

An Investigation of Field-based Experiences for Pre-service Music Teachers in Massachusetts: Implications for Policies and Strategies Governing Field-based Experiences for Music Teacher Candidates in the Republic of Korea*

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In order to explore implications for improvement in Korean field-based experiences for pre-service music teachers, this study investigated policies governing these experiences in music teacher training and their implementation in Massachusetts. Content analysis revealed that music teacher candidates in that state must choose two different grade levels and work at least 300 hours in the field. Tito University in Massachusetts required close to 500 hours of works, far surpassing the state's minimum. Interviews revealed that pre-service music teachers were able to apply to practice what they had learned through coursework. Still, they wanted additional field-based experiences. This investigation revealed that the Korean regulations for field-based experiences during teacher training need further guidelines.

※ Key words: field-based experiences, practicum, policies and regulations, pre-service music teachers, teacher preparation.

차 례

I . Introduction

II . Method

1. Research Method
2. Details about the Selected Program and Participants for Interviews
3. Data Analysis
4. Trustworthiness

III . Results

1. Massachusetts Regulations regarding Field-based Experiences
2. University Offering
3. Pre-service Teachers' Experiences and Opinions

IV . Summary and Suggestions for Policies and Strategies Governing Field-based Experiences for Pre-service Teachers in the Republic of Korea References

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I. Introduction

Teacher's knowledges and abilities have been claimed to be the most determining factors of students' learning(Hopkins &Stern, 1996; Woolfolk-Hoy, Davis, & Pape, 2006), and are principally formed and developed during teacher education programs(Goldhaber, 2004; Xu, Hannaway, & Taylor 2011). Designed according to the policies and regulations of national and state governments, accrediting agencies, and universities, preparation programs need a thorough investigation of these policies and regulations and their effect on programs and on candidates' preparedness.

Through teacher education programs, prospective teachers develop general education knowledge, specialized subject matter knowledge and teaching abilities that directly affect students' learning. In recent years, in order to train better prepared teachers, preparation programs have increased their emphasis on developing students' ability to apply these types of knowledge to practice(Jeong, 2012). Field-based experiences provide the best opportunities for pre-service teachers to check their knowledge and skills(Conway, 2010). Novice teachers have stated that they learned more in student teaching than any other time in their training(Conway, 2010). Accordingly, the policies and regulations related to teaching practice have become more intense than in the past(Jeong, 2012).

In Korea, the Ministry of Education controls all education, including the teacher education and licensure system. There are several routes to acquire an initial license for elementary and secondary levels; however, all routes necessitate that teachers complete licensure programs and requirements at purposeful or designated universities and colleges with government approval. Elementary school teachers teach all subjects including music, while secondary teacher licenses are subdivided by discipline. Therefore, policies and regulations governing elementary teacher education are different from those for secondary; however, the regulations for general education areas are applicable regardless of licenses level. Especially, according to the Teacher Certification Practice Manual(2011), Korean pre-service teachers must complete two credits of

Practicum and two credits of Educational Outreach. At least four weeks of practice are required. Pre-service teachers work at accredited elementary and secondary schools in order to acquire initial teaching licenses. They must also complete outreach related to their major at education or social service facilities, working as assistant teachers or as multicultural learning assistants where they help students from different cultural backgrounds in after school programs. Based on these regulations, pre-service teachers conduct observations, do practical work, and teach classes. Prior to this research, three focus group interviews with pre-service elementary teachers and pre-service secondary music teachers in Korea were conducted. The participants for focus group interviews were pre-service teachers who had completed their teaching practicum at the time of interviews. Learning through their practicum experience was the main topic discussed during the interviews which revealed questionable results of the 4 - week practicum(Kang, 2017): They had difficulty finding a school where they could practice; four weeks of practice was insufficient to execute the knowledge and skills they had learned thus far; observation of professionals prior to practicing was too limited; and candidates wished to have more field-based experiences at a variety of school contexts(Kang, 2017). Interviews with pre-service elementary teachers revealed that they had few opportunities to teach music during their practicum although music was their specialized discipline(Kang, 2016).

On the other hand, in the United States, the main goal of teacher education coursework is to train teachers in specialized subject matter, as well as practical application knowledge. Field-based experiences have been increasingly emphasized in order to allow candidates to develop planning, teaching, and classroom management skills, as well as an awareness of the connection between theory and practice, and an understanding of the teaching and learning process(Roulston, Legette, & Womack, 2005). Training specifics vary from state to state; however, in general, practice teaching has been studied in greater detail and more carefully managed than in Korea.

In the USA, the importance of field-based experiences has been emphasized in some studies(Coffey, 2009; Freeman, 2009/2010; Hourigan & Scheib, 2009),

many of which recommend increasing field-based experiences in teaching education programs. Park and Lim(2006) analyzed the music education curriculum of several universities in the United States and found that many hours and credits were assigned to practice teaching. Jeong(2012) analyzed and compared practicum systems and methods in music teacher training institutes in Korea and the United States. The researcher analyzed the practicum systems and methods of four American music teacher education institutes(New York University, Iowa State University, Ithaca University, and Northern Colorado University). Jeong suggested extending training periods and increasing the number of credits accrued during a practicum. Recommendations included pre-practicum courses, seminars before, during, and after practicum with music education professors and other pre-service teachers, establishing stricter standards and qualifications for the practicum, and building up closer relationships between cooperating teachers, music teacher candidates, and program supervisors. In both research studies, the systems and methods of the practica of several programs in the United States were analyzed, and suggestions for improvements were made regarding teaching practices in Korea. However, these studies included neither what kinds of experiences pre-service teachers actually had during their teaching practice nor what they learned through it.

The purpose of this study was to investigate field-based experiences for pre-service music teachers in Massachusetts in order to find implications for improving these experiences for pre-service teachers in the Republic of Korea. We anticipate that prospective teachers will be provided more practical assistance by examining what experiences they have undergone and how they have progressed, what the advantages of these systems are, and what improvements should be made. In this study, “pre-service teachers” refers to students in elementary or secondary teacher licensure programs. Research Questions that guided this study were as follows:

- What were the state regulations governing field-based experiences?
- How did the preparation program provide field-based experiences?
- What did candidates do and learn through field-based experiences?

- What do pre-service teachers think about their current practicum experience?

II. Method

1. Research Method

The research methods utilized for the study were qualitative content analysis of documents as well as individual and focus group interviews. Qualitative content analysis allows researchers to look for relationships among words, to categorize the content in a systemic manner, and to find hidden meanings of texts(Hsieh & Shannon, 2005). The researcher interprets the text first by analyzing the natural flow of the text and conversation within a given context, and then by discovering the meanings of words and conversations to the people involved. Qualitative content analysis methods are often utilized in policy research which can provide crucial insights into the focus of policy-makers(Ritchie & Spencer, 2002). Therefore, qualitative content analysis was most suitable to analyzing teacher education policies and regulations.

The U.S. education system differs from state to state. In several states, music teachers are required to choose either instrumental or vocal areas; however, most states certify music teachers to teach all vocal, instrumental, and general music from Pre-Kindergarten(PreK) to grade 12. Among these states, Massachusetts was selected for this study.

Relevant information about music teacher certification practices in Massachusetts was compiled. During the 2014 - 2015 academic year, documents were collected from the state Department of Education's websites and from other pages that include information on music teacher licensure policies and procedures. The contents of the government websites, statutory and regulatory documents, and any other available documents linked to the webpages for music teacher licensure were studied.

A four-year undergraduate music education program in a school of music is

the typical approach to earning a music teacher license(Colwell, 2006; Wing, 2009/2010). The music teacher training program at Tito University was selected for this study. Before the actual interviews, pilot interviews were conducted in order to check meanings, appropriateness, and accuracy of interview questions. The two music education professors at the school were individually interviewed and provided feedback about interview questions. Then, individual interviews with three music teacher educators at Tito were conducted. Two focus group interviews were conducted with pre-service music teachers. All interviews were conducted during the 2014-2015 academic year; all were video- and audio- recorded and transcribed. All names in this study were pseudonyms.

2. Details about the Selected Program and Participants for Interviews

1) Program

Tito University in Massachusetts offered undergraduate and graduate music teacher licensure programs. Within the school of music and dance, the music teacher licensure program consisted of state mandated coursework for the initial educator license in the field of music at all levels(PreK - 12). Tito University was accredited by the New England Association of Schools and Colleges(NEASC). In addition, the school of music was accredited by National Accreditation of Schools of Music(NASM)*. Also Tito's music education program was accredited by the National Council for Accreditation of Teacher Education(NCATE) at the time of this study. All required courses in the undergraduate music education program were designed based on state requirements as well as these agencies' standards. Although the College of

* Program accreditation by national agencies is required in a few states; in some other it is encouraged as part of the state program approval process. It is not a requirement in Massachusetts. Teacher education programs must adhere to state-level policies and regulations related to field-based experiences in teacher training.

Education offered licensure linked to Master's degrees, the Bachelor of Music with a concentration in Music Education was the only undergraduate major leading to music teacher licensure at Tito.

As required in Massachusetts, the program prepared students to teach vocal, general, and instrumental music at all levels, PreK - 12. The program was housed in the university's school of music, which provided students with a variety of performing opportunities. In addition, Tito University cooperated with other local colleges and universities so that students were able to take courses at other schools without paying additional tuition. This offered Tito's music students access to expanded performance opportunities.

In order to be granted music teacher licensure upon graduation, students at Tito must successfully complete all required music and music education courses as well as student practicum. The undergraduate and graduate handbook(2012) indicated:

Students must complete courses in music education methods, instrumental techniques, and student teaching. The curriculum prepares students for Initial Licensure to teach music in the public schools' grades PreK - 12. Admission to and completion of the concentration require passing scores on the Massachusetts Tests of Educator Licensure(MTEL). Music education majors must earn a grade of C or higher in approved professional courses while the University requires that students maintain an overall grade point average of 2.00 or higher. Students must also maintain a GPA of 2.00 within their majors.

2) Individual Interview Participants

Individual interviews with three music education professors were conducted at Tito University in 2014-2015 academic year. Information about individual participants appear in Table 1.

<Table 1> Details of individual interview participants

Name (Working years at Tito)	Details
Dr. Ingalls (6 years +)	Coordinator of the music education program Supervising student-teaching Teaching Elementary Methods
Dr. Kaplan (A few years)	Teaching Vocal Methods (Used to supervise student teaching) Many years of teaching experiences in public high schools
Dr. Jullien (less than a year)	Teaching Instrumental Methods Had various teaching experiences in different ages and levels.

3) Focus Group Interview Participants

Following the interviews with these professors, the researcher conducted a group interview of three student teachers, Sally(F), Hannah(F), and Layne(M), in a classroom. This group interview was conducted for more than 90 minutes.

Several months later, the researcher conducted a second group interview that included four student teachers, Kim(F), Salma(F), Olivia(F), and Perry(M). This two-hour group interview was conducted in a classroom after their student-teaching seminar. Detailed information about participants are described in Table 2.

<Table 2> Descriptions of Focus Group Interview Participants

	Name	Sex	Year	Major instrument	Practicum placement
Group I	Sally	F	4th	String -Violin	Second placement
	Hanna	F	5th	String -Violin	Second placement
	Layne	M	5th	Brass *minored in History	Second placement
	Imma	F	4th	Flute	Second placement *interviewed via an email

	Name	Sex	Year	Major instrument	Practicum placement
Group II	Kim	F	4th	Brass	Second placement
	Salma	F	4th	String -Viola *transferred from another college	First placement
	Olivia	F	4th	Voice	Second placement
	Perry	M	4th	Brass *changed majors from physics to music education	First placement

3. Data Analysis

A qualitative content analysis of collected documents and interview transcripts was utilized. Before the first analysis, the two categories, pre-practicum and practicum were determined based on the Massachusetts regulations. Then, the whole text was analyzed by three steps: open coding, finding repeated codes and developing new categories, and determining the relationships among codes and themes. Conclusions were drawn from the coded data.

4. Trustworthiness

For trustworthiness of the study, member checks and peer reviews were utilized. The researcher asked interviewees to review interview transcriptions via emails; however, only a few participants gave the researcher feedback. Moreover, several peers and qualitative research experts listened to recorded interviews and reviewed the transcriptions. The additional questions were asked via emails in order to obtain further opinions, commentary, and clarification of terms. This helped increase the accuracy of this study.

For trustworthiness for data analysis, the researcher reported the assumption – the music teacher licensure program would meet the standards suggested by

the State Department of Education; and all state music teacher licensure policies would be implemented in a local college classroom.

III. Results

Data collected through content analysis and interviews with music education professors and pre-service teachers revealed that candidates had more field-based experiences than the state regulations indicated. The results are as follows.

1. Massachusetts Regulations regarding Field-based Experiences

Massachusetts regulations included requirements for field-based experiences for acquiring initial teacher licenses. Pre-service teachers must do pre-practicum field experiences and practicum. Their practicum should be evaluated based on the Pre-service Performance Assessment, which state government offered.

1) Pre-Practicum

Teacher candidates must complete pre-practicum field experiences and a practicum/practicum equivalent. According to Definitions(603 C.M.R. § 7.02, 2012), pre-practicum takes place attached to courses or seminars. In other words, pre-service teachers must have field experiences along with their coursework, and they must complete pre-practicum field experiences as a requirement of coursework or seminar. This implies that prospective teachers have some field experiences before practicum. No further information of pre-practicum indicated.

2) Practicum

According to 603 C.M.R. § 7.04(4)(2012), practicum requirements include 300 hours of field-based experience, including at least 150 hours at two of the three levels: PreK - 6, 5 - 8, 8 - 12. This experience must occur within schools such as public schools, approved private special education schools, approved early childhood care or preschools, and education collaboratives. All field experience must be observed by both the supervisor from the pre-service teacher's preparation program and the supervising practitioner. Both must assess, evaluate, and guide the pre-service teachers' teaching and behaviors based on the Professional Standards for Teachers. Pre-service teachers must also be fully responsible for classroom teaching for a minimum of 100 hours during their practicum. Through field experience, prospective teachers were expected to acquire a sense of school system operation, financing, communities, and cultures, thereby gaining a sense of daily school life. The revised regulations(DESE, 2013) encouraged pre-service teachers to spend more time at practice to be better prepared for the first year of teaching.

3) Pre-service Performance Assessment

The university supervisor reviews pre-service teachers' practicum using the state Guidelines of Pre-service Performance Assessment(PPA; 2013)* to determine the pre-service teacher's progress in the practicum. The supervisor observes each pre-service teacher at least three times using the PPA form. To assist program supervisors and supervising practitioners in assessing a pre-service teacher's performance, the Guidelines include evaluation questions for each indicator in the five standards**.

* The *Guidelines of Pre-service Performance Assessment*(PPA, 2013) were changed to the *Candidates Assessment of Performance* in 2016.

** A preparation program must meet all of DESE's Professional Standards for Teachers(603 C.M.R. § 7.08(2), 2012). In addition to providing criteria for the Department in reviewing programs seeking state approval, the professional standards are also used as a foundation for a university's preparation of pre-service teachers and as a basis for assessment of teacher candidates. The five standards for all teachers are as follows: A. Planning

Standard A, “Planning Curriculum and Instruction,” and Standard B, “Delivering Effective Instruction” were related to what to teach and how to teach. Under Standard A, there were nine indicators referring to age- and level-appropriate selections for content, repertoire, activities, assessment, incorporation with technology and media along with child development. Especially, the first indicator referred to drawing on “content standards of the relevant curriculum framework.” This meant that all pre-service teachers must understand another state-level policy document, Massachusetts Arts Curriculum Framework(1999). Pre-service teachers should address the Framework in every lesson. The eighth indicator under Standard A required that pre-service teachers prepare for inclusion of students with disabilities using information from a student’s Individual Education Program(IEP). They must be aware of the modifications and accommodations listed on the IEPs of students with disabilities. The ninth indicator discussed preparation for cultural diversity.

Standard B, “Delivers Effective Instruction,” was related to “communicating high standards and expectations” in numerous areas. Indicators under Standard B outlined expectations for delivering subject matter knowledge effectively; however, it was not content specific. DESE’s Pre-service Performance Assessment Guidelines for Teachers referred to content knowledge under Standard B with the third indicator, part c saying: “Demonstrates an adequate knowledge of and approach to the academic content of lessons”(603 C.M.R. § 7.08(2)(B)(2c), 2012). The six music related questions that might be asked to address this standard are:

1. Does the candidate demonstrate an adequate knowledge of the particular music form that is the focus of the lesson, its historical period in music, and well-known musicians and composers associated with that form, when conducting a lesson?
2. Does the candidate demonstrate an adequate knowledge of singing and/or

curriculum and instruction, B. Delivering effective instruction, C. Managing classroom climate and operation, D. Promoting equity, E. Meeting professional responsibilities.

instrumental technique required for the lesson?

3. Does the candidate refer to appropriate learning standards and skills in the Arts Curriculum Framework in developing a lesson?
4. Does the candidate use knowledge of music theory effectively when conducting the lesson?
5. Does the candidate demonstrate knowledge of physical development and safety of children and adolescents when conducting a lesson?
6. Does the candidate demonstrate knowledge of the critical responses to this music form when conducting a lesson?

These license-specific questions addressed a pre-service teacher's music and music education knowledge, such as the Massachusetts Arts Curriculum Framework(1999), age-appropriate and level-appropriate repertoire and methods, children's musical development, and classroom management. Although most questions were clear to understand, in the sixth question, there is no specific definition for "critical responses" in the PPA, but the Arts Framework(1999) included its definition, stating "students will describe and analyze their own music and the music of others using appropriate music vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation(p.37)." Standard B emphasized that pre-service must consider students' background, developmental status, and interests when they deliver lessons.

The Professional Standards for Teachers C, D, and E referred to what teacher candidates should be able to do and behave in general in their schools. Standard C referred to how to manage classroom. It covered routines, environment, and climate of learning experiences. Standard D referred to promotion of equity, especially in achievement. Indicators under Standard C and D addressed that candidates should acknowledge students' differences in learning styles. Standard E discussed professional responsibilities including legal and moral issues, as well as sharing information with enthusiasm, and personal reflection of classroom practices in order to continuously improve their practice. Pre-service teachers must have knowledge of their learners, families, their educational contexts, school and community. They should also

keep good relationships and communicate with all stakeholders.

These five standards guided how pre-service music teachers should perform in a classroom, what cooperating teachers should expect from teacher candidates, and what standards university supervisors should sustain in their evaluations.

2. University Offering

1) Pre-Practicum

All music education courses required students to have pre-practicum field experiences. Students observed elementary general music classes and taught songs to young pupils in Music in Elementary Education course. They also observed choral and instrumental classes when they took choral and instrumental methods courses. Students were required to write reflections after pre-practicum field experiences.

2) Practicum

Students enrolled in Music Education 500K and 500P, known as Practicum only after taking all required courses and passing the MTEL*. Students chose two different levels of schools where they wanted to work. The state required at least 300 hours in two placements; the Tito music education department required more—approximately 490 hours(35 days for each placement). Professors believed that the more time students spent in the field, the better prepared they would become. Dr. Kaplan noted that practicum was the only time in their undergraduate career when students really focus on teaching under the advisorship of university supervisors; hence, professors wanted them

* Massachusetts Tests for Educator Licensure(MTEL) is tests for teacher candidates. In order to acquire initial teacher license in Massachusetts, teacher candidates must take and pass the state-administered test, Massachusetts Tests for Educator Licensure. The tests consist of two parts: Communication and Literacy Skills Test and Subject Matter Knowledge Test.

to have as much time as possible in each placement. Moreover, professors have also created a more flexible plans for practicum hours because unexpected situations such as sick days or snow days could happen to student teachers. Tito University supervisors observed each student teacher two or three times for each placement. All student teachers were evaluated by supervising teachers based on the state standards and policies. All professors commented that they could see how student teachers were developing and changing as novice teachers due to multiple visits.

When pre-service teachers were completing their practica, they regularly met Dr. Ingalls and other student teachers every other week in order to check their practicum status, to share their stories, ideas, strategies, and resources, and to discuss current issues in education, such as inclusion of students with disabilities, cultural diversity, classroom management, and assessments. According to Dr. Ingalls, these regular professional meetings enhanced their field-based experiences.

All three professors commented prospective teachers must become culturally responsive teachers. They expressed concern about how to prepare candidates to be sensitive to diversity in their future classrooms and how to make this licensure program more meaningful to candidates. Therefore, the professors provided experiences that prefigured what students would encounter in the future and opportunities to observe and talk with in-service teachers about teaching, student progress, and creative methods.

3) Portfolios

Pre-service music teachers were required to submit three separate portfolios documenting evidence that all requirements for licensure in Massachusetts had been met. The first was an admission portfolio. Music education students had entered Tito as music education majors, but they were not admitted to the licensure program until they had completed this admissions portfolio, uploaded it to a cloud-based storage system, and had it approved by the music education professors. When they completed Introduction to Music Education course, their first portfolios were approved, and they passed the

Communication & Literacy test of the MTEL, they, then, were officially admitted to the licensure program as music education majors. Music education professors evaluated admissions portfolios based on four criteria: content knowledge, pedagogical knowledge, pedagogical skill, and professional disposition. Content knowledge was evidenced in transcript, jury evaluation, and samples of writing in music. Pedagogical knowledge was assessed through comprehensive reports, a music education journal, and sample works. Pedagogical skills were evaluated through microteaching. Professional disposition was evidenced by membership in National Association for Music Education(NAfME), teaching experience, and service to local or state festivals.

The second or mid-review portfolio had to be completed and approved before students could begin their practicum. It should include evidence of content and pedagogical knowledge such as all class notes, artifacts and resources from music education methods courses as well as evidence of professional disposition, for instance, attendance at conferences and workshops. This portfolio was done on the nationwide electronic portfolio system, Teaching K through 20(TK20), which is the system put into use by the Council for the Accreditation of Educator Preparation(CAEP).^{*} The mid-review portfolios were evaluated on the same four criteria as the admission portfolios.

The final portfolio was all about pre-service teachers' practicum. It included all evidence of what they had done, all lesson plans that they had created and performed, and all materials that they had used for lessons during their entire practicum. This portfolio was evaluated based on the state standards, the Professional Standards for Teachers, and uploaded to TK20.

* In an agreement to consolidate, NCATE and Teacher Education Accreditation Council (TEAC), created one new organization, the Council for the Accreditation of Educator Preparation (CAEP) in 2013 (CAEP, 2013). The goals of this organization were twofold: to raise standards for the evidence on which they base a judgment of "quality" in teacher preparation, and to ensure that candidates will be well enough prepared to become experienced practitioners (CAEP, 2013).

3. Pre-service Teachers' Experiences and Opinions

1) Pre-Practicum

From the beginning of their training through pre-practicum field experiences within coursework, candidates agreed that they were able to develop methods to apply what they had learned to practice and to gain a sense of the teaching and learning process. Moreover, these early field requirements were opportunities to build relationships with in-service teachers so that pre-service teachers had more choices when they considered places to work for their practicum and future jobs.

2) Practicum

In the practicum, the participants commented that they demonstrated what they had learned through coursework during their practicum. They began to understand educational contexts and accumulate knowledge of learners. Interviews revealed that they gained a sense of classroom management mostly through practicum experiences. Cooperating teachers and student teachers together determined content, but student teachers were primarily responsible for delivery of the content. Then, cooperating teachers provided feedback. When university supervisors had sites visits for assessing student teachers' practicum, three-way meetings were held, including the student teacher, the cooperating teacher, and the program supervisor. The participants added that these meetings were very helpful for sharing difficulties and solutions. They were able to develop a deeper understanding of educational contexts and pupils, and a closer relationship with their cooperating teacher and their supervisor.

Through two focus group interviews, student teachers had different opinions about the current system of practicum. All participants in Group I agreed that approximately 7 week - practicum in each placement would be enough to become the first-year music teachers. On the other hand, Group II participants presented various perspectives about the practicum although they wished to

spend more time at practice. Kim pointed out that she would have preferred to work at more schools for a shorter period of time so that she could broaden her views and knowledge of different education contexts and meet many students and teachers. Olivia and Salma wanted student teaching for all levels so that they would be able to gain more from each level.

Moreover, through practicum, Group I participants discovered what they need to know more, for instance, special education, music technology, and non-western music. Group II participants wanted to study more in conducting, to observe various educational contexts and to have more field-based experiences. Each participant faced different challenges.

3) Opinions

All focus group interviewees wanted to become music teachers, so that they came to this program. Hannah pointed out her weakness in teaching; however, she said that she was ready to become a first-year music teacher. Perry added;

To me, there's a difference between being ready and being well prepared. In my mind there's a fine line. I'm definitely ready. I'm excited to do it and then I'm like, "Oh, am I prepared to do it?" Maybe. Are we ever really prepared? That's the thing(Perry, Interview).

The participants described feeling ready: They felt that they could go out to teach right away. They wondered why they had to take so many courses when they entered the program. Some courses seemed irrelevant to music teaching. During their practicum, they realized why there were so many required courses and that they needed to learn more. They commented that the program did not necessarily need to offer additional courses; however, the participant were willing to learn more.

IV. Summary and Suggestions for Policies and Strategies Governing Field-based Experiences for Pre-service teachers in the Republic of Korea

Studying the Massachusetts practicum regulations, and the teaching practice system and evaluation method of practicum at Tito University, revealed that pre-service teachers have become familiar with education contexts from the beginning of preparation. This is so because their early field-based experiences were supported by the state regulations. Moreover, Tito University required more hours in the field than the state government minimum. Due to spending many hours in the field, pre-service teachers were able to acknowledge what they were good at and what was lacking. Through field-based experiences, they expressed the need for learning more in certain curricular areas, more about establishing relationships with students, and more about effective classroom management techniques. Based on the evaluation criteria provided by the state, every pre-service teacher's practice was guided by cooperating teachers and was being evaluated by program supervisors. These clear guidelines and standards could help pre-service teachers become more professional and better prepared when they work for their practicum. With the support of cooperating teachers and program supervisors, pre-service teachers documented every lesson and reflected on their own teaching. They agreed that these documented materials were very valuable for their career. Training in the field was conducted throughout a full semester; however, several participants expressed the desire to have one full academic year in the field like an internship, or to go to various locations for a month at a time in order to experience various schools.

The teacher licensure systems in Massachusetts and Korea are completely different, so the Massachusetts' regulations can't be applied in Korea as they are. However, this investigation of regulations regarding field-based experiences, their implementation at Tito University, and pre-service teachers'

practicum experiences allowed the researcher coming up with four suggestions related to the field-based experiences for pre-service teachers.

The best way for prospective teachers to spend more time in the field would be to increase the number of credits allocated to on-site practice, as Massachusetts does. The length of practicum would not be easy for more than four weeks due to many practical problems; hence, a number of other ways should be set up in order to improve the four-week practical learning effect.

First, regulations for pre-practicum field experiences should be included in the national policies. Pre-practicum regulations were included in the Massachusetts laws, and Tito University mandated class observations at public schools in every music education course as the regulations indicated. This allowed pre-service teachers to familiarize themselves with various training sites, and to prepare their own training exercises by observing how experienced teachers apply theories and knowledge to practice. Pre-service teachers could establish a network with practitioners from the beginning of their training, which was helpful when they considered places to work for their practicum. In addition to learning through books and lectures, students learn by observing teachers in the field. As Jeong(2012) suggested, many universities and graduate schools are aware of the importance of pre-service teachers' hands-on training and are providing early field experiences separate from the 2-credit teaching practicum. It is expected that more prospective teachers will be able to improve their understanding of education contexts if the early field-based experience is backed by policy as it is in Massachusetts. It is possible for prospective teachers to do more on-site practical training from the start if the obligation is imposed by the Ministry of Education rather than relying on the autonomy of the training institutes.

Second, regular seminars related to practicum are needed. The interviews with Korean pre-service teachers revealed that they did not visit the university during their practicum after training orientation. They shared their experiences after completing their practicum. To prepare for their practicum at Tito, pre-service music teachers had an individual meeting with professors in the music education department. Seminars with pre-service teachers and

program supervisors occurred every two weeks during their practicum. At these seminars, the program supervisor checked the practicum status of each pre-service teacher, and discussed possible improvements, current issues in the field, and what pre-service teachers learn during the teacher training process. They also share practical exercises such as ideas on effective methods and classroom preparation. At the end of the practicum, all lesson plans and materials are made into an e-portfolio and documented. Through pre-, during, and post-practicum meetings, the difficulties faced by candidates surface, and the discussion includes possible solutions and improvements. As also suggested by Jeong(2012), concrete plans for pre- and post-training should be prepared. In fact, focus group interviews revealed that pre-service meetings with music education professors before and after practicum, seminars during practicum, and creating e-portfolios helped pre-service teachers to develop their teacher identity and build professional networks.

Third, development of evaluation standards is needed. Massachusetts provided assessment criteria and guidelines for pre-service teachers' teaching practices. Even during the course of this research, the evaluation criteria were revised and the contents were further refined. With the guidelines provided by the state department, the Tito professors visit and evaluate 3 times in one placement, and could directly see how candidates were developing and changing in the field. Additionally, the evaluation was done several times rather than one time, so that the pre-service teacher's field practice can be evaluated in various aspects, thereby strengthening pre-service teachers' professionalism. In Korea, cooperating teachers view, evaluate, and give feedback to pre-service teachers. Professors in teacher preparation programs should guide student teachers' practice during their practicum(Teacher Certification Practice Manual, 2011), but they don't officially evaluate pre-service teachers' teaching performance. Instruction and practical exercises are evaluated according to the school regulations and cooperating teachers' own standards. The evaluation criteria could vary from school to school and from one cooperating teacher to another. If the evaluation criteria were provided by the Ministry of Education, pre-service teachers would develop the

required knowledge and skills through the coursework and would be better prepared for their practicum.

Finally, the cooperation of the in-service teachers is urgent. Interviews with pre-service music teachers in Korea revealed that not all schools allow student teachers, and those that do were not always welcoming for student teachers(Kang, 2017). Often cooperating teachers resented the presence of student teachers. Some pre-service teachers had to choose schools and teachers they did not know. Most pre-service teachers did their practicum at the middle school or high school they had graduated from because they were familiar with the system and with some of the staff. On the other hand, Tito's pre-service music teachers chose schools that they wanted to go to, or cooperating teachers who wanted to work with them. Before choosing sites, they had observations at many schools and talked to several teachers, and then decided where their practicum would be. Because they had to observe from the beginning of their training, they were able to visit schools where they wanted to practice, establish relationships with the in-service teachers, and gain various tips. Thus, they acknowledged that they could maintain close relationships with practitioners and learn a lot. In Korea, this is difficult because of various internal matters, but in-service teachers' and schools' cooperation with pre-service teachers and teacher education programs is crucial.

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국문초록

**미국 메사츄세츠주 예비음악교사들의
교육실습연구: 한국의 예비음악교사들의
교육실습 개선을 위한 제언**

강주현

본 연구는 한국의 예비음악교사의 교육실습체계 향상을 위한 방안을 탐구하기 위해 메사츄세츠주 음악예비교사들의 현장교육실습 관련 규정과 경험을 조사했다. 메사츄세츠주의 예비교사 현장실습은 예비음악교사가 2개의 다른 학군을 선택해야 하여 최소 300시간의 현장실습을 이수하도록 규정되어 있다. 메사츄세츠주의 티토 대학교 (Tito University)는 500시간에 가까운 시간을 현장실습 이수요건으로 지정했으며, 예비음악교사들은 현장실습을 통해 그동안 배운 내용을 실제로 적용해 봄과 동시에 부족한 부분이 무엇인지도 점검할 수 있었다고 한다. 연구를 통해 한국의 교육실습 개선을 위해 실습과 관련된 규정에 여러 방면의 추가 지침이 꼭 필요함을 알 수 있었다.

Key words: 현장실습, 교육실습, 예비음악교사, 정책, 교사교육.

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