ensemble" where students form small ensembles that first cover songs by aurally picking them up, exercising their aural musicianship, discrimination skills, and abilities as performers and improvisors [sic] on contemporary instruments found in popular music.

There is a four course sequence in aural perception at my institution. Additionally, these skills are further reinforced in applied lessons and in music education methods courses. For example, in elementary methods, students must be able to take dictation of specific song examples and apply

appropriate harmonic accompaniment. Furthermore, students practice, and are expected to demonstrate proficiency in teaching, tonal and rhythmic patterns.

Twenty of the 33 participants (61%) who indicated musicality/musicianship was the most essential musical skill described an example of how musicality/musicianship is taught in their institution's curriculum. Most examples were general and stated this skill is learned through performance courses (e.g., ensembles and lessons) or the music curriculum (e.g., theory, history, and piano courses). Some participants ($n = 6$) indicated this skill is infused throughout required courses for music education majors. A few participants described specific examples from music education coursework. One example is included below.

Our music education students are held to high standards in all their music classes (studios, theory, music history, etc), but in the music education curriculum we constantly reinforce how those musical understandings come together to form the entire package of "musicianship" necessary for an effective music educator. For instance, in choral methods, students select repertoire they might one day use for their choirs, harmonically analyze the selections, identify the appropriate historic performance practices, identify vocal challenges (and how they would mitigate them), and demonstrate an ability to perform the parts.

Academic Skills

Literacy ($n = 43$), musical skill/knowledge ($n = 32$), critical thinking ($n = 29$), and pedagogical skills ($n = 29$) were the four most frequently reported academic skills categories. Thirteen of the 43 participants (30%) who indicated literacy was the most important academic skill described an example of how literacy is taught in their institution's curriculum. Some participants indicated this skill was infused throughout their curriculum, while others described examples where students read academic materials or wrote research papers, especially in music history courses. Several

participants emphasized that their students received extensive instructor feedback on written assignments.

Thirteen of the 32 participants (41%) who indicated musical skills/knowledge was the most important academic skill described an example of how these are taught in their institution's curriculum. Most examples were not specific, but indicated these skills are a primary aspect of the degree, and taught in numerous music courses, including classroom (e.g., music theory or world music) and performance-based courses (e.g., lessons or ensembles). The following two examples described how music education students apply these skills to teaching situations.

We spend considerable time in methods classes designing, analyzing, creating lesson plans and rehearsal plans that include opportunities for learners to solve musical problems. It is the focus of our program and students are immersed in these ideas in multiple classes and in field placements. While not perfect, we do graduate young teachers who are confident and competent teachers for student centered music classrooms.

All students are required to take a course in world musics [sic] before they begin the regular musicology sequence. Multicultural music teaching is integral to the content of the Elementary Methods course. We offer opportunities to play in a Javanese gamelan and a jazz ensemble and to sing in a World Music Choir and a Gospel Choir.

Nineteen of the 29 participants (66%) who indicated a pedagogical skill was the most important academic skill described an example of how pedagogical skills are taught in their institution's curriculum. Most examples pertained to the following pedagogical sequence: lesson or unit planning, in-class teaching or fieldwork teaching, reflection, and feedback. A unique example that helps students develop an understanding of writing and assessing objectives is described below.

In pairs, candidates are asked to watch a teaching video and identify the main objective from this lesson. Once identified, candidates are asked to

individually write an objective statement with clear measurable action/function word, the learning activity, rating scale/criteria of how good is "good enough" as part of assessment, and the main concept... [B]efore candidates develop specific learning objectives, they need to see and identify these learning objectives through observations, and use these observations to craft a clear objective statement that includes a measurable action verb that describes how the students will show an understanding. Eventually the candidates can use this new skill to develop their own learning objective statements based on contextual factors and pre-assessment data and implement this plan in a simulated or authentic teaching environment.

Eleven of the 29 participants (38%) who indicated critical thinking was the most important academic skill described an example of how critical thinking is taught in their institution's curriculum. Most examples described in-class experiences related to course readings, discussions, or assignments, especially on topics of inclusivity, diversity, and social issues. Two specific examples were provided by participants:

We use Abraham's Case Studies in Music Education book to identify problems, possible solutions, and consequences (positive and/or negative) to these solutions.

Students are asked to develop an integrated Pre-K through Sixth Grade Song Book, including songs that will help their Pre-K through 6th grade students increase their math and reading skills in conjunction with increasing their music reading and performance skills.

Emotional Skills

Only 30 of the 287 participants (10%) described an example of their reported emotional skill. This was the only category where the most frequently listed skill, empathy ($n = 45$), did not elicit the highest frequency of examples ($n = 2$). Instead, perseverance ($n = 41$) and open mindedness ($n = 6$) received the highest frequency of examples (both with $n = 4$). Examples pertaining to perseverance included the rigorous nature of the degree program, a focus on being innovative and inquisitive, and practice in

designing multiple versions of lesson plans addressing student needs. Examples pertaining to open mindedness included coursework that emphasizes teaching students from diverse backgrounds and opportunities to participate in diverse music ensembles (*e.g.*, Javanese Gamelan, Gospel Choir). Other notable examples included scenario or real-life experiences (*e.g.*, empathy), learning from professors who model the skill (*e.g.*, passion, patience), and completing the Maslach Burnout Inventory (self-care) (Maslach, Jackson, & Leiter, 1996).

CHAPTER 5

DISCUSSION

The purpose of this study was to determine music education professors' beliefs regarding musical, academic, and emotional skills essential for students to successfully complete the undergraduate music education degree. Also considered was whether professors believed these essential skills are teachable, and whether they believed they are taught as part of their curriculum. Professors shared teaching strategies or learning activities used at their institution to help students develop these skills.

Research Question 1:

What do music education professors believe to be the most essential musical, academic, and emotional skills for undergraduate music education majors to possess or develop in order to successfully complete the degree?

Musical Skills

Nineteen categories emerged in the musical skills area. This area had the fewest categories of the three areas, which appears to represent more consensus among participants regarding musical skills, compared with academic and emotional skills. The two most frequently cited musical skills were aural skills ($n = 61$, 21%) and musicality/musicianship ($n = 33$, 12%). Participants tended to be most verbose in responses for this area, perhaps indicating it was difficult to choose only one skill. Many participants included multiple skills in their response, or chose not to respond, as demonstrated in the examples provided below.

[M]usicianship that leads to good error detection and expressive performances

Modelling music-making (through personal performance, teaching performance techniques, drawing upon music's rich cultural heritage, conducting, etc.)

Reading [music literacy, sight reading, ability to learn large amount of western classical music accurately and quickly]

[M]usicianship encompasses a wide variety of musical skills and knowledge

Can't identify one as most important

Coding challenges. The open-ended responses for research question one presented some challenges in coding. It was expected that most responses would be only one word, however, a majority of participants, especially in the musical skill and academic skill areas, provided multiple words or sentences. In analyzing this data, a conventional content analysis was utilized by noting key words in each response. When more than one skill was included in a response, the researcher assigned the key word that seemed most emphasized by the participant. If a most emphasized word was not apparent, the first key word of the response was used and the remainder was discarded. This was done to reduce the effect of verbose responses receiving more weight than succinct responses. In some cases, the example that the participant chose to describe in the final portion of the survey helped clarify their initial response.

As themes emerged from the key words, similar themes were combined into larger categories. These categories were reapplied to the original data in a directed content analysis. If only two or one responses were listed in a category, this was considered an “other” response. As an example of this process in the musical area, the category aural skills ($n = 61$) emerged. This category was the largest in the musical area and included the following response codes: aural skills ($n = 27$), ear training ($n = 19$),

audiation ($n = 11$), aural perception ($n = 2$), auditory discrimination ($n = 1$), and aural acuity ($n = 1$). The third largest category in the musical area, listening ($n = 25$), included the following response codes: listening ($n = 17$), critical listening ($n = 7$), and directed listening ($n = 1$). It could be argued that listening is an aural skill, and therefore should be combined with the category described above. However, the researcher determined these responses should be counted separately because of the specificity and frequency of the response.

Aural Skills. The category aural skills accounted for more than 21% of participants' answers ($n = 61$), nearly twice as many responses as the next category, musicality/musicianship ($n = 33$). Of the 61 responses combined into the aural skills category, 21 listed the words "aural skills" verbatim in their response. Some examples of other responses that were combined into this category include the following: audiation, ear training, aural discrimination, and a good ear.

Although participants were not asked why they felt aural skills were most essential for music education students in order to successfully complete the degree, some possible reasons are posited here. One strong possibility is that demonstrating proficiency in ear training/aural skills courses is often a requirement for progressing through the degree program. Typically, these courses are taken early in the curriculum, and a passing grade or proficiency exam may be a pre-requisite for official acceptance into the music education degree program. This is an example of a "weed out course" (Conley, 2003). One participant's example highlights the necessity of having or developing aural skills.

[T]he students have to have these skills in order to succeed in our program... but I am not convinced that we teach it well. Kids who don't

pass and/or struggle in theory/aural harmony don't make it in our program.

Students who have a less formal musical background prior to attending college may struggle with aural skills coursework more than their experienced peers. One participant wrote, “College level musicians should be auditors [*sic*], but may not be aware of that skill, or may not be aware of its applications in teaching.”

Another explanation for why aural skills were so frequently cited is because they receive special attention in the music education curriculum, often with several classes dedicated to their development, as mentioned by numerous participants. Developing aural skills is a large part of the music education curriculum, and many institutions require more credits in this area than are required by state and national guidelines (McGinnis, 2014). It may be that the emphasis on aural skills coursework led some participants to report this skill as essential. The following quotation from a participant alludes to this possibility.

Our students take four semesters of music theory and aural harmony. Interesting, though, that as I consider this, I am forced to point out that this fact is what led me to say that the students have to have these skills in order to succeed in our program...

A third possible reason that aural skills were considered most essential is that they are a foundation upon which other necessary skills are built. As mentioned above, aural skills are closely connected to other skills listed by participants (error detection, intonation, and listening). In addition, aural skills may be considered a building block for developing effective practice skills, performance ability, and pedagogical practice.

Musicality/Musicianship. The category musicality/musicianship accounted for more than 11% ($n = 33$) of participants’ responses and was the second most frequently

cited category. Numerous responses used verbatim the words “musicality” or “musicianship.” Participants’ intended meaning of this response seems broad, and some participants elaborated only slightly, including such responses as general musicality, overall musicianship as a performer, exemplary musicianship, and basic musicianship. Other responses coded in the category musicality/musicianship included words or phrases related to expressivity ($n = 4$).

Again, there is a question as to why musicality/musicianship was such a frequent response. Similar to the reasoning for aural skills, musicianship/musicality is a broad, overarching category, possibly making it an appealing choice for those who struggled to choose one skill. Like aural skills, much emphasis is placed on developing musicality and musicianship in an undergraduate music education degree (McGinnis, 2014). Two quotations below demonstrate the numerous responses that suggested this.

5 credits per term, on average, is spent focused on musicianship.

We focus on this thread consistently and repeatedly each semester the student is in school.

Many of the degree credits that focus on this skill are earned through private lessons and ensemble participation. However, it is interesting to note performance skills ($n = 13$, 5%) and skills on one’s primary instrument ($n = 13$, 5%) were not frequently mentioned by participants. One might have expected these two categories to have a higher frequency of response since they are closely related to how musicality/musicianship is developed.

It is also possible that musicality/musicianship is viewed as another foundational skill for other musical skills, such as conducting and performing. It may be that strong skills in musicality/musicianship help music education students succeed in numerous

courses, thus it is essential in helping them progress successfully through the degree. There is also a chance that responses were misinterpreted by the researcher in data analysis, as some universities refer to their theory and ear training sequence as “musicianship courses,” thus the responses may have been wrongly categorized and perhaps should have been included in the aural skills (or music theory) category instead.

Additional musical skills categories. Other categories that emerged are interesting to consider, particularly non-musical skills, musical literacy, and pedagogical skills. It is surprising that 18 participants’ (6.27%) responses were coded as non-musical skills. This may indicate confusion with the survey’s terminology, error in responding, or error in analyzing responses. Still, this may also indicate prioritizing academic skills (sample response: time management) and emotional skills (sample response: perseverance) over musical skills. This is considered in more detail in the section below, titled **Skill Overlap**.

Musical literacy was another category with a high frequency of response ($n = 18$, 6.27%). In addition to responses that specifically stated musical literacy, this category also included references to rhythmic competence and music reading. It is not clear what degree of musical literacy may be expected of students entering college. One hundred percent of participants felt musical literacy was teachable and was taught at their institutions. However, unanswered is the question of whether students are selected for the degree program based on a minimum level of musical literacy. It would be interesting to know if professors felt this skill was equally essential for instrumental and vocal music education students. One professor commented on this specifically.

Students' music reading skills are taught in Foundations of Music Theory which is a 2 semester pre-theory course... This institution's student applicants enter with low levels of music reading skills in the choral music education track. Increasing those levels is a high priority for the institution.

It is interesting to note the pedagogical musical skills considered essential by music education professors. The seven response codes in this category were rehearsal techniques ($n = 2$), classroom management ($n = 1$), comprehensive musicianship ($n = 1$), ensemble tone ($n = 1$), instrument pedagogy ($n = 1$), and teaching ability ($n = 1$). All six of these codes include skills critical to the in-service teacher and would be developed throughout undergraduate coursework and practicum experiences. However, rehearsal techniques, teaching ability, and instrument pedagogy seem more essential than the others to actually influence a student's success in completing the degree, since lacking these skills could be an obstacle for the student to be allowed to progress through the degree program. However, it is important to notice that the number of responses in these codes was low and therefore generalizations cannot be made.

Connection to literature. Professors in this study, and in-service teachers in other studies (Edelman, 2016; Kelly, 2010; Miksza et al., 2010; Teachout, 1997) did not view students' ability on their primary instrument as one of the most important skills for music education students. However, Gavin's (2012, 2016) studies on attrition and persistence suggested decreased musical confidence as a performer is an obstacle for some music education students. Similarly, participants in the Conway et al. (2010) study felt they were stigmatized as less capable on their instrument because they were music education majors. This raises the question of whether students may emphasize the importance of performance ability more than music education professors or in-service

teachers. It may also be that pressure to perform at a high level comes from other sources such as studio professors, ensemble conductors, peers, or the students themselves.

There are some similarities between the essential musical traits reported in the current study and those ranked highest by in-service teachers in other studies (Edelman, 2016; Kelly, 2010; Miksza et al., 2010; Teachout, 1997). In a survey of band directors in Colorado (Miksza et al., 2010), the second highest ranked musical skill, as in the current study, was the ability to display a high level of musicianship. The highest ranked musical skill in Edelman's (2016) study was "to be a proficient musician" which may have similar meaning as musicianship. However, Teachout's (1997) participants ranked "conducting gesture" highest of the musical skills in his study. In the present study, conducting skills was the eleventh most frequent musical skill response. It is also surprising that aural skills were not listed near the top for any of these previous studies, with the possible exception of the Kelly (2010) results which found "is able to apply knowledge/competent in subject matter" as the highest ranked category. This could indicate a distinction in the essential nature of aural skills for completing the degree compared to their importance in teaching settings.

Academic Skills

Twenty-two categories emerged in the academic skills area. The four most frequent response categories were literacy ($n = 43$, 15%), musical skills/knowledge ($n = 32$, 11%), critical thinking ($n = 29$, 10%), and pedagogical skills ($n = 29$, 10%). The frequency counts were much closer together in the academic skill area compared with the musical skill area, though the largest difference in frequency was still between the top two categories with 11 more participants referring to literacy as the most essential skill.

This may suggest there is less clarity among professors regarding what is believed to be the most essential academic skill, or perhaps there is more variety among the academic skills, thus dispersing the responses.

Literacy skills. In the academic skills area, the category of literacy ($n = 43$) emerged as the most frequent response. Of the 43 responses coded into the literacy category, only one actually included “literacy” specifically. Most participants included two skills, reading and writing, together in their response. Rather than choosing only one of these options, the researcher decided that the category literacy would encompass the responses that referred to reading and/or writing. A distinction was made, however, between reading/writing and communication due to a high frequency of responses citing the skill communication, or referring to the importance of reading/writing as a means of communication. Some of the lengthier responses included in this category are quoted below. A few of these seem to justify the choice to combine reading and writing into one category.

Ability to write with clarity, logical organization, and good grammar.

Academic writing

Efficient, articulate writing

Reading and writing English and correctly interpreting what one has read

Reading and writing critically and thoughtfully

Ability to write well: clear, to the point, with good grammar, syntax and style

Ability to read and understand text accurately and completely

Analyzing and determining most salient messages of materials.

Literacy was not frequently mentioned as an academic-related skill in extant literature, which emphasized skills such as organization and time management, so it was unexpected to find that literacy received such a high response in this study. However, English Language Arts is considered a core subject in both the Common Core State Standards and the 21st Century Skills movement (Johnson, 2009; Venezia & Jaeger, 2013). In addition, competency in reading and writing are components of most academic endeavors, which may be why they were considered essential by participants in this study. It is also possible that participants teach students who struggle in this area and have found that it negatively affects students' success in the program.

Musical skills/knowledge. Many participants included musical skills ($n = 32$, 11%) in the academic skill area. Some of the codes combined into the musical skills category include theory/analysis ($n = 10$), musicianship ($n = 9$), ear training/aural skills ($n = 6$), and primary instrument ($n = 4$). It is interesting to note these categories were also present in the musical skills area, with musicianship and aural skills being most prevalent. One plausible explanation is that participants felt the academic skill they cited must be related to studying music subject matter (*e.g.*, music theory/analysis, ear training), rather than related to academic success in general. This may have been influenced by the order in which they took the survey as the first three sections of the survey (listing one essential musical, academic, and emotional skill) were presented in randomized order. Unfortunately, this information is not available for analysis. More discussion on this topic is below in the section labeled **Skill Overlap**.

Critical thinking. Nearly all responses in this category ($n = 29$, 10%) included the words “critical thinking” verbatim, though a few participants included additional

words in their response (*e.g.*, fast and critical thinking, critical thinking and reasoning). Of the top four responses in the academic skills category, critical thinking was most represented in previous research on academic-related skills. Critical thinking is relevant to many aspects of the music education degree and in-service teaching. This skill may be applied to analyze educational approaches, reflect on one's own teaching, or critique a performance.

Pedagogical skills. Fourteen codes were combined for the pedagogical skills category ($n = 29$, 10%). The responses in this category were spread among the 14 codes, with lesson planning ($n = 6$), assessment ($n = 2$), and teaching ability ($n = 2$) as the most frequently cited. It is possible pedagogical skills was a frequent response because it addressed the “education” aspect of the music education degree, while musical skills addressed the “music” aspect. If students were unable to reach competency in pedagogical skills they would likely not be advanced through the music education degree. Many of these pedagogical skills are honed in the later years of the degree through practicum and student teaching experiences (Allen, 2003; Gavin, 2016). For this particular category, it is reasonable that professors would expect students to develop these skills during their undergraduate years, as most students will not have had extensive teaching opportunities in high school.

Numerous studies have examined in-service music teachers' opinions regarding important pedagogical skills (Edelman, 2016; Kelly, 2010; Miksza et al., 2010; Teachout, 1997). Pedagogical skills that were ranked highest in these studies included managing student discipline, acting professionally, and the ability to motivate students. In the current study, lesson planning was the most frequent code ($n = 6$) in the pedagogy

category, but lesson planning was not viewed with the same level of importance in the studies described above. It is possible that professors emphasize lesson planning throughout the curriculum as students are first learning how to teach, but once they are in the field, other skills become a priority.

Additional academic skills categories. An important outcome of the researcher coding decision should be noted. As mentioned above, communication was isolated as a separate category from literacy, though sometimes responses overlapped. Had the communication and literacy categories been combined, this category would have had the most responses by a large margin. Therefore, if communication is considered to include all aspects of writing, reading, speaking, and communicating non-verbally, then this was clearly considered the most essential skill area by participants. Provided below are examples of some of the responses that distinguished the communication category from the literacy category. Most of these responses incorporated a verbal aspect.

To communicate effectively--writing and speaking.

Expressing ideas with clarity (in written and verbal form)

[A]bility to speak and write cogently about the profession

Writing/communication.

[S]peaking and writing

Ability to communicate orally and through strong writing

The category “other” ranked in the top half of the academic categories. Codes were only combined into this category if they did not fit into another category and had two or fewer responses. This may suggest less clarity among professors regarding what is

believed to be the most essential academic skill, or perhaps there is more variety among the important academic skills, dispersing the responses.

Divergence from literature. Except for critical thinking, the list of academic skills did not emerge as expected based on the extant literature which emphasized skills such as time management, organization, and study skills (Conley, 2003; Fickel, 2015; Garcia, 2014; Venezia & Jaeger, 2013). These more conventional academic-related skills were mentioned by some participants, but not as frequently as might be expected.

Organization was the fifth most frequent response ($n = 23$, 8%), time management was seventh ($n = 20$, 7%) and study skills was ninth ($n = 11$, 4%). Other academic-related skills that emerged which are more aligned with the literature include the following: curiosity, self-directed learning, dependability, and self-discipline. Had a definition been provided in the survey, it is likely participants would have had more internal agreement as well as more agreement with the literature on essential skills in this area.

Emotional Skills

Twenty-eight categories emerged in the emotional skills area. This was the greatest number of categories among the three skill areas (musical = 19 categories, academic = 22 categories). The two most frequent response categories were empathy ($n = 45$, 16%) and perseverance ($n = 41$, 14%), with the next most frequent response being resilience at only $n = 19$ and 7%. Responses in this skill area were most succinct and frequently one-word answers. Almost all responses were consistent with prior research regarding emotional skills, but participants appeared to be least familiar or less confident in their cited emotional skills based on comments within the survey, and feedback emailed to the researcher. Seven participants (2%) included a comment in their response

indicating confusion regarding the term emotional skill, and the researcher received several emails from participants requesting more clarity in defining emotional skills.

Coding challenges. The same process of coding and analysis occurred in the emotional skills area as in the previous two areas. The emotional skills area elicited more one-word answers which made the initial coding more clear. However, the second level of coding (combining emergent themes) was a challenge in the emotional skills area as there were many slightly different answers which were difficult to combine. One example is in the category perseverance. While the majority of participants' responses in this category included only the word perseverance, some additional terms combined into this category which may not be complete synonyms included tenacity, persistence, grit, endurance, and resolve. A similar challenge was faced in determining which skill categories might be combined in the emotional intelligence category. Many of the codes were compatible with the definition of emotional intelligence, such as emotional stability or empathy, but a response was coded to this category only if it specifically referred to the term emotional intelligence.

Empathy. Empathy was the most frequent response in the emotional skills area ($n = 45, 16\%$). Nearly all responses coded into this category were succinct and included only the exact word "empathy." The Merriam-Webster (n.d.) definition of empathy is as follows:

The action of, or capacity for, understanding, being aware of, being sensitive to, and vicariously experiencing the feelings, thoughts, and experience of another of either the past or present without having the feelings, thoughts, and experience fully communicated in an objectively explicit manner

When considering this definition, it is easy to see how this skill is relevant to success in teaching, as empathy with one's students is important in understanding their backgrounds and helping them learn. This is perhaps why so many participants responded with this skill. However, it is less clear how having empathy might be essential for an undergraduate music education major to successfully complete the degree. It is possible that empathy is a disposition that is emphasized in many institutions' curricula, and it may even be assessed prior to graduating.

Perseverance. As discussed above, the majority of participants' responses in the perseverance category ($n = 41$, 14%) included only the word perseverance, though additional terms coded in the perseverance category included tenacity, persistence, endurance, and resolve. The terms above may not be exact synonyms, but all of them describe the emotional skill needed for music education majors to continue on the degree path despite its many inherent challenges. Responses that are clear examples of this meaning of perseverance are included below.

Perserverance [sic]: ability to learn from mistakes and keep going

Perseverance when studies prove difficult; There has to be a passion and drive to keep moving forward under all circumstances and not to give up.

Ability to persist in achieving a goal in spite of failures & set-backs

Tenacity to finish

Perseverance is also frequently mentioned in previous research (Duckworth, 2007, 2009; Gavin, 2016; Hourigan & Scheib, 2009), particularly for music education students to succeed in completing the degree (Gavin, 2016). Again, it is interesting to

compare the responses from the current study, focusing on professors' beliefs about essential skills to complete the degree, with previous research on in-service teachers' opinions about important skills in the field. Surprisingly, the Teachout (1997) study, and the studies whose method was based on Teachout's research (Edelman, 2016; Kelly, 2010; Miksza et al., 2010), did not include enthusiasm or perseverance as prompts. However, when Miksza et al. (2010) asked participants to provide advice for 1st year teachers, the most frequent response pertained to perseverance. Perseverance appears to be important to both undergraduate music education students and in-service teachers.

Additional emotional skills categories. The third most frequently cited category in the emotional skills area was resilience ($n = 19$, 7%). While resilience is similar to perseverance, it was not included in that category because it does not require the long-term aspect of perseverance. Similarly, subtle distinctions were made between the categories temperament and patience, as well as compassion and empathy. As research in emotional skills continues to evolve, categories of emotional skills may become more evident and more widely agreed upon thus making classifications easier.

The "other" category ($n = 14$) was the seventh highest category of the 28 emotional skills categories. Codes were combined into this category only if they did not fit into another category and had two or fewer responses. This may support the idea that, among the three skill areas, emotional skill has the least clarity among professors, or perhaps there is much more variety in the emotional skills that are important for success which dispersed the responses.

Connection to extant research. With the exception of the pedagogy category, all skill categories that emerged were consistent with emotional skills as identified in the

extant literature. Stress management emerged as the eighth most frequent response in the current study. The stress of the music education degree has been reported as an area of tension for students (Conway et al., 2010). Also, stress management has been ranked highest of the important personal skills for music student teachers (Edelman, 2016; Miksza et al., 2010), and job stress has been linked to in-service music teacher burnout and attrition (Doss, 2016). Although it was not most frequently cited in this study, stress and stress management skills are concerns that seem to merit continued attention and study in music education.

Skill Overlap

While this study attempted to isolate skills into discrete areas and categories, participant responses did not easily comply with this restriction. It is interesting to compare the categories that emerged in each skill area, particularly the categories that do not fit the skill area to which the participant was responding. For example, in the musical skills area, 18 participants included responses categorized as non-musical skills. Some of these were the result of participants' lack of clarity, but may have been intended to be musical in nature (*e.g.*, adaptability, communication, flexibility), while others were more difficult to connect to a musical meaning (*e.g.*, ability to learn independently, empathy, self-starter, perseverance, time management). This second set of examples appears to be more aligned with academic or emotional skills. For example, time management was one of the more frequent responses in the academic skills area, and empathy was the most frequent response in the emotional skills category. One participant's example in the musical skills area was particularly interesting because it referenced a musical skill (piano proficiency), but did so for a non-musical reason.

*Students take a series of piano classes culminating in skills [that] prepare them to support themselves in the classroom. Students demonstrate learned proficiency in a piano exit exam and more specifically in a student teaching readiness exam. Students play the accompaniment and voicing in different combinations. I think this is the most important because piano is the hardest for most. If they exhibit the **commitment** [emphasis added] to be successful here, they will likely show it in other areas.*

In the academic skills area, the second most frequent response category was musical skills. Many of these referred to skills that could possibly be considered as academic musical endeavors, such as music theory/analysis, ear training, or music history. But, several answers referred to musicianship skills or the ability to play one's primary instrument. These examples appeared to be more clearly musical than academic, according to the definitions applied in this study.

Finally, in the emotional skills area, several response categories emerged that were also found in the musical and academic areas. Perseverance, the second most frequent response in the emotional skills area, also received eight responses in the academic skills area. Reflection was a skill that was also present in both the emotional and academic areas. Similarly, pedagogical skills ranked in all three areas. It is surprising that the category response to feedback was not more frequent in the emotional skills area, as many of the teaching strategies and learning activities (research question four) in all skill areas focused on providing feedback to students. It seems reasonable that students' response to this feedback would be important to gather.

This overlap in skill areas could indicate a discrepancy or confusion in the way the three skill areas are understood by participants. Answers likely would have been more uniform had definitions been provided in the survey. However, in previous research, there is also overlap in academic and emotional skills. Therefore, participants' responses

may suggest that these skills cannot be easily categorized. As mentioned above, academic skill responses in this study varied most from the literature, but emotional skills appeared to be least familiar or cause the most confusion for participants. Academic skills and emotional skills are frequently studied in psychology research and in broader educational research, but are less frequently considered in music education research. Therefore, participants from the field of music education may be less familiar with these terms which could have influenced the responses in this study.

Research Questions 2 and 3:

Do music education professors believe these essential musical, academic, and emotional skills are teachable?

Do music education professors believe these essential skills are taught as part of their institution's undergraduate music education curriculum?

More than 80% of participants believed the skill they listed in each skill area was teachable. Musical skills were most frequently considered teachable ($n = 282$, 98%), with academic skills being considered only slightly less teachable ($n = 281$, 98%), and emotional skills being considered the least teachable of the three areas ($n = 240$, 84%). The same pattern was found regarding professors' belief that these skills are taught at their institution, though the percentages were somewhat lower overall: musical skill ($n = 270$, 94%), academic skill ($n = 240$, 84%), emotional skill ($n = 173$, 60%). Still, a majority of participants believed that the skill they cited as essential for each skill area was taught at their institution.

Musical Skills

Teachable. Nearly all participants believed the musical skill they listed was teachable ($n = 282$, 98%). Only five participants (2%) believed the skill they listed was not teachable. These not teachable responses were found in the following categories: aural skills ($n = 2$), modeling ($n = 1$), non-musical skills ($n = 1$), and pedagogy ($n = 1$). The two participants who felt their cited aural skill was not teachable listed “aural perception” and “having a good ear and being able to match pitch with accuracy” as their chosen essential skill. The second participant may have marked their response in error because they marked no for the skill’s teachability, but yes that it is taught at their institution. This seems incompatible. The same possible error occurred with the response “teaching ability” (pedagogy category) and “being an excellent vocal model” (modeling category). The fifth response marked as not teachable was “self-starter” (non-musical skills category).

Taught. Seventeen participants (5.92%) believed the musical skill they cited was not taught. These responses were in the following categories: non-musical skills ($n = 5$), error detection ($n = 4$), musicality/musicianship ($n = 2$), practice skills ($n = 2$), aural skills ($n = 1$), and other ($n = 3$). Fifteen of these 17 participants felt that their chosen skill was in fact teachable, but was not taught at their institution (the exceptions were the two atypical responses mentioned above: aural perception and self-starter). Though only a small portion of the responses, it is surprising some participants felt error detection and musicality/musicianship were not taught at their institution, as seemingly all institutions focus on these areas of instruction. However, teaching strategies shared by participants suggest that these skills may not be adequately taught even though they are expected to be learned. One participant emphasized students can learn aural skills through “free

tutoring” and “self-help technology.” Another participant shared sight reading is emphasized in “group piano classes. Although, I do not believe that this adequately prepares students to be successful in front of an ensemble.” These responses suggest the coursework is not itself sufficient for some students to learn these skills.

It is possible those who believed practice skills are not taught at their institution expect students to be proficient prior to starting college. However, one participant shared that professors at their institution are working together to help students gain practice skills by changing the existing culture of poor practice they have observed from their students.

Faculty across all music department disciplines have agreed to discuss practice habits with students frequently as well as remind students to spend time in the practice room. We have committed to adjusting the existing culture of little practice or practice without purpose, shifting it to a culture where routine practice is expected and encouraged by all faculty.

It is perhaps not surprising that some responses in the non-musical (e.g., time management and prioritizing) and “other” (e.g., thoughtful experimentation) categories were viewed as not teachable, as these skills are a better fit in the academic or emotional skill areas. The academic and emotional skill areas had a higher frequency of participants who felt these skills were not teachable.

Academic Skills

Teachable. Nearly all participants believed the essential skill they listed was teachable ($n = 281$, 98%). Only five participants (2%) believed the skill they listed was not teachable. These not teachable responses were found in the following categories: curiosity ($n = 4$), self-directed learning ($n = 1$), and study skills ($n = 1$). All responses in

the curiosity category mentioned the word curiosity specifically. One of these had the apparent error of marking no for teachability and yes for taught at their institution. Still, approximately one third of participants who thought curiosity was essential ($n = 11$) felt that it was not teachable. This may suggest the belief that curiosity is an inherent trait.

Taught. Forty-seven participants (16%) believed the academic skill they cited was not taught at their institution. This is a dramatic increase from the number of participants who felt their musical skill was not taught ($n = 17$, 6%). These responses were found primarily in the following categories: organization ($n = 8$), time management ($n = 8$), critical thinking ($n = 5$), literacy ($n = 5$), curiosity ($n = 4$), and study skills ($n = 4$).

All participants whose skill emerged in the top seven categories (notably more frequent than the bottom 15 categories) believed their skill was teachable, yet three of these categories had surprisingly high percentages of participants who felt the skill was not taught at their institution. These three categories were critical thinking (5 out of 29, 17%), organization (8 out of 23, 35%), and time management (8 out of 20, 40%). Given the evidence that these skills positively impact college persistence (Cunha & Heckman, 2010; Davidson, 2015; Kautz & Zanoni, 2014), the belief that they are not taught at this percentage of institutions suggests the need for curricular revision and more focused attention on these skills.

Emotional Skills

Teachable. Forty-seven participants (17%) believed the emotional skill they cited was not teachable. This is a large difference compared with the musical ($n = 5$, 2%) and academic ($n = 6$, 2%) skill areas. These responses were primarily found in the four most frequent categories: empathy ($n = 14$), patience ($n = 6$), perseverance ($n = 4$), and

temperament ($n = 4$). Empathy was the skill cited most frequently ($n = 45$) by participants, yet nearly one third of participants ($n = 14$, 31%) believed the skill was not teachable. In contrast, the second most frequent response category, perseverance ($n = 41$), had less than 10% believe it was not teachable ($n = 4$, 10%). Two other categories had high percentages of participants believe their chosen skill was not teachable: temperament (4 out of 17, 24%) and patience (6 out of 16, 38%). Research indicates that all of these skill areas can be influenced by education (Cunha & Heckman, 2010; Davidson, 2015; Kautz & Zanoni, 2014). The relatively high frequency of participants who believe otherwise may either be unfamiliar with this body of research, or may disagree with the findings.

Taught. One hundred fourteen participants (40%) believed the emotional skill they listed was not taught. This number is much higher than the musical ($n = 17$, 6%) or academic ($n = 47$, 16%) skills categories. These responses were found primarily in the top seven categories: empathy ($n = 21$), perseverance ($n = 15$), stress management ($n = 11$), patience ($n = 9$), temperament ($n = 9$), resilience ($n = 7$), and compassion ($n = 6$). These numbers are less alarming when considering that, in most cases, more than two thirds of participants who believed their cited skill was teachable also thought the skill was taught at their institution. For example, among professors who believed empathy was teachable, 77% believed the skill is taught at their institution.

The primary exception to the above was stress management. In this category, 12 participants thought this skill was teachable, but only two participants thought it was taught at their institution. The low emphasis on teaching stress management skills is cause for concern because the literature suggests the stress of the music education degree

has been an area of tension for students (Conway et al., 2010), stress management has been highly ranked as an important personal skill for music student teachers (Edelman, 2016; Miksza et al., 2010), and job stress has been linked to in-service music teacher burnout and attrition (Doss, 2016). If students learn strategies for coping with stress they may be better prepared to deal with stressful situations that arise as part of the degree program and the profession which may result in lower attrition in both.

Conclusions for Research Questions Two and Three

It is reasonable that professors who teach in a degree program focused on music would feel that musical skills are taught at their institutions, as developing musical skill is a significant portion of the course work. Academic and emotional skills are more broad in nature and therefore may not be coursework specific. Although participants were not asked why they believed these skills were taught less frequently than musical skills, the researcher can hypothesize several reasons. One reason could be that professors are less familiar with how to teach, or the need to teach, academic and emotional skills, and therefore do not incorporate them in their curriculum. Another reason may be that professors think students should gain these skills in other ways, perhaps through their pre-college education, as Bernhard (2005) suggests. This may be especially true in schools that have competitive acceptance. The concern about these skills not being taught in the curriculum is that if they are truly essential to completing the degree program, and some students do not have them and do not have the opportunity to learn them, then these students will likely not succeed. The negative implication for students and for institutions seems considerable.

Research Question 4:

What teaching strategies or learning activities are used to help students develop these essential musical, academic, and emotional skills?

For research question four, participants selected one of the skills from those they believed were taught at their institution, and provided a specific example of how the chosen skill is taught at their institution. Most participants described strategies or activities related to their chosen musical skill ($n = 147$, 51%), fewer participants described their chosen academic skill ($n = 101$, 36%), fewer still described their chosen emotional skill ($n = 30$, 10%), and nine participants (3%) did not provide a descriptive answer. Participants' responses tended to be general rather than specific. To gather more specific examples, future surveys may provide a detailed model example. Nevertheless, participants' responses yielded many useful and insightful observations about music education curriculum.

Coding Challenges

The open-ended responses for research question four presented some challenges in coding. Though the survey prompted participants to provide one specific example, most responses included multiple examples or were general rather than specific. For many participants, this appeared to functioned as an opportunity to summarize strategies, rather than report a specific teaching strategy. Responses in each skill area were analyzed using key words and emerging themes. In addition to analyzing the most frequent categories of examples, the researcher also took note of unique examples. Themes emerged rather clearly in the musical and academic areas, but because so few examples were provided in the emotional skills category, it was difficult to determine themes.

Musical Skills

More than half of participants ($n = 147$, 51%) described musical examples. There are two likely reasons this skill area was most frequently chosen. One is that it was the area most familiar to participants and thus the easiest or clearest one from which they might choose an example. This could suggest it was more difficult to choose an example from the academic or emotional skills areas. The second reason that could have influenced the higher frequency of musical examples is that participants were only given the option to describe their essential skill if they indicated that it was taught at their institution. The musical skill area had the highest frequency of participants who felt those skills were taught, therefore, it makes sense that the number of examples provided from that area was also most frequent.

Participants who described musical examples did so primarily in the following categories: aural skills ($n = 37$) and musicality/musicianship ($n = 20$). These two categories were most frequently cited for research question one, so it follows that they were also the most frequent categories to have examples provided.

Aural skills. Thirty-seven of the 61 participants (60%) who indicated aural skills were the most essential musical skill described an example of how these are taught in their institution's curriculum. Rather than provide a specific pedagogical activity, most participants shared generally that aural skills are taught in their institution's aural training courses, particularly ear training classes. One participant felt their institution's non-traditional way of teaching aural skills classes was especially successful.

Our ear training and theory classes are taught without traditional books, but using a literature based curriculum and oral skills testing. Our

students have demonstrated significant improvement in aural skills using the innovative teaching technique.

Many participants also noted aural skills are further developed through ensembles, lessons, and conducting classes, while some provided examples of how aural skills are infused throughout the curriculum.

[Aural skills are] taught in a variety of ways, but particularly in music theory and sight singing/ear training classes (e.g., music dictation). We also develop it in music education classes through a variety of activities such as aural repetition of tonal patterns (instructor to students; student to other students) in methods classes.

Sight-singing and dictation; score analysis; conducting; music history (listening); methods courses (analysis, assessment, etc.)

One unique example from this category allowed students to gain aural skills through participation in a chamber ensemble.

We require a class called "Creative Performance Chamber Ensemble" where students form small ensembles that first cover songs by aurally picking them up, exercising their aural musicianship, discrimination skills, and abilities as performers and improvisors [sic] on contemporary instruments found in popular music.

This opportunity is a practical experience similar to what students may encounter in the field. However, adding a required chamber ensemble to the curriculum may seem too cumbersome at some institutions, given the already large credit loads.

It was also common for participants to mention that aural skills proficiency or barrier exams must be passed in order for students to continue in the degree program. These often occur toward the end of sophomore year, thus students who do not pass these exams might have spent at least two years working toward the degree without being allowed to continue. One participant in particular voiced concern that students who struggle in aural skills are not adequately supported in their education.

Our students take four semesters of music theory and aural harmony. Interesting, though, that as I consider this, I am forced to point out that this fact is what led me to say that the students have to have these skills in order to succeed in our program... but I am not convinced that we teach it well. Kids who don't pass and/or struggle in theory/aural harmony don't make it in our program. So perhaps that is evidence that we are not really that good at teaching it

Musicality/Musicianship. Twenty of the 33 participants (61%) who indicated musicality/musicianship was the most essential musical skill described an example of how this is taught at their institution. Most examples pertaining to musicality/musicianship were general and stated this skill is learned through performance courses (*e.g.*, ensembles and lessons) or the music curriculum (*e.g.*, theory, history, and piano courses). Most responses seemed to indicate this skill is learned through a certain set of coursework, and was not infused throughout the degree program. Only a few participants ($n = 6$) indicated this skill is infused throughout the courses that music education majors take, including music education courses.

Through rigorous theory and musicianship coursework, high quality private lessons with a major professor (not a GA), and strong ensemble experiences, 2 years of functional piano, and an infusion of singing, composing, modeling, and conducting within all music education coursework!

Our music education students are held to high standards in all their music classes (studios, theory, music history, etc), but in the music education curriculum we constantly reinforce how those musical understandings come together to form the entire package of "musicianship" necessary for an effective music educator. For instance, in choral methods students select repertoire they might one day use for their choirs, harmonically analyze the selections, identify the appropriate historic performance practices, identify vocal challenges (and how they would mitigate them), and demonstrate an ability to perform the parts.

Additional musical categories. Additional categories in the musical area had numerous examples provided by participants, including: sight reading ($n = 13$), listening

($n = 10$), and musical literacy ($n = 10$). It is interesting that 13 of the 14 participants (93%) who chose sight reading as the most essential musical skill also described an example in that category. Again, proficiency exams were mentioned as an example. One participant even described their exam as “a very difficult Sophomore Check.” However, it can be argued that these exams function only as assessments, not teaching or learning opportunities. One of the few specific examples provided in the sight reading category came from a piano class.

In [p]iano class, using the web based program PIANO MARVEL, students learn sight reading according to their level of achievement. The teacher gets instant feedback; in addition, our text, Alfred [a commonly used piano lesson book], practices that skill.

Other notable responses were provided in the musical skills area. To help students develop conducting and error detection skills, several participants described opportunities to participate in conducting labs or on-campus lab ensembles. These allow students to practice these skills in front of a live ensemble. An important aspect of this experience was reflection following students’ teaching episodes. One professor commented that students reflect and analyze their video while “coding their responses to students according to feedback and academic tasks.” Another professor meets weekly with students to review their video together.

Three comments in the musical skills area pertained to the question of whether music education students are expected to have a certain level of skill prior to beginning college, or whether these skills are able or expected to be taught in college. In describing the skill musicality/musicianship, one participant referenced Howard Gardner, saying, “Gardner feels his intelligences emerge early, so after a certain point, what education

provides is a refinement of the ‘expertise’ that was developed by nature/nurture early in life.” This seems to represent the belief that at least a certain amount of musicality must be developed prior to beginning a music education degree. Other participants seemed more open to teaching musical skills in college. Regarding the skill error detection, one participant noted, “While students are placed in a variety of settings to develop this skill, students develop at different rates of mastery of this skill in the undergraduate music education program.” This may support the idea that musical skills should be infused throughout the curriculum to allow students to master them. Yet another was even more willing to teach musical skills, rather than expect them to already be learned, as indicated through their example in developing the skill, singing. The quote below suggests some students still need to be taught singing even after they have already completed aural training courses, further supporting the idea of infusing these skills throughout the music education curriculum.

I teach singing accuracy to students in the Elem. Music course in the same manner that I do to young children. Many instrumental students come into this course with limited experience singing, even though they have completed sight singing in their theory sequence. I use (1) vocal modulation exercises (imitating higher and lower animal and bird sounds; reciting a nursery rhyme like James Earl Jones or like Mickey Mouse). (2) "Intoning" a nursery rhyme on a single pitch. (3) Singing a nursery rhyme on so-mi or so-mi-la patterns. (4) Singing solo lines from well-known, well-liked songs & games (the Oooh part from Skin & Bones; "Here, Blue" from Old Blue; The Telephone Game). (5) Singing while covering one ear to hear oneself better.

Academic Skills

Slightly more than one third of participants ($n = 101$, 36%) described their chosen academic skill. Participants chose to describe academic skill examples primarily in the following categories: pedagogical skills ($n = 19$), literacy ($n = 13$), musical

skill/knowledge ($n = 13$), and critical thinking ($n = 11$). Since these were also the top four categories in the academic skills area, this is not surprising. However, although literacy was the most frequently cited essential skill, and the most participants felt it was taught, it did not elicit the highest number of examples.

Literacy. Thirteen of the 43 participants (30%) who chose literacy as their academic skill chose to describe an example of how it is taught in their curriculum. Participants described that students read academic materials, wrote papers of various types, received extensive feedback on written work, and took writing intensive courses. Some participants explained that literacy skills are infused throughout the courses in the curriculum, one participant shared that writing courses are part of the core or general education courses, and others described how writing primarily took place in music history courses. Participants specifically mentioned that professors, teaching assistants, and resource centers were available for additional help with academic writing. A detailed example is included below which is representative of the above themes.

Students in an introductory music education class must complete multiple writing assignments in a variety of writing "genres"—personal narrative about their individual music education histories, a set of reflections about classrooms they have observed, a reflection on an interview completed with a K-12 music education student, a statement of one's teaching philosophy. All of these are graded not only for their success in meeting the parameters of the assignment, but also for their success as pieces of professional writing. The instructor provides detailed feedback on the students' writing in order to help them sharpen these skills.

Musical skills/knowledge. Thirteen of the 32 participants (41%) who chose musical skills/knowledge as their academic skill described an example of how it is taught in their curriculum. Most participants' examples were not specific, but instead suggested they viewed some aspects of music study and music making as more academic

endeavors, particularly lesson planning for music classes. Participants indicated musical skills/knowledge are a primary aspect of the degree and are acquired in numerous music courses, including classroom (e.g., music theory or world music) and performance based courses (e.g., lessons or ensembles). However, one example stood out as it demonstrated how musical skills and knowledge can be infused throughout a music education student's coursework.

Students regularly practice musicianship skills in each of our core music education courses. For example, students peer-teach songs in every music education course in which they enroll.

Pedagogical skills. Nineteen out of 29 participants (66%) who chose pedagogical skills as their academic skill also described an example of how these skills are taught in their curriculum. Nearly all examples referenced some aspect of the following sequence: lesson or unit planning, in-class teaching or fieldwork teaching, and reflection/feedback. It seems many professors instruct their students in a similar manner regarding this teaching cycle. Feedback was a frequent comment in numerous skill categories, including pedagogical skills and literacy skills. It is encouraging to see the apparent commitment that professors have in this aspect of teaching.

Students are required to develop, write, and teach several lessons in each of their methods courses for music education and education. Professors discuss what is needed in a lesson plan, how to troubleshoot and plan out the logistics of the lesson, how to determine the standards that will be addressed, how to assess student learning, and how to plan out the step by step process of teaching. We then encourage students to practice their lessons several times before teaching their peers or children out in a school setting. After the lessons, peers provide immediate feedback, and then the professors also provide feedback.

5 undergraduate courses require students to write lesson plans. They receive feedback on those plans. In three of the courses, they teach the plans and receive feedback on their teaching.

Critical thinking. Eleven of the 29 participants (38%) who chose critical thinking as their academic skill also described an example of how it is taught in their curriculum. Most described in-class experiences related to course readings, assignments, or discussions, especially on topics of inclusivity, diversity, and social issues. In many cases, participants' examples were distinct from discussing these topics for the purpose of developing empathy or compassion (skills that are in the emotional skills area) because they required students to reason and develop philosophies regarding these issues.

Students are asked to provide a rationale for why (or why not) real-world issues should be addressed and worked through in public school music education.

[S]tudents are encouraged to examine the concept of dis(a)bility and to develop their own philosophy of what we must do, as teachers, to address issues around inclusion, equity, social justice, poverty, and racial discrimination.

Recommended resources for developing critical thinking through music education courses included Case Studies in Music Education (Abrahams & Head, 2005), and writings by Lucy Green and David Elliot.

Additional academic categories. In the category reflection, all four participants felt it was teachable, felt it was taught, and also described an example. The theme of reflection surfaced in several different categories in all three skill areas. One participant sums up a strong reasoning for why this may have occurred. "This constant self-evaluation is an important tool in finding one's own teaching persona and style."

Other categories numerous cited as academic skills (though without many examples) included organization and time management. Several noteworthy examples were shared as strategies to help students develop organizational skills.

All freshman music majors are required to take a 101 course that reviews “how to succeed in college.” Topics include study skills, organization skills, and other skills [at] the university [that] will help in student retention from freshman to sophomore year.

In technology class, we explore various organization tools as a means to allow students to find one that might work well for them. We also provide timeline references in each music education course so that students can see long term and short term goals.

Large amounts of course work necessitate organizational skills. In our small college setting we assign an academic advisor to each student. This advisor meets regularly with the advisee. Organizational skills are often a topic of discussion during these appointments.

Various music education courses require the creation of a resource notebook. These notebooks often include instructions for the order of materials, what should be included, and so on.

Academic-related skills, such as organization, have been linked to academic success (Kautz & Zanoni, 2014) and music teachers frequently mentioned being organized in advice to first year teachers (Miksza et al., 2010), but unfortunately, some strategies for helping students develop organizational skills were less encouraging than those above. The first example below allows for support for students who have not yet developed strong organizational skills, but shifts the responsibility of this teaching to a source other than the professor. The second example suggests professors set expectations (e.g., deadlines), but do not provide support for students to develop organizational skills in order to meet these expectations.

Students are required to completed assignments according to a schedule. If they perform below expectations, the instructor submits their name and they are counseled by a specialist to help them get on track.

*I believe organizational skills are required and set forth by various professors but students’ ability to manage these expectations is varried.
[sic]*

Closely related to organizational skills are time management skills. Provided examples included helping students complete daily and long-term planners, assign time management projects, and scaffolding instruction. Three helpful examples are included below.

Students are expected to put together a weekly calendar with all typical activities listed, incl. classes, rehearsals, practiced [sic], meals, exercise/wellness, personal time, homework/research, etc. Calendar is shared with faculty and advisors. Through advising, students develop time management skills.

Assignments are scaffolded (low-stakes to high stakes). Coming in late to class or turning in late assignments is not tolerated. Low-stakes assignments are early in the semester so that if students fail in the area of time management they are not penalized a great deal. They have a chance to rebuild their grade. This is like a video game. You can fail a lot in level one and keep going.

In our Introduction to Music Education course, students undertake a two-week project related to time management and study skills. Using several on-line tools, students record 5 days of their time usage in 30 minute increments with particular attention to practice time, rehearsal time, study time, class time, and social/personal time. They are asked to write about their self-study including things they may have been surprised to learn about their time management and goals they have made for changing their habits. The project is required during week four of Freshman Fall – and they are asked later in the semester to reflect on how the time management study changed their habits.

Specific strategies and learning activities such as these may help students who are overwhelmed trying to balance time among the numerous commitments required of music education majors (Conway et al., 2010).

Emotional Skills

Only 30 of the 287 participants (10%) chose to describe an example of how their cited emotional skill is taught in their curriculum. One likely reason this percentage is so

low is because participants were able to describe only a skill they felt was taught at their institution. Since the emotional skills area had a higher percentage of participants who felt their skill was not taught, there were fewer opportunities to describe an example. Empathy was the most frequently cited emotional skill ($n = 45$), but surprisingly elicited very few examples ($n = 2$). Instead, perseverance ($n = 41$) and open mindedness ($n = 6$) received the highest frequency of examples (both with $n = 4$). It is surprising that open mindedness received the highest number of responses as it was ranked 15th on the list. Another interesting finding was that reflection was again emphasized throughout the examples in various categories, even though only seven participants actively listed reflection as their essential skill.

Perseverance. The four examples for perseverance described the rigorous nature of the degree program, a focus on being innovative and inquisitive, and continuing to revise lesson plans in order to successfully address student needs. The following responses show two participants' feelings toward the nature of the degree program.

[O]ur BME curriculum contains the highest number of credit hours by far of any undergraduate degree program on our campus. That status, coupled with the state's required 100 hours of field observations and standardized test minimums required for teacher ed. admission and later for teacher certification require ("teach") a persistent conviction towards a career in music education.

The undergraduate course of study in music education is extremely rigorous. Students who manage to complete the degree have learned perseverance through the process.

As the first example suggests, it is questionable whether the experience of the music education degree program actually teaches perseverance. Instead, it seems more likely that students who complete the degree had perseverance, as is consistent with Gavin's

(2016) research. Perhaps some students do learn it throughout the process, but the “sink or swim” philosophy of the second example does not seem supportive of actually teaching the skill. Two other responses, quoted below, do seem more supportive and offer positive ways to encourage the development of perseverance. One emphasizes the perseverance needed to help one’s students succeed, and the other emphasizes creativity and curiosity to overcome the difficult stages of the degree.

In music education curriculum/methods courses, the students are encouraged to work toward multiple solutions when designing and executing lesson plans. They need to keep working toward the teaching of lessons that are comprehended by the students. We expect that our students will present multiple versions of lesson plans that will offer various approaches to their students.

Our four core principles emphasize for students the importance of being innovative and inquisitive. While perhaps not a perfect fit with "grit," these principles emphasize the agency necessary for students to not feel "stuck."

This second example resonates well with research that indicates qualities such as creativity may encourage intrinsic motivation (or passion), which in turn helps students persevere through difficult times (Duckworth, 2007, 2009; Sullivan, 2012).

Open mindedness. The four examples pertaining to open mindedness emphasized teaching students from diverse backgrounds and opportunities to participate in diverse music ensembles (*e.g.*, Javanese Gamelan, Gospel Choir). Participants described students being open minded to teaching and interacting with people who are different from themselves or have differing views from their own.

Students complete a course in the music education area on working with students with special needs. This course also includes working with students with non-diagnosed special needs (poverty, cultural differences).

In learning about teaching students with different backgrounds than their own, I hope that students learn to be open-minded about how to approach teaching in a variety of settings.

In every music methods course, we stress the importance of accepting every student and tolerating individual differences. In addition to the variety of students they will encounter, future teachers are provided opportunities to demonstrate how they might deal with those of [their] peers who might exhibit beliefs that are different from their own.

It is interesting to compare the terminology used in the first two examples with the last example. The first two examples focus on “working with” and “teaching” students with special needs or different backgrounds using neutral terms. The third example’s use of the terms “deal with” and “tolerating” seems more negative. It seems likely that the first two approaches are more successful in helping students develop the skill open mindedness.

Additional emotional categories. Though empathy was the most frequently mentioned emotional skill by far ($n = 45$), and 24 participants thought it was taught at their institution, only two examples were provided. They both emphasize using hypothetical scenarios or real-life teaching experiences to teach this skill. One example describes a discipline scenario that asks the future teachers to imagine why a student may choose not to participate in class. The other example is from a clinical experience working with students with special needs.

Analyzing [sic] a discipline situation (refusal to participate) for all possible reasons in order to train the teacher candidate not to jump to conclusions and reprimand too harshly.

[A] clinical hour component (working with special needs children) in addition to several Critical Assignments that focus on discovering hidden bias and working to heighten both awareness and sensitivity.

Several examples described ways professors may serve as role models to teach emotional skills. This approach was mentioned across categories including passion, patience, and temperament, and is consistent with recommendations in the literature (Bernhard, 2005; Duckworth, 2016; Dweck, 2006; Goleman, 2005;). One particularly emphatic response is included below to demonstrate this approach.

Passion is part of the "hidden" curriculum. Though it is not directly in a course, students develop it by observing the love, dedication, and passion they see in the faculty that teach and mentor them. Students notice when faculty care about the subject matter they teach. It comes through in such things as the amount of research and preparation the faculty do prior to teaching a lesson. They also notice the passion their [teachers] have for performing and want to model that same passion in their performances. We faculty seek out our students who are struggling in their classes and mentor them by helping them find sources and techniques that can help them be successful. Good teaching and demonstrating a genuine passion for teaching breeds the same in the students. I believe this wholeheartedly.

Two additional examples provided specific examples for teaching emotional skills worth noting. In the category of self-care, one participant explained “Candidates take the Maslach Burnout Inventory and receive advice/participate in discussions regarding sleep, nutrition, and exercise.” This concrete strategy addresses a skill area that is also a concern mentioned in the literature (Bernhard, 2005; Doss, 2016).

The following example describes a strategy for encouraging the development of resilience. The truncated quote below is worthy of consideration in the way professors develop their classroom culture. This approach is similar to the recommendations provided by Duckworth, Dweck, and Goleman on creating an environment that is supportive of emotional growth.

Resilience is taught through a balance of challenging activities, planned failure followed by steps to success, creation of a safe and supportive

environment. The place where I most intentionally address this skill is in the "Daily Five" which are short 5 minute teaching episodes in class with peers. First, to create a safe, supportive environment, we put in place some simple rules: 1) Feedback must always start with positive, affirming feedback about what specifically went well. 2) Critiques must be stated from an "I" stance: "I wasn't sure what you wanted me to do when you made that gesture" or "I wonder what would happen if you..." Students are not used to thinking of affirming themselves as a first step, but this is an important step in developing resilience. The second step, takes the sting out of criticism and allows the teacher to take a reflective rather than defensive stance to critique - though this can take a bit of practice... When students in music ed courses do peer teaching (or any teaching), we focus on not thinking of anything as a complete failure. There are not binaries of good/bad or right/wrong - it's all a learning process, which I think this approach in my classes and the way I shape every experience helps them to understand how to be resilient and continue learning and improving.

The final three examples to note in the emotional skills area show professors' desire to help students develop these skills despite being unsure of how to measure them. Experts in the field of emotional skills also comment on the challenge of measuring these skills (Corcoran & Tormey, 2012), however, given the positive outcomes associated with improved emotional skills (Cunha & Heckman, 2010; Duckworth, 2007, 2009) it is important that professors continue to teach and attempt to assess them. The quotes below could indicate that the profession is moving in this direction.

Although it is difficult to measure maturity, it is hoped that through continuous prompting and exposure to situations or scenarios that promote emotional growth, students will become less self-driven and more student-driven.

While we may not be able to teach "attitude" or some of the components of preparation and respect, we can at least guide them to see where their own place on each scale may be a benefit to them as a teacher or an area that could lead to problems as a teacher.

I cannot attest to whether it is developed throughout the curriculum but we strive to teach our undergraduate music education majors the delivery skills that will make them <appear> to be more confident until they grow into the confidence.

Limitations and Future Research

Limitations of the Survey

Some potential and specific limitations of the study should be noted.

Modifications to the measurement tool, an electronic survey, might alleviate some of these, while others are more challenging to overcome. The decision to refrain from providing any predetermined definitions of terms may have reduced participant bias, but likely resulted in ambiguity of responses, particularly in the academic skills area which did not align with expected outcomes. For this reason, answers were less easily compared with extant research. Another option considered for the survey design was to ask participants to select skills from a predetermined list. This may have provided more clarity in answers, but because of lack of consensus in prior research on academic and emotional skills, establishing a comprehensive list was not considered feasible.

From a qualitative perspective, the present study was impersonal in the way data was collected through the open ended responses. In some cases, it was difficult to code participants' answers, and the design of the study did not allow for clarification. Targeting fewer participants for in-depth interviews could allow for a richer understanding of beliefs regarding essential skills. It would also provide more insight into specific teaching strategies as the data gained from this portion of the survey were much less detailed than was hoped for. An interview design would make results somewhat less generalizable to the population, but yield a different and more robust qualitative result.

Finally, some participants may have been confused regarding the focus of the study. In some instances, it seemed likely that professors responded with skills that were essential as a practicing teacher instead of skills for successful completion of the degree

program. It may be that the introduction to the survey was not clear, or that professors did not read the explanation carefully. It is also possible that professors found it difficult to separate pre-service and in-service skills requisite for professional success.

Future Research

The present research attempted to establish a list of essential skills in three areas (musical, academic, and emotional) to help music education majors successfully complete the degree program. However, participant responses indicated considerable overlap in these three skill areas, suggesting these skills cannot be easily categorized. This study also examined professors' beliefs about whether these skills are teachable and taught at their institutions. Finally, it compiled typical and unique teaching strategies and learning activities used to help students develop these skills. The valuable information collected in this study warrants further inquiry of the topic. Future research regarding essential musical, academic, and emotional skills may address and accommodate some of the above mentioned limitations in order to gain a deeper understanding of this research area. Future research may also examine questions raised by findings from the current study:

(a) Why do professors believe certain skills are essential for completing the undergraduate music education degree, how do these skills compare to essential skills for in-service teachers? (The present study could only hypothesize answers to these questions.)

(b) Are academic and emotional skills specifically targeted in the music education curriculum, and if so, how? (Rather than whether the specific skill listed by the participant was taught.)

(c) To what extent do professors feel responsible for teaching these skills, and do they feel qualified to do so? (It was hypothesized that professors may expect students to enter college with certain skills already developed or that other resources should be used to teach them.)

(d) Would other populations, such as students or professors from other departments, consider similar skills as essential, and how would those results compare among disciplines?

(e) How effective are specific teaching strategies and learning activities at yielding improvement in the skills they target?

Implications

Results of this study may be valuable to music education professors, current undergraduate music education students, and prospective music education students. These findings are relevant to music education professors in considering curricular choices. Professors may not have been aware of research regarding academic and emotional skills and their impact on cognitive skills development, college retention, career success, and health. A new, or renewed, understanding of the importance of these skill areas may encourage a closer look at the non-musical skills taught in their curriculum. As a starting point, they now have access to a list of musical, academic, and emotional skills considered essential by 287 music education professors in the United States.

The specific teaching strategies and learning activities shared in this study may provide professors with ideas they had not previously considered and now wish to incorporate in their classes. Many pedagogical examples provided in this study were

somewhat general, but this allowed for themes to emerge. Professors could compare aspects of their institution's curriculum to these examples to examine whether they align with others throughout the country.

This study's findings may also be helpful for current undergraduate music education students. Students may gain a heightened awareness of skills professors deem as essential for completing the degree. This could stimulate reflection about which of these skills students consider to be their personal strengths. Furthermore, it may encourage students to improve areas of perceived relative weakness. Students may also compare their own beliefs about which skills are essential for completing the degree and consider similarities and differences.

Finally, prospective music education students may benefit from this research as they consider their choice in major and what institution to attend. High school students may not be aware of the complexity and rigor of a music education degree and the multiple and varied skills required to successfully complete the degree program. By examining the lists of essential skills, prospective students can consider whether they have these or need to work on developing them. A better understanding of skills needed prior to entering the degree program may allow students to be better prepared and more likely to succeed. Prospective students may also wish to find out if the institutions they are considering include instruction of academic and emotional skills in their curriculum. If a student recognizes a need for more support in these areas, this could inform their college choice.

Conclusion

The music education degree is rigorous and requires personal and professional balance, necessitating an ability to develop musical, academic, and emotional skills essential to successfully navigate the degree. The current study identified skills which may be essential, examined whether these are taught in the curriculum, and explored pedagogical strategies to help students improve. This study, and future studies on this topic, may assist students who are preparing to major in music education, impact retention and degree completion, and help prepare young teachers for successful careers.

APPENDIX A

Survey

4/17/2017

Qualtrics Survey Software

Introduction, Consent, and Email

Essential Musical, Academic, and Emotional Skills for Undergraduate Music Education Majors

You are being invited to participate in this study as an instructor of undergraduate music education students by completing a survey that will take approximately 15 minutes. The purpose of this study is to collect responses from collegiate music education professors to determine (1) beliefs regarding essential musical, academic, and emotional skills for undergraduate music education majors, (2) beliefs regarding the teachability of these skills and whether they are taught as part of the music education curriculum, and (3) strategies and learning activities used to help music education majors develop selected skills. Your insight as an instructor of undergraduate music education students is extremely valuable in identifying and exploring requisite skills that help these students succeed.

Consent to Participate in this Study

This study is being conducted by Emily J. McGinnis, an Interdisciplinary Ph.D. candidate in music education at the University of Missouri-Kansas City. Your participation is completely voluntary and your answers to the survey questions will remain anonymous. You may withdraw your consent to participate at any time during the process. If you choose to withdraw, any information derived from your participation will be deleted.

The only known risk associated with this study is potential sharing of intellectual property. You will be asked to describe one teaching strategy or learning activity that has been used at your institution. You may choose to skip this part of the survey, or you may be as detailed or as broad in your description as you feel comfortable.

Potential personal benefits of this study include the opportunity for reflection on teaching practices. Potential societal benefits include establishing a clearer understanding of musical, academic, and emotional skills as they relate to undergraduate music education majors, and a compilation of teaching strategies and learning activities for use toward skill development in the undergraduate music education curriculum.

If you have any questions about this study, you may contact Emily McGinnis (EmilyMcGinnis1@gmail.com) and she will be happy to answer them. If you consent to participate in this study, please indicate so below and you will be directed to the survey.

If you would like to be emailed the results of this study upon its completion, please indicate "yes" below and type your email address in the box provided. Your email address will not be linked to your survey results.

Yes, please email me the results of this study.

No, I do not want you to email me the results of this study.

Explanation page

The first portion of this survey asks your beliefs regarding essential musical, academic, and emotional skills for undergraduate music education majors. **Please note that the focus is on skills that are essential for students to have or develop in order to successfully complete the degree program** (which may or may not necessarily be the same skills required for successful teaching). You will also be asked whether you believe these skills are teachable, whether you believe these skills are taught as part of your institution's undergraduate music education curriculum, and to describe a specific example of how one of these skills is taught in your institution's curriculum.

Musical Skills

Type below the MUSICAL SKILL that you believe is MOST essential to a student's success in an undergraduate music education degree program.

Do you believe this musical skill is teachable?

Yes

No

Do you believe this musical skill is taught as part of your institution's undergraduate music education curriculum?

Yes

No

Academic Skills

Type below the **ACADEMIC SKILL** that you believe is **MOST** essential to a student's success in an undergraduate music education degree program.

Do you believe this academic skill is teachable?

Yes

No

Do you believe this academic skill is taught as part of your institution's undergraduate music education curriculum?

Yes

No

Emotional Skills

Type below the **EMOTIONAL SKILL** that you believe is **MOST** essential to a student's success in an undergraduate music education degree program.

Do you believe this emotional skill is teachable?

Yes

No

Do you believe this emotional skill is taught as part of your institution's undergraduate music education curriculum?

- Yes
 No

Teaching Strategy / Learning Activity

Choose one of the musical, academic, or emotional skills from the list of those you believe are taught at your institution. On the next page, you will be asked to provide a specific example of how this skill is taught in your institution's curriculum.

- \${q://QID33/ChoiceTextEntryValue}
 \${q://QID57/ChoiceTextEntryValue}
 \${q://QID60/ChoiceTextEntryValue}
 Not Applicable

Please provide a **specific example** of how the chosen skill is taught in your institution's undergraduate music education curriculum.

Personal Demographic Information

The remaining few questions of this survey ask demographic information about yourself and your institution. This will only take a couple minutes!

What is your current age in years?

	20	30	40	50	60	70	80	90	100
Age									

How do you identify your gender?

Not including this year, how many years have you taught undergraduate music education majors in a collegiate setting?

	0	10	20	30	40	50	60	70	80
Years Teaching									

Do you teach at more than one institution?

If you teach at more than one institution, please answer the remaining questions based on what you consider to be your primary institution.

Institutional Demographic Information

What is your job title?

- Professor of Music Education
- Assistant/Associate Professor of Music Education
- Adjunct Professor/Instructor of Music Education
- Other (please describe):

In which state is your institution located?

Do you teach at a public or private institution?

What is the total student population of your institution?

How many undergraduate music education students are enrolled at your institution?

Is your institution accredited by the National Association of Schools of Music (NASM) for a degree in music education?

Thank you for your participation! Your responses will help develop a better understanding of musical, academic, and emotional skills as they relate to the undergraduate music education degree. Please note that definitions and examples of these terms were *intentionally* omitted from the survey. If you have any questions, please contact Emily McGinnis at emilymcginnis1@gmail.com.

APPENDIX B

Emails to Participants

Initial email request to participate in the pilot study

Date: October 19, 2016

Subject: Request to Participate in a Pilot Study Survey (Emily McGinnis/Joseph Parisi, UMKC)

Professors,

My name is Emily McGinnis and I am an Interdisciplinary Ph.D. candidate at the University of Missouri-Kansas City. I'm currently in my last year of the program, completing my dissertation with my primary advisor, Dr. Joseph Parisi. He sends his well wishes to you all, as most of you have a connection to UMKC as alumni or past/current professors.

I would like to invite you to participate in a pilot study survey that will take approximately 15 minutes. The purpose of my study is to collect responses from collegiate music education professors to determine: (1) Beliefs regarding essential musical, academic, and emotional skills for undergraduate music education majors, (2) Beliefs regarding the teachability of these skills and whether they are taught as part of the music education curriculum, and (3) Strategies and learning activities used to help music education majors develop selected skills. Your insight as an instructor of undergraduate music education students is extremely valuable in identifying and exploring requisite skills that help these students succeed. Your feedback on the survey's clarity, flow, and content will also be much appreciated. You will have an opportunity to provide this feedback at the completion of the survey.

Below is the link to the survey. It will be open today through Tuesday, October 25, at 1:30pm CST. I will also send one reminder email within the week. Please let me know if you have any trouble accessing the survey.

https://umkc.co1.qualtrics.com/SE/?SID=SV_0po96fEB0L72hBX

Thank you so much for your contribution to this study!

Sincerely,
Emily McGinnis

Reminder email request to participate in the pilot study (#1)

Date: October 23, 2016

Subject: Re: Request to Participate in a Pilot Study Survey (Emily McGinnis/Joseph Parisi, UMKC)

Professors,

I hope you might have a few minutes to complete the pilot study survey for my dissertation, *Essential Musical, Academic, and Emotional Skills in Undergraduate Music Education*. Your insight as an instructor of undergraduate music education students is extremely valuable in identifying and exploring requisite skills that help these students succeed. Your feedback on the survey's clarity, flow, and content will also be much appreciated.

Below is the link to the survey. It will be open until Tuesday at 1:30pm CST. Please let me know if you have any trouble accessing the survey.

https://umkc.co1.qualtrics.com/SE/?SID=SV_0po96fEBoL72hBX

Thank you for your contribution to this study!

Sincerely,
Emily McGinnis

Reminder email request to participate in the pilot study (#2)

Date: October 24, 2016

Subject: Re: Request to Participate in a Pilot Study Survey (Emily McGinnis/Joseph Parisi, UMKC)

Professors,

If you have an opportunity (10 minutes) to complete the pilot study survey for my dissertation I would really appreciate your feedback. The survey will be available until 1:30pm tomorrow (CST). Thanks so much for your help!

https://umkc.co1.qualtrics.com/SE/?SID=SV_0po96fEB0L72hBX

Sincerely,
Emily McGinnis

Initial email request to participate in the study

Date: November 12, 2016

Subject: Request to Participate in a Music Education Research Study (Survey)

From Address: MusicEducationResearchStudy@qemailserver.com

From Name: Emily J. McGinnis

From Email: emilymcginnis1@gmail.com

Professors and Instructors,

My name is Emily McGinnis, and I am an Interdisciplinary Ph.D. candidate at the University of Missouri-Kansas City. I'm currently in my last year of the program, completing my dissertation with my primary advisor, Dr. Joseph Parisi.

Your name and email address have been associated with teaching undergraduate music education students in the state of _____. As such, I would like to invite you to participate in a survey that will take approximately 15 minutes. The purpose of my study is to collect responses from collegiate music education professors to determine (1) beliefs regarding essential musical, academic, and emotional skills for undergraduate music education majors, (2) beliefs regarding the teachability of these skills and whether they are taught as part of the music education curriculum, and (3) strategies and learning activities used to help music education majors develop selected skills. Your insight as an instructor of undergraduate music education students is extremely valuable in identifying and exploring requisite skills that help these students succeed.

Below is the link to the survey. It will be open today through Sunday, November 27, at 9:00 a.m. CST. I will send two email reminders within this time frame. Please let me know if you have any trouble accessing the survey.

https://umkc.co1.qualtrics.com/SE/?SID=SV_0po96fEB0L72hBX

Thank you so much for your contribution to this study!

Sincerely,

Emily McGinnis

Follow this link to the Survey:

`{1://SurveyLink?d=Take the survey}`

Or copy and paste the URL below into your internet browser:

`{1://SurveyURL}`

Reminder email request to participate in the research study (#1)

Date: November 18, 2016

Subject: REMINDER #1: Request to Participate in a Music Education Research Study (Survey)

From Address: MusicEducationResearchStudy@qemailserver.com

From Name: Emily J. McGinnis

From Email: emilymcginnis1@gmail.com

Professors and Instructors,

This is the first of two reminder emails inviting you to participate in a research study examining musical, academic, and emotional skills of undergraduate music education majors. If you would like to participate, please follow the link below to complete a survey that will take approximately 15 minutes. If you have already completed the survey, please disregard this message.

The purpose of this study is to collect responses from collegiate music education professors to determine (1) beliefs regarding essential musical, academic, and emotional skills for undergraduate music education majors, (2) beliefs regarding the teachability of these skills and whether they are taught as part of the music education curriculum, and (3) strategies and learning activities used to help music education majors develop selected skills. Your insight as an instructor of undergraduate music education students is extremely valuable in identifying and exploring requisite skills that help these students succeed.

Below is the link to the survey. It will be open through Sunday, November 27, at 9:00 a.m. CST. I will send one additional email reminder within this time frame. Please let me know if you have any trouble accessing the survey.

https://umkc.co1.qualtrics.com/SE/?SID=SV_0po96fEBol72hBX

Thank you so much for your contribution to this study!

Sincerely,
Emily McGinnis

Follow this link to the Survey:

[\\${l://SurveyLink?d=Take the survey}](#)

Or copy and paste the URL below into your internet browser:

[\\${l://SurveyURL}](#)

Follow the link to opt out of future emails:

[\\${l://OptOutLink?d=Click here to unsubscribe}](#)

Reminder email request to participate in the research study (#2)

Date: 11/25/2016

Subject: FINAL REMINDER: Request for Participation in a Music Education Research Study (Survey)

From Address: MusicEducationResearchStudy@qemailserver.com

From Name: Emily J. McGinnis

From Email: emilymcginnis1@gmail.com

Professors and Instructors,

This is the final reminder email inviting you to participate in a research study examining musical, academic, and emotional skills of undergraduate music education majors. If you would like to participate, please follow the link below to complete a survey that will take approximately 15 minutes. If you have already completed the survey, thank you, and please disregard this message.

The purpose of this study is to collect responses from collegiate music education professors to determine (1) beliefs regarding essential musical, academic, and emotional skills for undergraduate music education majors, (2) beliefs regarding the teachability of these skills and whether they are taught as part of the music education curriculum, and (3) strategies and learning activities used to help music education majors develop selected skills. Your insight as an instructor of undergraduate music education students is extremely valuable in identifying and exploring requisite skills that help these students succeed.

Below is the link to the survey. It will be open through Sunday, November 27, at 9:00 a.m. CST. Please let me know if you have any trouble accessing the survey.

https://umkc.co1.qualtrics.com/SE/?SID=SV_0po96fEB0L72hBX

Thank you so much for your contribution to this study!

Sincerely,
Emily McGinnis

Follow this link to the Survey:

[\\${1://SurveyLink?d=Take the survey}](#)

Or copy and paste the URL below into your internet browser:

[\\${1://SurveyURL}](#)

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VITA

Emily Jane (Workman) McGinnis was born on April 10, 1986, in Freeport, Illinois. She attended public school in Freeport, graduating from Freeport High School in 2004. Her family's support of music education, including two older sisters who became music teachers, combined with meaningful musical performances and teaching experiences throughout her K-12 education, helped her realize her vocation was teaching music. McGinnis attended Luther College in Decorah, Iowa, where she focused on music education and trumpet performance. She graduated summa cum laude with a Bachelor of Arts degree in 2008.

Upon graduating from Luther College, McGinnis taught music at Boylan High School in Rockford, Illinois, for two years. There she had the opportunity to teach and conduct concert band, jazz band, pit orchestra, pep band, lessons, music theory, and music history/appreciation. McGinnis married and moved to the Kansas City metro area in 2010. During the next four years, she maintained a large private lesson studio and taught instrumental music at Bishop Miege High School and three feeder grade schools. McGinnis taught and conducted grade school beginning and intermediate bands, along with high school concert band, pep band, jazz band, marching band, drumline, and lessons. During this time, she also completed a Master of Music Education degree at the University of Missouri-Kansas City.

In the fall of 2014, McGinnis decided to attend graduate school full-time to pursue an Interdisciplinary Ph.D. at the University of Missouri-Kansas City. During the next three years, McGinnis enjoyed teaching and assisting with a variety of undergraduate music education courses as part of her graduate teaching assistantship.

One of the highlights of this assistantship was the opportunity to mentor a cohort of music education students from their first *Introduction to Music Education* course through to their student teaching semester. During this time, McGinnis also served as assistant conductor of the Roeland Park New Horizons Band, coach and conductor for the Fountain City Youth Brass Academy bands, and coach and conductor of various chamber ensembles at UMKC. She also was active as a trumpet performer.

McGinnis' research interests include non-cognitive skills in music education, undergraduate music education curriculum, and experiences of female brass players. She has presented at regional, national, and international conferences, and has published nationally and internationally.