This study is the first in a longitudinal series to explore students' personal constructions of teaching knowledge and practice as they evolve over the course of a four-year degree program in music education. The purpose of this present study was to establish "base-line" ideas and elements for further investigation and analysis. Constant-comparative analysis of students' narratives about teaching and learning yielded images of "building relationships" and "personal involvement," with underlying themes of caring and encouraging. A theme of "sharing" also emerged in relation to teaching and learning, as students' expressed their desires to share their love of music.

Over the last several decades, various pedagogical orientations toward understanding teaching and conceptualizing preservice curricula have emerged in the field of teacher education. Since the late 1980s, much of the research in teacher education has focused on what Carter and Anders (1996) refer to as the personal orientation.

This focus reflects the perspective that understandings of what being a teacher is and/or how one teaches develop through personal experience in social, historical, and gendered contexts. As Carter and Doyle (1996) point out, "presumably individuals draw their interpretations from a variety of remembered experiences, bits of information, beliefs, knowledge, dispositions, commitments, and cultural forms, as well as the tasks at hand." These interpretations become the basis for "general understanding of similar experiences and events" (p. 121). For preservice teachers, these interpretations, which Calderhead and Robson (1991) describe as "images of teaching," are a result of what Lortie (1975) refers to as an "apprenticeship of observation." - a personal history of viewing
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teachers and participating in educational settings. Johnson (1994) notes the "apparent power that images from prior experiences within formal language classrooms had on...teachers' images of themselves as teachers, teaching, and their perceptions of their own instructional practices" (p.449). Calderhead and Robson (1991) define these "images" as descriptive words or phrases, containing emotional and moral overtones that reflect particular beliefs and/or knowledge about teaching.

Identifying these personalized images held by preservice teachers provides insight into their self-perceptions as teachers (Johnson, 1994) as well as what schools and teaching should be (Bullough, 1994). Maxson and Mahlios (1994) likewise uncovered their students' very complex ideas about pupil and teacher roles through an examination of preservice teacher images. Studies indicate that these images most often will represent the preservice teacher's dominant mode of action in their early teaching experiences (Johnston, 1992; Johnson, 1994).

Past research in the area of teachers' beliefs and images of teaching is in agreement in stating that preservice teachers have definite and strongly held beliefs about teachers and teaching (Book, Byers & Freeman, 1983; Feiman-Nemser, McDiarmid, Melnick, & Parker, 1989; Joram & Gabrielle, 1998; Weinstein, 1989). It is also evident that these images are highly influential and resistant to change, and in turn influence students' levels of participation in teacher preparation programs (Anderson et al, 1995; Calderhead, 1991; Pajares, 1992), as well as their development of new knowledge (Joram & Gabriele, 1998). As Pajares (1992) points out, students' beliefs or images tend to act as filters, influencing them to accept those concepts that mesh with their current images, but reject those that are in conflict with their previously established images.

These images, and their resulting influences on teaching are not isolated to students in colleges of education. As Boardman (1992) notes, future music teachers also enter teacher education programs with certain beliefs about music education and their future roles within the profession. Each has acquired a variety of skills or actions, grown in abilities to identify and solve problems, and solidified feelings, attitudes, values, and motivations about music and music learning (p. 42). Their 12-15 years of participation in musical learning environments prior to entering a teacher education program has culminated in the development of personal music teaching images that are an amalgamation of actions, cognitions, and emotions.

The need to examine the images of teaching held by preservice
teachers is two-fold, according to Carter and Doyle (1996). First, owning and examining one's own perspectives empowers one to understand the meaning of new experiences. Second, as Knowles and Holt-Reynolds (1991) point out, personal narrative not only helps the preservice teacher to understand his or her own interpretations but also reveals those understandings to teacher educators. Dooley (1998) echoes this by stating that images can provide a language that will assist in bridging the gap between theory and practice, and can facilitate communication between teacher educators and students.

The tenacity of preservice teachers' images of teaching, as well as the likelihood that these images are quite different from that of teacher educators, requires that teacher educators not only recognize those images [and the dichotomy], but develop strategies to work within the preservice teacher's understandings and images (Boardman, 1992). This goal is particularly acute as preservice students move from seeing themselves as students learning to be teachers to seeing themselves as teachers responsible for the concerns of learners (p. 42).

Various approaches used in identifying and examining preservice teachers' images include biography, story, personal narrative, reflective journals, questionnaires, and interviews. In these contexts, images surface both explicitly and implicitly. The examination of preservice teachers' natural use of metaphor is particularly revealing of students' images of teaching (Bullough & Stokes, 1994; Fry and Fleener, 1997).

PURPOSE

Studies exploring preservice teachers' images have primarily occurred over limited amounts of time, such as during the course of a specific field experience, class, or student teaching. No study in music education, however, has examined how preservice music educators' images change over the course of their entire preparation program. Therefore, the purpose of this study is to explore students' personal constructions of teaching knowledge and practice as they evolve over the course of a four-year degree program in music education. Our intent is to describe and characterize students' articulations of what it means to "become" and "be a music teacher" as portrayed through their changing images. Specifically, we will address the following two research questions:

1. What are the images of teaching held by preservice music educators?
2. Over the course of a four-year program, do these images change, and if so how and when do they change, and what influences these changes?

In the context of prior research, the term "image" encompasses beliefs, ideas, and assumptions about teachers, students, content and context, a definition that will provide the framework for the use of "image" in the context of this study.

**METHOD**

Because the nature of this present study was to establish "baseline" ideas and elements for further investigation and analysis, we felt that an appropriate place to begin was simply to gather data. To gather information on students' images of teaching and their initial beliefs and thinking about teaching, a survey instrument was developed and administered to students electing to participate in the study. For this study we draw upon two sets of information collected from the survey:

1. basic demographic characteristics and background information on career interests and high school music participation;
2. response narratives to open-ended questions regarding their thinking on:
   (a) the most important aspects of being a teacher;
   (b) "top things" that they want to accomplish as a music teacher;
   (c) the best way students (elementary through senior high) learn; and
   (d) the most important things a teacher can do for his/her students.

**Participants**

Participants included all preservice music students who met the entrance requirements for the bachelor degree of music education in the School of Music and designated themselves as music education majors upon matriculation. Forty-nine students elected to participate in the study.

**Data Analysis**

For the information obtained in the survey, we relied on a quali-
tative approach in analyzing the data. For the demographic and background information we generated both individual profiles and a generalized account of the responses given by all participants (see Tables 1 and 2). For each of the students' narratives, we constructed a category-classification scheme by unit-izing, categorizing, patterning, and comparing responses. The major themes to arise out of this process are presented in the discussion below. To synthesize the information and themes presented in the discussion, we have constructed an imaginary "entrance essay" to a college admissions committee to illustrate both "who" a typical first-year preservice music educator might be and "what" images of teaching he or she is most likely to hold.

Table 1  
Participant Statistics

<table>
<thead>
<tr>
<th>Age</th>
<th>% of All Participants</th>
<th>% of All Males</th>
<th>% of All Females</th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td>2</td>
<td>49</td>
<td>51</td>
</tr>
<tr>
<td>18</td>
<td>73</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>18</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>4</td>
<td></td>
<td></td>
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<tr>
<td>21</td>
<td>2</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Home Town/Population</th>
<th>% of All Participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rural (less than 10,000)</td>
<td>16</td>
</tr>
<tr>
<td>Small Town (10,000-20,000)</td>
<td>29</td>
</tr>
<tr>
<td>Medium-sized City (21,000-50,000)</td>
<td>14</td>
</tr>
<tr>
<td>City (51,000-100,000)</td>
<td>0</td>
</tr>
<tr>
<td>Large City (101,000-300,000)</td>
<td>2</td>
</tr>
<tr>
<td>Suburban (community adjacent to a huge metropilitan area)</td>
<td>38</td>
</tr>
<tr>
<td>Urban (large metropolis)</td>
<td>0</td>
</tr>
</tbody>
</table>
Table 2.  
Career Interests and High School Participation Statistics

<table>
<thead>
<tr>
<th>Area Interest</th>
<th>Rank ²</th>
<th>Teaching Interests</th>
<th>Rank ²</th>
</tr>
</thead>
<tbody>
<tr>
<td>Band</td>
<td>1</td>
<td>College</td>
<td>4/5</td>
</tr>
<tr>
<td>Orchestra</td>
<td>4/6</td>
<td>High School</td>
<td>1</td>
</tr>
<tr>
<td>Choir</td>
<td>3</td>
<td>Middle School</td>
<td>3</td>
</tr>
<tr>
<td>General Music</td>
<td>4</td>
<td>Elementary</td>
<td>4</td>
</tr>
<tr>
<td>Early Childhood</td>
<td>6</td>
<td>Preschool</td>
<td>5</td>
</tr>
<tr>
<td>Private Studio</td>
<td>2</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

High School Participation in Music-Related Activities

<table>
<thead>
<tr>
<th>Activity</th>
<th>% of All Participants</th>
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</thead>
<tbody>
<tr>
<td>General Music</td>
<td>50</td>
</tr>
<tr>
<td>Appreciation</td>
<td>20</td>
</tr>
<tr>
<td>Theory</td>
<td>80</td>
</tr>
<tr>
<td>History</td>
<td>27</td>
</tr>
<tr>
<td>Integrated Arts</td>
<td>10</td>
</tr>
<tr>
<td>Band</td>
<td>73</td>
</tr>
<tr>
<td>Select Band</td>
<td>45</td>
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<tr>
<td>Other Band</td>
<td>47</td>
</tr>
<tr>
<td>Orchestra</td>
<td>57</td>
</tr>
<tr>
<td>Select Orchestra</td>
<td>31</td>
</tr>
<tr>
<td>Other Orchestra</td>
<td>17</td>
</tr>
<tr>
<td>Choir</td>
<td>71</td>
</tr>
<tr>
<td>Select Choir</td>
<td>47</td>
</tr>
<tr>
<td>Other Choir</td>
<td>18</td>
</tr>
<tr>
<td>Private Instruction</td>
<td>84</td>
</tr>
<tr>
<td>Other Music</td>
<td>35</td>
</tr>
</tbody>
</table>

**DISCUSSION**

We frame our discussion of preservice music teachers' images of teaching by trying to make sense out of what it is they are saying in their narratives—what they perceive "makes up" or forms a teaching identity.
What conceptions or images seem to provide "direction" to their thinking in how they envision themselves in teaching situations?

We found that in a significant majority of narratives preservice music educators construct an identity around the idea of building relationships. Developing a bond of intimacy and "understanding" rather than assuming a position of distance or separation is the central defining behavior that structures students' conceptions of what teachers are and what they are supposed to do. Enacting a sense of "connectedness" and showing an "understanding" of students' needs are the primary components and the significant means through which students view the idea of teaching. This image of teaching is the dominant construction in our students' thoughts about the role of teachers, the ways in which learning best occurs, the goals they hold for themselves as teachers, and the types of connections they hope to create between their students and music.

Our analysis of students' images of building relationships suggests a conceptualization of teaching that is fundamentally based on "personal involvement." Some consider "the most important thing a teacher can do for their students is be their friend." Such involvement, or as the students say, "being available for students to listen, to discuss problems at home, at school, anywhere," or "encouraging students efforts and potentials" are strongly suggestive of images often associated with caring, closeness, and encouragement. Studies of teachers' work, such as those by Noddings (1986, 1992), Lyons (1983) and Acker (1996) suggest that an "ethic of care" or talk of "caring" appears frequently in the conversation of teachers, and are significant in many teachers' constructions of self, especially among elementary teachers. Other studies drawing upon teacher metaphors, such as those by Bullough, Knowles & Crow (1991), similarly suggest that at the center of the values that bind teachers together and inspire their commitment to teaching is an ethic of care.

In further analysis of students' images of teaching, we found that inseparable from their images of student-teacher relationships are images of how they want learning to occur. For many students being "patient" and having "compassion" is a central image on how they believe learning best occurs. For others, being able to provide "help" and to "encourage" acts as a dominant idea in their conceptions of teaching. For still others, the ability to "instill" or "communicate their knowledge of music" to students is important in their conceptions. For most students, however, the ultimate goal they hope to achieve as teachers reflects the metaphor of "teacher as transmitter," exemplified in their stated desires to "share their love of music," to "pass on my passion for music," and to "instill a love
of music" in students. Although each of these images engenders competing notions of teacher-student relationships and ways of positioning themselves in relation to students and subject matter, they all suggest a relationship built on images of "sharing." The use of the word sharing appears quite frequently in their descriptions of teaching and various contexts related to learning.

The importance of relationship continues in our students' images of learning as "experiential." Some place the teacher as the central figure in the learning process. "Teachers should be personable and approachable, because the 'real learning' is done usually when accompanied by a personal connection between mentor and protégé." Other students focus on peers as key players in the learning process. According to the majority of our students, however, the outcome of learning in these teacher-student relationships is "fun."

Although these different conceptions of teaching represent the major themes to emerge from our analysis, we recognize that images of teaching are particular to individual biographies, personalities, and the school-community contexts from which a student comes. Images of teaching can only be multiple and multidimensional in that each student who enters a teacher education program has intellectual and musical strengths that include particular affective dispositions, as well as personal ideas about the nature of knowing and the manner in which student/teachers roles are performed. Recognizing this, however, does not mean that there is nothing to be gained by looking more broadly at "who" our students are and how their beliefs, aspirations and images of teaching might be articulated. In the absence of more detailed and particular cases of individual students, we have constructed an imaginary "entrance essay" to the college admissions committee as a narrative device to illustrate the major themes that emerged out of our analysis. As the majority of students in our study were 18 years of age, came from instate and entered the program directly after high school, we have constructed the essay around this common background.

Entrance Essay

My name is Dana and I am a senior in high school who is interested in pursuing a degree in music education. I am very active in my high school music program which is located in Suburban, State. Currently, I play in the band, take private lessons from one of the local music teachers and participate in the jazz band that meets after school. I
am also currently a member of our school's choir. In the past I have also been a member of jazz choir, but have been recently concentrating my music activities on the instrumental side of things. Also, I was selected to play in one of the "All-County" groups this past spring. This is a select group of high school students from different school districts that come together to perform at one of the state music association's sponsored events. Being a member of this select group is quite an honor.

My career goal is to teach high school--most likely band or orchestra, and maybe choir. I also want to teach privately as well. I really like kids, but I do not think working in the middle school, elementary or even a preschool is for me. In addition to all of my performing experiences, I am well prepared to undertake the courses in college that will eventually lead to teaching in high school. For example, I have taken music theory, and have also taken a combination class in music history and appreciation. My involvement in the many different high school performing groups and the theory and other music classes has lead me to believe that high school teaching is for me, and that I am ready to begin my pursuit of learning to be a music teacher.

I believe that teaching music is about sharing your love of music with others. Music is an important part of my life. It has a power that I can't explain, but makes me feel good when I am involved in it. I think that as a teacher, I want to make my students love music as much as I do. I also want to share my knowledge and make them appreciate music. To do this, I think, one of things to keep in mind is that you should enjoy teaching so that the kids will enjoy learning. You have to make music fun and communicate how enjoyable it is. You have to give them lots of help so they will understand music.

The best way that students learn is "hands-on." As a teacher you have to include many different kinds of activities in your teaching, especially those that involve students. Lecturing is not a good way to teach. The best way to get across any idea is through experience. For example, you can explain things, show visual aids, and have them practice. You have to act like a guide, but you must always keep things interesting because learning should be enjoyable and fun too. You can have students experiment on their own, or you can have them learn along with you. You can also let them have a say in their own learning. The major part of what I want to do as a teacher is to provide fun experiences so that students will understand and enjoy music. You have to instill this love for music because it motivates students.

A big part of teaching is just listening to students. You have to
encourage them, let them know you are there when they need you. No matter what their abilities are, or what their difficulties are, you have to be understanding. A lot of this, I think, has to do with patience and having a lot of compassion for your students. Always have a personal response so that they know you care. The best thing you can be as a teacher is to be a person who cares for your students and be a positive role model. You have to be concerned about how they learn and develop. I want to be the teacher who students say is the person who made a difference in his or her life. I want my students to be better off, both personally and musically, and I want them to have success and to really know how fun music is. Thank you for allowing me the opportunity to share my background and beliefs about teaching.

IMPLICATIONS

Our exploration of preservice music educators' images of teaching suggests that a kind of nurturing and caring is very strong among their various beliefs and knowledge of teaching. The dominant image of teaching that structures their identities and beliefs about the learning process is one anchored in building relationships. Their descriptive use of words suggesting engagement, a sense of social connection and a desire to share or reproduce the kinds of self-affirming experiences that they had as music students (or would have liked to have had) underscores the necessity for music teacher educators to attend to these images. What value then do these images of teaching have, and in what contexts might these images be informative in our work in designing pre-professional experiences?

One place to begin is to speculate how these images might be viewed within the structure and content of music teacher education programs. If, for example, students' images of teaching act as filtering mechanisms (Pajares, 1992) for interpreting the content and activities they encounter in various music classes, general studies and professional education classes, then what can teacher educators anticipate will be the "residue" of their teaching? Will content be meaningful if it confirms what they already believe? If the images we construct of teaching depend on the discourses we take as Britzman (1991) suggests, are there teaching strategies we can create that locate what happens in our programs as a matter of students' own making, rather than a matter of being inducted into prevailing practices?

Perhaps most important is a recognition that a space be created in
our programs for preservice music educators to express their ideas and to articulate how their personal histories have both influenced and shaped their conceptions of teaching. In recapturing their histories, for example, what does it mean to believe that teachers should be caring, nurturing, or that teaching should be about building relationships? An initial step in bringing these meanings into relief, as Boardman (1992) suggests, is to structure professional experiences in such a way so that students come to a personal realization of what their current assumptions, beliefs, and values are. Bullough, Knowles, and Crow (1991) offer a framework for initiating this process through the writing of education-related life histories that contain texts of how pre-collegiate school and learning experiences are related to their current understanding of themselves as teachers. These reflections could be used in their first year of study and then revisited for continuous elaboration and revision as students progress through a program.

Scrutiny of and reflection on their beliefs in both methods and field experiences as Richards (1999) suggests, may assist students in seeing how their conceptions of teachers and images of teaching are deeply rooted in their thinking. In addition, relating, testing and challenging students’ images and beliefs through analysis and reflection on their assumptions while engaged in field experiences may assist in helping students consider alternative images of teaching and ways of acting.

It would seem important that, having recognized these images, professors identify those that can be regarded as strengths to draw upon, as well as identify those images that should be challenged. Certainly, the image of relationship in teaching is an important one, although in itself, a very simplistic view of teaching. Yet how can that aspect of relationship be preserved when, as Fuller (1969) points out, preservice teachers begin to lose sight of a "student focus" when they attempt to master the technical aspects of teaching in the teacher preparation program? How can the image of teaching as "caring and compassion" be meshed with the students' ongoing development of professional and practical teaching knowledge?

Equally important as preserving images that can be regarded as strengths is developing those images that are simply not present. Although students in the present study spoke a great deal about the importance of interpersonal aspects of teaching, noticeably absent were comments regarding theoretical or cognitive aspects of teaching, as well as subject matter images. This absence does not appear to be unique to this group of students. Weinstein (1989) found that students tend to "overval-
ue the affective and undervalue the cognitive" aspects of teaching. Butler's (1999) music students likewise believed that central to effective teachers is a positive attitude, enthusiasm, interest and concern for students, a warm personality and patience. With this emphasis on affective aspects of teaching, it would seem critical for music teacher educators to create a "need to know" in order for students to expand their images of teaching to include the theoretical aspects of teaching and a sense of what good teachers "do" on a daily basis, both in terms of activities in the classroom as well as the routine duties of a teacher.

FURTHER RESEARCH

The themes to emerge from this study of preservice music educators' images of teaching provide impetus for further study along several paths of inquiry. At the most general level, further research should be undertaken as students continue to progress through their preparation program and experiences. Here, information is needed to ascertain if there are any shifts in images, and if so, when these shifts might occur, what influences seem to have a bearing on these changes and what components seem to have an impact, and what do not.

As previously mentioned, noticeably absent from students' conceptions of learning are depictions of subject matter images. A more specific line of inquiry is needed to explore students' subject-specific images and their relationships to processes of teaching. What role, for example, does music play in their lives and how does music as an academic discipline and a procedural art influence their approaches to learning? In their comparative study of music education and elementary education students' conceptions of knowledge and teaching practice, Campbell and Burdell (1996) found that music education students had very strong images of music as a "performing art." This subject matter image acted as a powerful agent in constructing how preservice students interacted with students in a practicum setting and influenced the major forms of musical experience they included in their teaching. At what point in their program experiences do subject matter images become more explicit in their thinking and assume a more prominent role? When, for example, do students' "love of music" and their desire to "share music" become explicit in their images of practice?

Another line of inquiry might be for the students in this study to construct life histories of the type Bullough, Knowles, and Crow (1991) suggest. If used as a tool for reflecting on, affirming, and/or contesting
beliefs throughout a program, a clearer picture of how students' understand, merge, or reject pedagogical ideas and teaching strategies may emerge. As Barrett (1999) notes, music teacher educators should be able to discuss how different tools and critical analysis work in tandem with interpersonal dimensions of teaching and the development of pedagogical skills and understanding. Constructing a life history has not only research value, but practical value for students and music teacher educators alike.

A fourth line of inquiry may be to facilitate the development of personal metaphors for teaching. As Harwood (1996) found in her study of field experience students' drawings of "elementary music teacher," significant changes occurred in their representations of a teacher over the course of a semester. We think it would enhance our understanding of student beliefs and images of teaching if we were to study what gives rise to initial picture metaphors of being a music teacher, or to explore what influences contribute to changing picture metaphors, or to ask do all picture metaphors change? If so, how; if not, why? In addition to picture metaphors, other research activities, drawn from students' life histories, for example, could produce metaphors for teaching. Similar questions could posed, or an examination of incidences of contradiction might be studied in order to explore the relationships between students' teaching and beliefs.

Lastly, research should be initiated in order to examine whether or not, or to what extent students' images of teaching have any basis in gender and/or stated career interests. For example, do students intending to teach instrumental, choral, or general music hold different images of teaching? Does intended level of teaching--high school or elementary--influence images of learning? To what extent do men and women conceive of teaching and learning differently? Are there any gendered-related images that seem to be related to career interests and levels?

REFERENCES


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