THE SIGNIFICANCE OF STUDY-TIME EXPERIENCES FOR DEVELOPMENT OF THE MUSICAL PROFESSIONAL IDENTITY OF CLASSROOM TEACHER STUDENTS

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Abstract
The purpose of this study was to determine which courses and study modules increase the willingness of classroom teacher students to teach music in their future work. We also asked the students for development ideas to renew teacher education. The basic population of the study were classroom teacher students from the Joensuu campus of the University of Eastern Finland in 2020 (N = 86).
This study is a follow-up to an earlier study examining the impact of teacher education curriculum reform on student attitudes towards music teaching (Mäkinen, 2020; Mäkinen, Eronen & Juvonen, 2020). We searched for more detailed information about studies, which students considered to be the most effective and strengthening of their self-esteem. The questionnaire included questions about the respondents' gender, age and hobby in music. 76% of them were women and 24% men. 36% had music as a hobby. About 32% of respondents had not been at all eager to teach music before they started their teacher training.
The respondents were asked to choose study modules that they found useful from 21 items, varying from educational sciences to integrated arts and skills and including lecture teaching and small group studies. Teaching practice periods and extracurricular activities were also included. Small group lessons were the most popular. They included playing of school instruments and the pedagogy of music education. The next most popular item was instrument playing studies (piano or guitar). Encouraging feedback from educators and fellow students was considered as important. The development ideas included a need to increase special pedagogy and the number of hours of instrument studies. Many respondents wished for as practical teaching and materials as possible.
Keywords*: professional growth, music education, self-efficacy, teacher training*

Introduction

The first author of this article worked as a music teacher at Joensuu Practise School in 2014–2016. The teaching practice in the autumn of 2014 revealed the outright fear

described by several classroom teacher students of teaching music. This sparked interest in finding out why students were reluctant to teach music, and whether their willingness could somehow be influenced during a teacher training programme. How can professional growth be supported to encourage future class teachers to teach music? On this topic, the first author conducted a PhD study in which she examined the professional growth of classroom teacher students during teacher training (Mäkinen, 2020). All students who participated in the study were students at the University of Eastern Finland's Joensuu campus during the academic year 2015–2016. For the present article, the research was supplemented with material collected from class teacher students at the University of Eastern Finland in 2020.

In Mäkinen's (2020) dissertation research, attitudes towards music teaching became more positive 1) in supervised teaching practice and 2) by offering new types of study units in skills (handicraft, physical education) and arts (visual arts, music) subjects. According to Mäkinen (2020), in teaching practice, team teaching was perceived as a very rewarding and encouraging way to teach music. Many respondents felt that their own sense of competence in music teaching increased with the support of another student. In addition, the guidance of practise school and university lecturers was considered important because the lessons became functional and varied with their help. The student's (sometimes modest) music skills could be used in many ways, and in this way, they received positive experiences in teaching music. Several students felt that they also gained strength and courage from pupils in the classes they taught (Mäkinen, 2020, 68-69).

The reformed (2015) teacher education curriculum also improved students' willingness to teach music in their future work. The revised curriculum was introduced phase by phase at the University of Eastern Finland in 2015. A particularly large change took place in the subjects of skills and arts, which were assembled into integrated teaching units, in which physical education, visual arts, handicrafts and music were combined under the heading TATA (meaning *taito ja taide* in Finnish, skills and arts in English). A new way of bringing together study modules between different skills and arts subjects, the reform of assessment of the whole course, an increase in independent work and a strong pedagogical approach all increased the students' ability to teach music. Music was still perceived as a challenging subject, but students' enthusiasm to teach it in their future work increased decisively and statistically significantly (Mäkinen, 2020, 70). We as researchers hope that the present study will provide more clarity as to which of the offered courses and teaching modules were perceived to increase the students' own competence and, on the other hand, their self-efficacy.

Background

This study discusses 'professional growth' because the term includes the idea of a changing professional identity that can be developed. Development does not stop when formal education ends, but growth continues throughout working life. Laine's (2004) brief description of the development of professional identity was chosen as the definition of professional growth (See Figure 1). According to him, professional identity is built on the basis of the past, present, and foreseeable future (Laine, 2004).
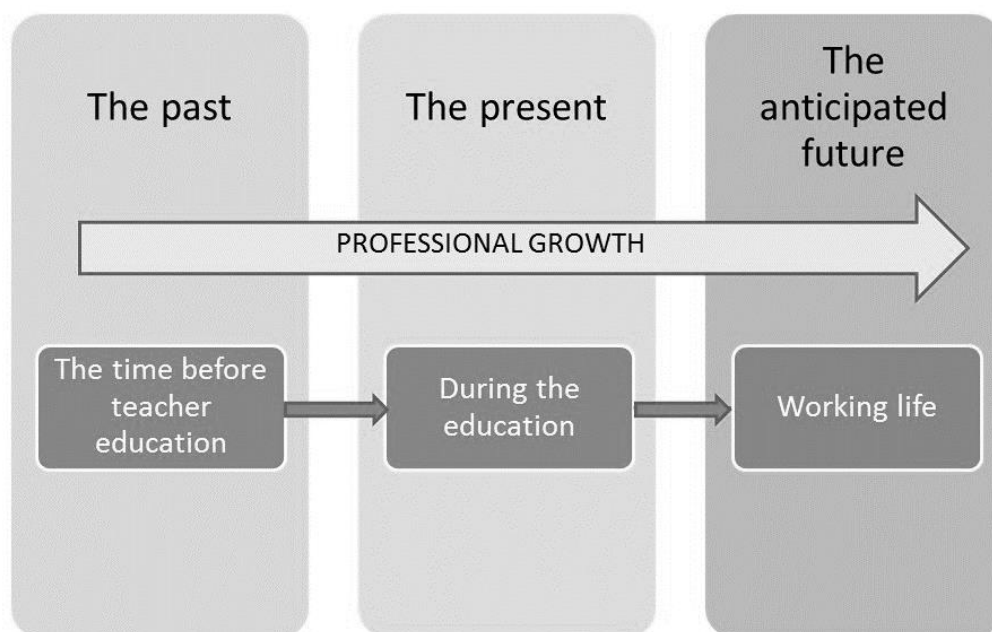
Figure 1. Professional Growth Model (Mäkinen, 2020, 51)

The past in the model describes the time before teacher education and is considered to affect a teacher's professional growth (Huhtinen-Hildén & Björk, 2013). According to Ivanova and Skara-Mincłnea (2016), the development of professional identity also begins before education and is based on previous life experiences of teaching and personal experiences of being a pupil at school (see also Joseph, 2001; Laine, 2004; Ojanen & Lauriala, 2005). In their thoughts students have different teacher models that they have accumulated over a period of 12 years at school. Patterns are either conscious or subconscious (Huhtinen-Hildén & Björk, 2013). Ivanova and Skara-Mincłnea (2016) emphasize that in addition to professional growth, students also develop their personality (Väisänen, 2004).

Väisänen (2004) also talks about the fact that the professional development of a teacher begins when the future teacher is still sitting on the school bench, so it differs from professional development in other professions (Laine, 2004; Väisänen, 2004). When starting teacher studies, the student already has an idea of the ideal teacher to be pursued (Laine, 2004; Russel-Bowie, 2010; Koski-Heikkinen, 2014). This model has evolved from teachers who taught the student during their school years before entering teacher training, some teachers whom they have liked, and some they have not. Many have had positive experiences of their own abilities in music or, on the other hand, experiences that they are not doing well, and that music is foreign to them. Some students may have in their background school experiences in music that have quenched their eagerness to study music (Juvonen, 2008; Hennessy, 2017; Mäkinen, 2020).

In her dissertation, Mäkinen (2020) describes the attitudes, hopes and beliefs towards teaching music that student teachers already had when they entered education. Respondents' past experience raised doubts about their own musical abilities and in some cases outright fears about teaching music. In some of the answers, the opposite idea could also be seen, and music teaching was considered to be interesting and

pleasant. The phrase *"A confusing and chaotic atmosphere has been left in my memory of my own music lessons"*, taken from the dissertation material Mäkinen (2020), describes the view of very many students that a negative attitude towards music had been adopted long before the start of studies (Henley, 2017, 479). Of course, the same phenomenon works the other way around. From the phrase *"However, I am personally interested in music and experienced it during school hours always in a positive light, so I hope to be able to provide the children with my own enthusiasm as an example"* (Mäkinen, 2020, 15) is seen as a positive effect of previous years. If the experiences have been positive and the student's own music teaching has been encouraging, the student perceives his or her past as a goal to become a similar teacher. In the situations described, we can talk about self-efficacy in music, which Juvonen (2008) has studied. According to him, it is related to a person's own perception of their musical talent and, on the other hand, their own musical abilities.

The present in the model reflects the effectiveness of education. Many scholars believe that there is a learning process, which leads to a profession and its identity. It is affected by an individual's cognitive, conative and affective areas (Kyrö, Mylläri & Seikkula, 2008). The attached model (see Figure 2) shows these three areas. The concept of readiness is at the top of the figure. It contains values and attitudes, as well as knowledge and skills that have been established in the student teacher even before further education, for example, in hobbies or school life (i.e. the past). Often students have in their mind an idea of the ideal teacher to be pursued. Such an ideal teacher model may also become an obstacle to learning and the development of one's own skills, as one's own personality may be forgotten. The term also refers to the teacher student's educability, i.e., willingness to learn (Kyrö, Mylläri & Seikkula, 2008, 276).

All the knowledge and skills needed in the teacher's profession are related to the cognitive area. For a teacher to be able to teach any subject, he/she must acquire sufficient content knowledge and develop his/her own skills in that area. The teacher must also be familiar with theoretical knowledge of educational science and teaching (Kyrö, Mylläri & Seikkula, 2008; Mäkinen, 2020). The conative realm is considered to include the concepts of motivation, self-esteem, self-image and self-regulation. All these together and separately affect the quality of learning (Koiranen & Ruohotie, 2001; Mäkinen, 2020). The affective area is related to human temperament and character traits as well as values and attitudes. Emotions are often subconscious ways of reacting to a thing or situation. Emotions can change depending on the situation, whereas a person's temperament (collection of traits) is often a permanent quality. All parts of the affective area affect the learning process and situations (Keltikangas-Järvinen, 2008; Huotilainen, 2008; Mäkinen, 2020).
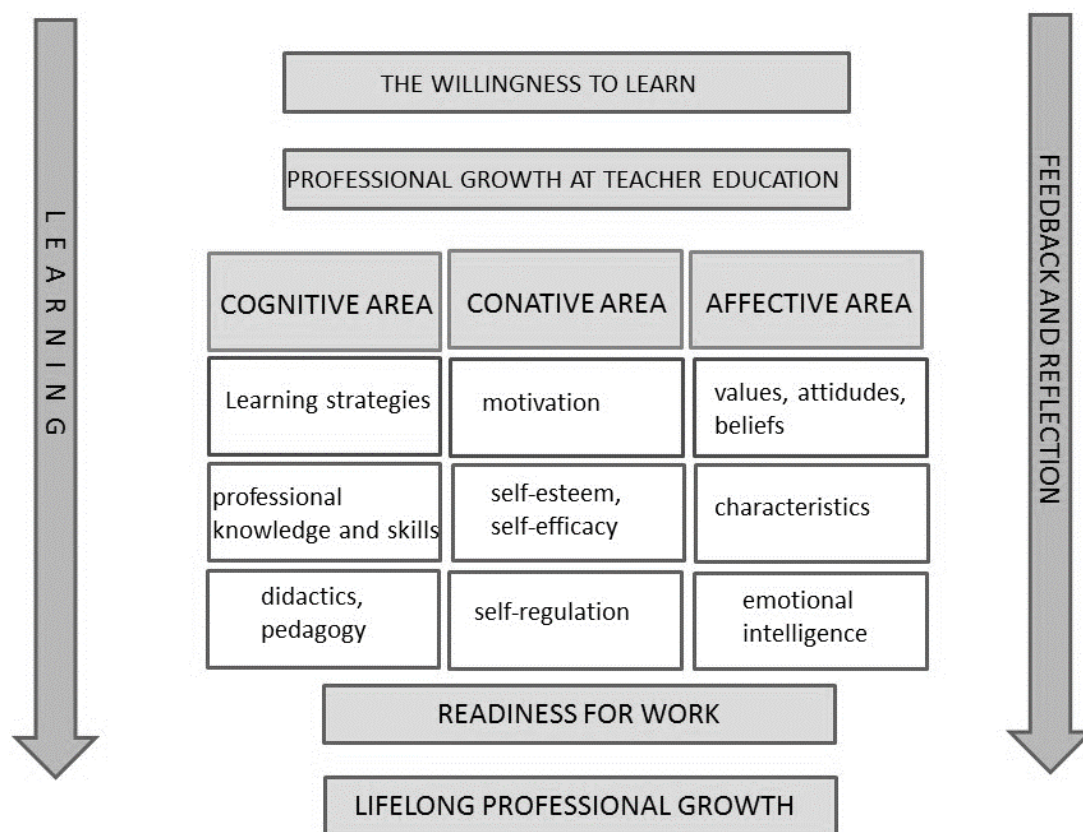
Figure 2. Parts of professional growth (Mäkinen, 2020, 28)

The process of professional growth is aided by reflection, i.e. in-depth reflection on one's own ways of working, and by feedback that can be obtained orally, in writing or indirectly. Feedback and reflection play an important role in, for example, creating and maintaining motivation. Professionalism develops through experience and one's own personality through reflection (Huhtinen-Hildén & Björk, 2013; Mäkinen, 2020). Reflection refers to a situation in which an individual takes his or her actions and personality under consideration, and is always associated with interaction. The objects of reflection are images of others and oneself. In self-reflection, on the other hand, the individual looks at his/her own internal states and experiences (Tiuraniemi, 2002; Moon, 2004; Boud, Keogh & Walker, 2005).

In professional growth, reflection plays an important role in relation to one's own values, attitudes and beliefs (Väisänen & Silkelä, 2000; Dogani, 2008; Huhtinen-Hildén & Björk, 2013). Jeskanen (2012) talks about recalling reflection, so that the pedagogical thinking should develop. It would also be important to reflect simultaneously with the activity (simultaneous reflection) and, on the other hand, to be proactive, forward-looking (Jeskanen 2012; Ivanova & Skara-Mincļnea 2016). Without such a conscious and multi-directional reflection, teacher identity cannot develop. Jeskanen (2012) also wonders whether the development of teacher students' professional identity focuses more on technical skills than on the development of reflectivity. However, many studies have found that a personal and individual working theory can be constructed only by constantly studying one's own beliefs and practices (Väisänen & Silkelä, 2000; Dogani,

2008; Jeskanen, 2012; Huhtinen-Hildén & Björk, 2013; Körkkö, Kyrö-Ämmälä & Turunen, 2016).

The anticipated future in the model is represented by the concepts of readiness for working life and continuous learning. Working life readiness refers to the time a teacher graduates and enters working life. Professional growth continues and acquires new meanings in the communities in which the new teacher works. Continuous learning describes on-the-job learning as well as the training that maintains and complements the professional skills needed for a long career (Mäkinen, 2020, 28). The teacher has to understand the constant need to develop their work. Building a teacher identity is a lifelong project and process, to which education can only give direction, interest and initial impetus. Of course, it is not possible to produce ready-made teachers, but new perspectives open in different contexts of education (lectures, internships, discussions with different people, in one's own stories). Through these new connections of understanding, the professional and personal identity of the teacher is built (Väisänen & Silkelä, 2000; Fadjukoff, 2009; Mäkinen, 2020).

Previous Studies Related to the Topic

The development of a teacher's professional identity has been studied around the world, for example by Clarke and Hollingsworth (2002), Borko, Jacobs and Koellner (2010), Appova and Arbaugh, (2018). Poulou (2007), for his part, examined the professional growth of teacher students in his meta-research. The same question was also investigated by Körkkö, Kyrö-Ämmälä and Lakkala (2020) in their recent study, in which the student's lessons were videotaped in a supervised teaching practice and analysed together with the supervising teacher. The results showed that the students' reflection skills developed and their professional identity was strengthened. Eteläpelto and Vähäsantanen (2010) have also studied the development of professional identity, as have Koski-Heikkinen (2014) and Ruohotie and Koiranen (2000). Several studies have concluded that professional growth is a process which can be influenced, but that the individual has the greatest responsibility for their own development. Ruohotie and Koiranen (2010) have criticized the idea that research has focused too much on the skills required in the profession, although will and self-direction play a major role in development. This aspect should also be addressed during teacher training.

A considerable amount of research has been performed in recent years on student teachers' willingness to teach music. One important scholarly name for the 21st century is Hennessy (2000), who studied the perception of primary school teacher students in the UK about their own ability to teach skills (handicraft and physical education) and arts subjects. The results showed that music was felt to be the weakest of all.

According to Hennessy (2000), the sense of ability could be improved if the previous musical skills of teacher students were considered and supported in teaching practice. He also stressed the importance of peer support as well as the positive feedback from school pupils (Hennessy 2000). A recent study by Hennessey (2017), in turn, related to a degree programme offered at five British universities. The purpose of the programme was to strengthen students' musical skills and self-confidence to teach music in their future work. According to the study, community spirit, the training of one's own skills

and abundant internships in schools produced results. The support and guidance of music professionals was also considered advantageous (Hennessy 2017).

Henley (2017) also attaches particular importance to student teachers' previous knowledge of music and its mapping before learning something new. According to him, this is the only way to improve students' skills and self-confidence in teaching music.

Holden and Button (2006), in turn, examined the opinion of already employed teachers about their own ability to teach music. In the results, respondents rated music as the most difficult subject to teach out of the ten subjects listed. Many respondents believed that music should be taught only by someone who specializes in it. 2/5 of the respondents considered their own singing skills and knowledge of different aspects of music to be poor. The same respondents had little contact with music in their spare time, and those respondents who also played music outside working hours were more willing to teach music. To help with the situation, the researchers present team teaching, various ready-made teaching packages and the achievement of adequate musical skills already during the training (Holden & Button 2006, 36-37).

In Italy, Seddon and Biasutti (2009) designed an intervention that examined the effectiveness of a short intensive course to improve participants' musical skills. The surveyed teachers had learned to play blues by ear over the Internet. Such a course alone made respondents believe more in their own musical abilities. Baldvin and Beauchamp (2014) studied the integration of music into other disciplines in Scotland. Teachers who participated in the study found that teaching music integrated into another subject was easier and more enjoyable than teaching it as a separate subject (Hennessy 2017).

In Australia, Russel-Bowie (2009) investigated the willingness of pre-service teachers to teach music. They were asked to give their views on the status of music as a subject matter, on the resources provided, and on their own skills and tools. The biggest problem in all the countries under study was the teacher's own competence and the weak position of the subject (music) in school. The lack of planning time and weakness of tools (musical instruments, computers, iPads and music applications) were also widely reflected in the responses (Russel-Bowie, 2009). Russel-Bowie (2013) also studied the impact of a six-week intensive course in skills and arts subjects on teaching. The focus was on music for one week. The course included reading literature that was tested using a test on the Internet. Students were also given lecture-based instruction and video instruction in their own time. During the session, a learning diary was written and the subject's own musical skills were also practiced. The result was a more positive attitude among student teachers towards teaching music (Russel-Bowie 2013). Similar results were obtained in Italy in the 2015 summer course organized by Biasutti, Hennessy and de Vugt-Jansen.

The above-mentioned studies looked for ways to improve the students' generally poor willingness to teach music. Guided teaching practice for the development of the student's musical skills in the form of music courses given at the university and in particular the teaching methods were found to be good means. In her dissertation, Mäkinen (2020) obtained very similar results. Suomi (2019) has studied the willingness to teach music in Finland. Her study mapped the amounts of music teaching at five universities in Finland and asked student teachers for assessments of their own

music skills. The teacher training units in Rauma, Tampere, Helsinki, Jyväskylä and Joensuu were involved in the study. The units offered music studies in very different amounts, and Suomi (2019) as well as Begić, Begic & Škojo (2017) strongly criticized, for example, the low amount of instrument teaching. Students rated their own music teaching skills as moderate for grades 1-4, but only passable for grades 5-6. As many as 60% of respondents found, music teaching to be challenging or even impossible. In her dissertation, Vesioja (2006) explored the thoughts of in-service classroom teachers about their own music educator abilities and professional competence. The results showed that personal experience of deficient subject management skills weakened a teacher's inspiring teaching approach, differentiation skills and the use of diverse working practices. It also affected job satisfaction. On the other hand, even strong musical skills did not make a teacher experience himself/herself as a music educator if he/she was stressed or frustrated with the work of a classroom teacher (Hennessy 2017). Students would like to learn about piano teaching, school instrument playing, music in teaching practice, and music didactics during their studies. Shin (2019) studied Korean classroom teachers and their attitudes to music teaching. All the teachers interviewed considered their own modest music skills, lack of motivation of the pupils and the difficulty of teaching local folk music as an obstacle to teaching music.

According to Juvonen (2008, 2009, 2019), who had also conducted numerous studies on the musical self-esteem of student teachers and working teachers and on their relationship with music, the formation of a music-relationship as early as in childhood may be a key factor in how a student teacher perceives his/her own self-perception of teaching music (see also Pitts, 2009). If that relationship has become negative, for example, because of one's own school experiences, it is a challenging task for teacher education to turn the idea towards a positive relationship. Juvonen (2008, 2009) has also revealed indications that playing and singing tests during education have been perceived to be more detrimental than beneficial to one's own sense of self-ability in music. A small number of music lessons have also been criticized, especially in the area of instrument playing (Hennessy 2000, 2017).

Implementation of the Study

The aim of this study was to determine which studies the students perceive as having provided the necessary knowledge and skills to teach music in their future work. In addition, respondents were asked to make suggestions on how the current teaching could be improved. In previous studies (Mäkinen & Juvonen, 2019; Mäkinen, Eronen & Juvonen, 2020), authors investigated the effects of two different curricula on students' attitudes towards music teaching at the University of Eastern Finland. The studies were conducted partly as qualitative studies (narratives) and partly as quantitative studies. The first study was performed during the time of an earlier curriculum. At that time, music was taught in a very traditional way, i.e. instrument playing, music pedagogy and one's own musical skills were studied in their own study modules, and all courses were given marks on the basis of examinations. The willingness to teach music was very low at that time: only 22% of the overall group (N = 82) were eager to teach music, 28% were hopeful but doubtful and as many as 45% were afraid. The study was repeated during the revised curriculum (N = 93). The studies were modified in such a way that all skills and arts subjects (physical exercise, music, visual arts, and crafts) were placed in the same study module and three courses were formed from them (5 credits, 8

credits and 8 credits). The first course aimed to find integrative contents in each subject, such as creativity, skill learning, assessment, cultural self-image and one's own relationship to skills and art subjects. The next two study periods (8+8 credits) then differentiated into their own contents for each skill and art subject, with an emphasis on subject-specific contents, pedagogy and the application of knowledge.

In the new measurement, the willingness to teach music had increased when looking at the entire material. Now 25% of respondents were eager to teach music in their future work and up to 49% of all respondents were hopeful. When we compared the willingness to teach music between those students who declared themselves as music enthusiasts and those who did not, there was a significant change. As many as 47% of music enthusiasts wanted to teach music, compared to only 28% in the previous survey. The proportion of fears in the entire material had also fallen sharply. In the new data, it was 24% (previously 45%). The number of enthusiasts among them was only 9%, compared to 45% previously. The reasons for the change were:

- The contents of different skills and art subjects support each other;
- Changing assessment away from skills assessment;
- Taking one's own responsibility for studies increased as the share of independent study increased;
- Diverse working methods (portfolios, essays, teamwork, lessons) courses increased reflection and a sense of self-efficacy (Mäkinen & Juvonen, 2017; Mäkinen, Eronen & Juvonen, 2020; Mäkinen, 2020).

Purpose and Question of the Study

This study examines the development of musical professional identity among prospective music teachers and the impact of learning experience on this. The research looks for ways in which students feel that their own attitudes towards music or its teaching have changed. According to Laine (2004), experience refers to a person's experiential relationship with his/her own reality, i.e. the world in which he/she lives. Experience arises in interaction with reality and embodies an individual's relationship to other people, culture and nature. The answers were analysed partly by calculating the amounts from different study options and partly by analysing the open answers. The research can therefore be considered as employing the mixed methods approach (Creswell, Plano Clark, Gutmann & Hanson 2003).

Research questions

- *Which study modules have an influence on the willingness to teach music?*
- *How should the studies in the teacher training study programme be developed?*

Research Ethics

The ethics of the research applies to all the research activities, from the data collection to the final report (Tuomi & Sarajärvi, 2018). When the material for the present study was collected, a cover letter was sent to the students by email informing them about the study, its authors and confidentiality. The response form was accessed via a link, which, if desired, could be left unopened and unanswered. Students' names were not collected,

only gender and age; gender may have also been omitted. The research material is stored in an encrypted cloud service. References and citations have been made appropriately and the studies of other researchers have been treated objectively (compare Vilkka, 2007, 91). In addition, the theoretical foundations were prepared as broadly as possible so as not to overestimate the point of one researcher.

Research Organization and Results

Material for this study was collected in the spring of 2020 from students (prospective teachers) of the Joensuu campus of the University of Eastern Finland. By that point, all their music studies had ended. 86 responses (N = 86) were received from 192 potential respondents. The response rate was thus about 45%. The relatively weak response was partly due to a shift to distance learning due to the covid-19 pandemic. The students were overwhelmed with electronic material and virtual learning, so the questionnaire received little attention. The questionnaire initially contained open-ended questions to map the respondents' gender, age and hobbies. Respondents were also asked to select the statement that best described their own thoughts about teaching music before starting teacher training. 76% of the respondents were women, the rest were men. This distribution is typical of teacher education. 36% of the respondents reported having music as a hobby.

The statements were:

1. When I started my studies, I was not at all eager to teach music.
2. When I started my studies, I was neutral about teaching music.
3. When I started my studies, I eagerly awaited the opportunity to teach music.

The aim of the first question was to determine the student's preconception (compare Figure 1). As shown in Figure 3 one third of the respondents were not ready to teach music in their future job. However, more than half were neutral, so education would have a good chance of increasing students' sense of self-efficacy in music. It is also noteworthy that those who were neutral were in many cases non-musicians. The survey was continued with a list of different courses and study modules. From that list, respondents had to choose all those studies that they felt had increased their own skills and willingness to teach music. There was only one response saying that nothing had increased the respondent's willingness to teach music. As an explanation, this respondent wrote that he was non-musical, and that music actually irritated him. There are such students in teacher education on occasion. They have developed a solid perception (attitude) of their own weak musical skills and a sense that they are non-musical.
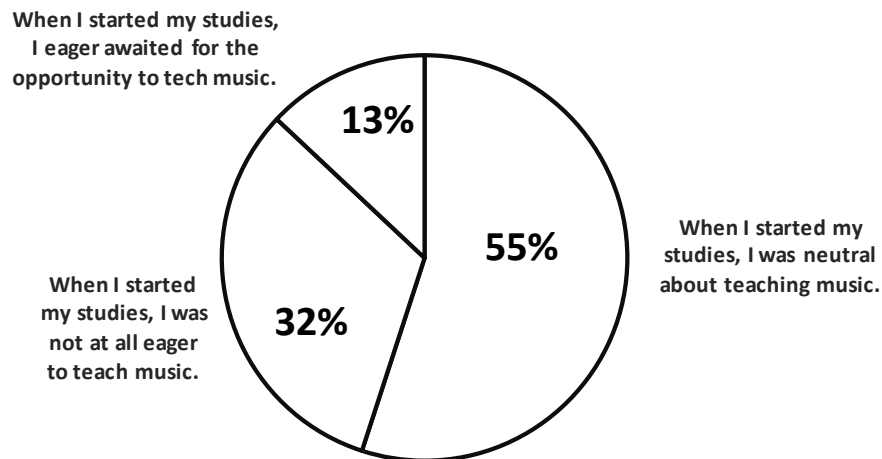
Figure 3. Student teachers' preconceptions about their willingness to teach music

A change in attitude would require a great deal of new, positive musical experiences and personal success in the area of music in order to turn such an attitude into a positive one (Puohiniemi, 2002; Juvonen, 2008; Hennessy, 2017; Mäkinen, 2020). An open-ended question was answered by one student as follows (M=man, W=woman):

> *"A student should strive to get rid of his or her own uncertainty about teaching music only because he or she is not musical in their own opinion. In piano exercises I have also noticed that practice makes a master, and one does not need to know everything beforehand. In teacher education, I think this should be emphasized to student teachers, as uncertainty and fear of failure sometimes stand in the way of learning." W#18*

This respondent is at the heart of the assessment. An attempt has been made to respond to this point of view in the first study module of the new curriculum, in which the student's own relationship with skills and art subjects is considered. There are also various reflective tasks, for example in teaching practice, trying to make student's own attitudes visible (UEF-Curriculum 2014-2017). The following quote describes the achievement of this goal:

> *"In small groups especially Study 2 (8 credits), and in the portfolio, Study 1 (5 credits), I had the opportunity to unpack my own bad experiences with music lessons that were behind my negative attitude." W#52*

Other respondents chose many items from the list. The following table summarizes the study subjects and the number of respondents. There was no desire to calculate percentages because respondents could choose from several options. Some respondents selected almost all the studies, some selected only a few courses, and the number indicates the popularity of the study module or study-related entity better.
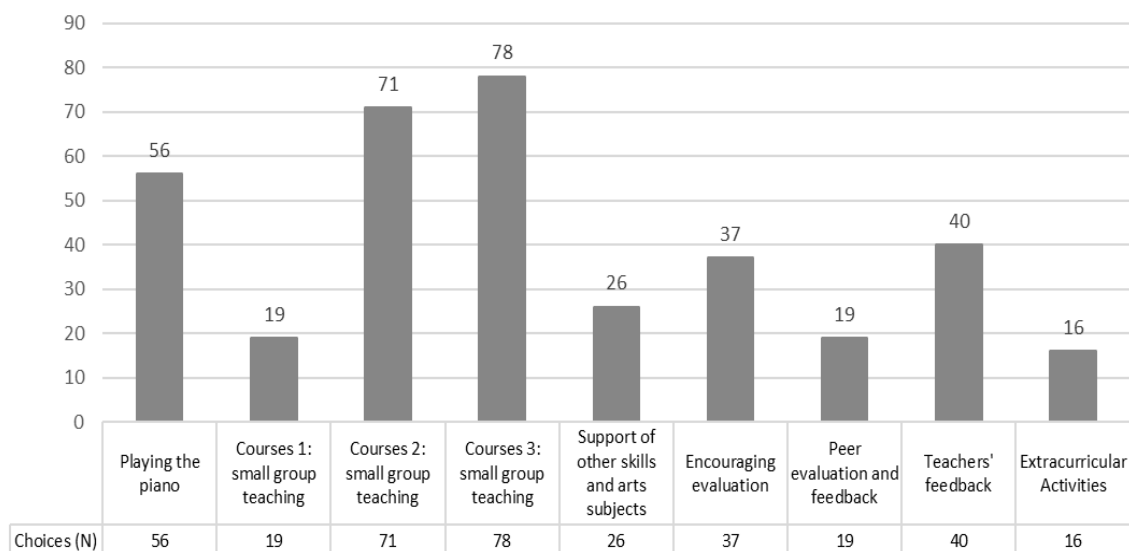
Figure 4. The study modules and issues, which had a positive impact on student teachers' attitudes

76 students responded to the open-ended questions, i.e. 10 respondents left the box blank or wrote that they had nothing to add. Table 1 shows nine learning-related entities, all of which received selections of 16 or more. The review clearly distinguishes between the integrated study modules of the new curriculum (Courses 1 and 2) and specifically their small group teaching. In these courses, instruction divided into subject matter and objectives, as well as the study of pedagogy. In both sessions, students can also apply their skills themselves and plan small teaching sessions (UEF-Curriculum 2014-2017).

The following answers represent a very large number of open answers. The respondents were satisfied with the teaching, praised its versatility, and considered areas for development.

> *"I think the current teaching has already been very practical and I hope you will find it that way too. The courses have also received a lot of material, such as teaching methods, activities, exercises, and other ideas that students can take with them into working life. Continue in this style and give as many ready-made ideas and materials as possible to the students, so that they can use them or customize them to look like their own." M#41*

> *"Add to that the practice itself of making concrete school applications. We did a lot of them in class, but only so that the teacher had already edited the school application and we just played." W#19*

> *"Teaching music theory from the beginning. At least the basic notes with their promotions and other expressions would be good to teach, because they are not familiar to many." M#32*

> *"Additional materials for students with special needs in music lessons. Student assessment could also be addressed more." W#60*

There are only four hours of small group teaching in Course 1, so its importance becomes very high. Perhaps by that time the students had a lot of theoretical studies and therefore special attention was paid to studying in small groups. Indeed, a few students wrote:

> *"I think small groups had a big impact on my own enthusiasm for teaching music, and through them I also learned the most and learned to perceive difficult music content for myself. I would continue to emphasize the importance of small groups and the community approach in guiding small groups." W#79*

> *"Maintain practicality in small group lessons, because making music during the lessons has been more fun and thus more motivating and effective for learning than, for example, pounding theoretical knowledge." W#68*

There is a total of 20 hours of instrument playing lessons in the new curriculum. The student chooses piano, guitar or school instruments. Learning to play the piano is the most frequently suggested, so this study also highlights its choice (UEF-Curriculum 2014-2017). If we add up all the options available for playing studies (piano, guitar, and school instruments), we get a figure of 68 (compare Tables 1 and 2). This perfectly reflects the students' idea that in addition to pedagogical studies, it is also important to develop one's own musical skills and especially accompaniment skills. There have been many suggestions for the development of instrument playing learning, which often dealt with the assessment, scope or teaching methods of various investigations of instrument playing. At the time of the survey, instrument learning was assessed by numbers, and piano students considered this assessment to be unfair. The following year, the curriculum was changed and numerical grading was omitted from playing studies. Similarly, the workload of playing studies was criticized and, on the other hand, more individual teaching of guitar was desired. At that time, the guitar was studied in groups of 20 students, whereas the piano was studied in groups of only three - four students (UEF-Curriculum 2014-2017).

> *"Even more teaching sessions, teaching the chosen instrument, such as the piano, for even longer." W# 85*

> *"Equal Evaluation of Guitar, Piano and School Instruments." W#30*

> *"I was in piano teaching myself, but I hear those on the guitar side would have liked more personal teaching, in the same style as there was in piano teaching." M#36*

> *"There are few playing hours per se, but the number of hours of independent work is certainly at least double compared to visual arts or exercise." W#48*

> *"Piano, guitar and school instruments are on an equal footing. Now the piano requires a lot more dedication." W#22*

Although the evaluation of playing studies received negative feedback and suggestions for improvement, evaluation emerged as one of the motivating factors in this study (40 choices). According to the curriculum, the various study courses are evaluated in different ways, and the aim is to move from evaluation of skills to evaluation of pedagogical competence and reflection skills. In course 1 (5 credits), the review was either passed or rejected and was based on an extensive portfolio. Course 2 (8 credits)

ended with an electronic multiple-choice exam, in which the material could be presented and could be performed in a group, so the proficiency of an individual student was not measured in any subject (UEF-Curriculum 2014-2017). Such an assessment method raises the student's motivation, because although the achievement of a skill is in itself rewarding, it did not affect the student's grade or credit score (Ryan & Deci, 2004; Mäkinen, 2020). Assessment is not based on individual skills and the desired level of competence, but is flexible, individual-oriented and part of the learning process (Atjonen, 2007).

Teacher feedback received 40 mentions and peer evaluation, and feedback received 19 mentions. From the point of view of the teacher educator, this result is particularly encouraging. The fact that assessment does not need to judge anyone's ability to play or sing, for example, but can focus on assessing a person's teaching and the way they guide students, makes assessment easier to encourage. Of course, it must be remembered that the object of assessment must not be the student's temperament or character traits, but assessments must be made in the direction of the goals (compare Atjonen, 2007). Atjonen (2007) aptly stated: *"Evaluation is not the end of the learned statement, after which the roadmap of new tasks begins. Thinking out loud and listening to the views of others can shed light on new aspects of one's own activities and development needs"* (p. 230). The idea works in university studies, especially in peer review, although it could also be used in course evaluation. However, assessment discussions are often not possible due to the large number of students. In teaching practice, on the other hand, students often have access to assessment discussions.

Support for other skills and arts subjects (26 choices) and extracurricular activities (16 choices) were offered of 42 options and we believe they are partly related because they are not necessarily directly related to music or university music education. In her dissertation, Mäkinen (2020) studied the professional growth of teacher students from the perspective of music teaching, and in that study one of the factors strengthening the willingness to teach was the support of other skills and arts subjects. In this study, there were not quite as many choices as might have been expected, but the result was partly influenced by the division of courses in the questionnaire. Course 1 was optional, although it was based on the common goals and contents of the skills and arts subjects. There were 6 choices (lectures) for this course. Thus, there would be 32 choices. In both cases, there were about a third of the choices, i.e. the support of different subjects can be considered as significant. Extracurricular activities meant, for example, hobbies that were considered to have helped willingness to teach music.

Figure 5 summarizes the rest of the courses that could be selected. Finally, the other section is presented separately. It can be seen from the table that the lecture teaching has not been considered particularly effective. Furthermore, general education studies receive only 11 choices. On the other hand, it should be noted that people have different ways of learning and developing, and, for example, their own reflection skills, so these choices are also valuable from an individual perspective. The reason why teaching internships have received few choices is that only a small percentage of students get to teach music in a guided teaching internship. The amount is usually only 5% of the age group. From this one could conclude that all trainees felt that the internship had promoted their courage to teach music (compare Mäkinen & Juvonen, 2017).
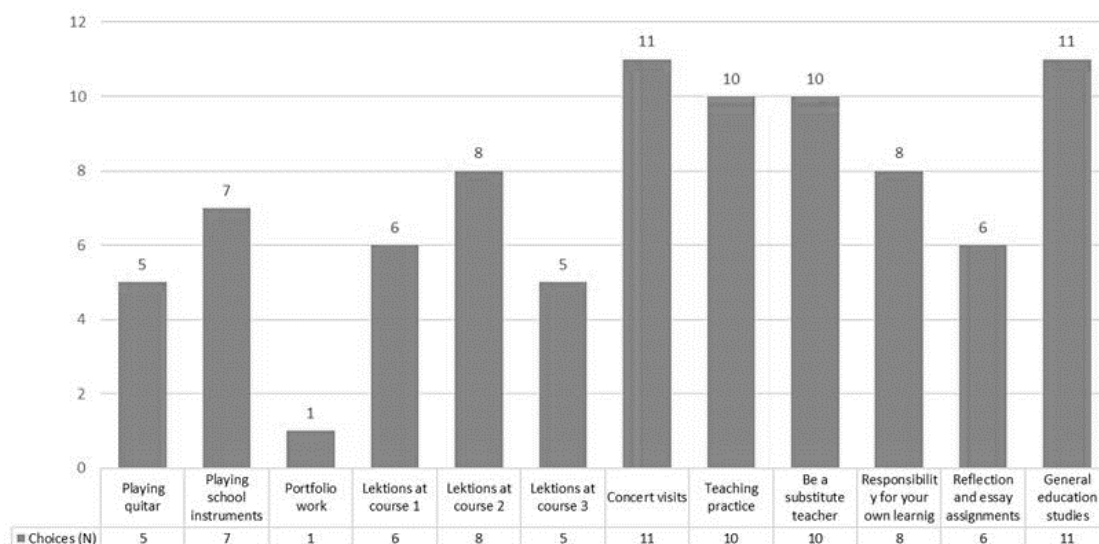
Figure 5. Less selected issues and study modules

The concert assignment could just as well be related to the extracurricular activities (16 selections) presented in the previous table. There were two concert assignments that year, one live concert and the other web-based. One was a concert of Western art music and the other of ethnic music. Both concerts were made into a short, reflective essay from a pedagogical point of view (UEF-Curriculum 2014-2017). Probably the voters have experienced the concerts as a variation and they have also produced a good mood for rather difficult studies, and therefore the point is ticked. Familiarity with a foreign genre may also have contributed to the choice.

Seven students had replies to the choice "Other". Two of them had mentioned the use of ICT in teaching, one had previous music studies in early childhood education, and one had played together in small groups. One student had received help from a list categorizing the subject areas and contents of the primary school curriculum, and another praised the fact that in course 1, his own relationship to skills and arts was made visible. This, he said, was of great significance. By contrast, another student wrote the following sentence:

> *"I don't necessarily have to be good at playing an instrument, for example, to be a good music teacher. A happy mind compensates for a missing intellect." M#65*

That sentence nicely crystallized the whole idea of curriculum reform. The goals of the new curriculum do not focus on the trainee teachers' own musical skills, but specifically on the role of the music educator in guiding the student group, using diverse working methods and creating positive experiences for students in making music and doing things together and in the individual's well-being (UEF-Curriculum 2014-2017; Mäkinen, 2020).

Discussion

The aim of the present study was to identify which studies or study modules shaped a positive attitude of classroom students towards music teaching. Previous research had

found that integrative teaching of skills and arts, such as in the current programme, increased the enthusiasm of teacher students to teach music and their self-confidence in teaching music. The aim of this study was to investigate in more detail the study modules and study courses that were perceived to improve one's own ability. Music studies and, on the other hand, small group studies, which focused partly on developing one's own school instrument skills and partly on pedagogy and didactics, received the most choices. Encouraging feedback from teachers and fellow students as well was highlighted in the responses. Surprisingly, many choices were also made in extracurricular activities (n = 16), which of course cannot be influenced by education. There was a total of 21 items to choose from, and in addition the "Other" item. What was noteworthy was that choices were made at all points, which is a good reminder to the organizers of education: students are individuals who all have their own way of embracing new ideas and situations. Studies must be grouped in such a way that it is possible to use all kinds of learning styles, so that learning is effective for different learners (compare Kauppila, 2003). The students' ideas for developing education were sensible and justified, although not all of them were feasible, for example, due to financial issues.

On a general level, neutralizing students' fears and experiences of incompetence are important goals in any subject, but perhaps even more so in skills and arts such as music, where personal skills are easily discernible. Unravelling one's own past bad experiences is certainly therapeutic and should be practised in small groups. Feedback also highlights the relevance of small group learning. The general pragmatism of music studies also plays an important role in shaping students' attitudes.

Theoretical knowledge, and especially lecture teaching, has traditionally been considered burdensome and even unnecessary in classroom teacher education, but no doubt the scientific and theoretical approach also has its own important place in music education studies, even though philosophical and theoretical study modules are challenging when the studies are not yet finished.

It may not be possible to increase the number of teaching sessions held in small groups in the context of the current number of curriculum hours, as they take a lot of time from the already tight number of hours when implemented by each student. Likewise, more hours are always desired for teaching piano or other instruments, but when resources are limited, there is no possibility to add them. It would only be possible to increase online teaching, but then the need for one's own instrument would become a problem. Otherwise, independent training is not possible. While studying guitar it would be easier and cheaper to get your own instrument, but many students still feel that studying the piano is better for them. Any feedback also considers that the amount of work required to learn the tools is much higher than that required for the visual arts or exercises. This is, of course, partly due to the different talent structures of different people, but also partly to the experience, since every student entering teacher education has exercised a lot throughout his or her lifetime, regardless of whether physical activity has been a real hobby. The same is true to some extent for the visual arts. Playing instruments, on the other hand, is a less common hobby. Apparently, the criticism directed at one's own work mostly concerns students who have not played music in any form before their studies.

Music studies also offer students a wide variety of study materials that can be directly used in the transition to working life, which has also proven to be helpful. However, the idea is that students will learn to create their own study materials themselves, and not everything can be handed over to them on a tray. This also applies to school instrument adaptations, which students hoped to teach even more. This wish should be implemented as much as possible. It was also hoped to increase the teaching of music theory.

Apparently, the previous music education provided by schools has not created sufficient knowledge of music theory. Its study is connected to the curriculum of small groups, but apparently the subject divided into small parts does not help to comprehend the whole that the future teacher would find necessary (UEF-Curriculum 2014-2017). In Australia, Russel-Bowie (2010) also came to a similar conclusion. If poor knowledge and skills about music have been acquired in childhood and adolescence, teacher education has the difficult task of training enthusiastic teachers in a short period of time (Russel-Bowie, 2010).

The encountering of pupils with special needs also appears several times in the student feedback. There are a lot of special needs in today's schools, so there is clearly a need to direct teaching in that direction as well. This wish has come to the fore in the study satisfaction survey conducted every spring, and based on those surveys; the contents of teaching have been modified in each skill and art subject. Apparently, however, these modifications are still insufficient for students. General special education studies Class teacher students currently have a five-credit online course. Overall, the development of music education in classroom teacher studies has been well received from the point of view of the collected feedback, and the changes already made to the curriculum have taken it in the right direction. From the point of view of the development of teacher identity, it is easy to see that courses focusing on the personal practice of small groups and trying things out on a practical level are of the greatest importance. The situation is probably the same for other skills and arts subjects: studies directly related to practice achieve a greater contact area for modifying teacher identity than theoretical subjects presented by reading. However, philosophical-scientific studies also have an important role to play in forming a kind of theory of the use of teaching, which supports the whole teaching work and develops and adapts as teaching continues to develop even after the completion of studies.

Apparently, practical advice, experiments and models, which became most important during the study period, appear to be the best gift, but pedagogical and philosophical as well as educational starting points and theories are becoming more and more important in later teaching and in the formation of teacher identity.

In order to be able to teach music to new generations in the future, it is important how one's own music teacher is perceived. In the Bergen and Demorest survey, 70% of respondents considered the model and encouragement given by their own school-time teacher to be the main or second most important reason, as well as the love of music evoked by teaching, to choose the profession of music teacher (Bergee & Demorest, 2003). It is therefore significant that classroom teacher education is perceived to teach sufficient knowledge and skills about the subject of music to be able to teach it and to be taught in future work.

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