

INTRODUCTION TO PIANO PEDAGOGY:  
A BIBLE-BASED COURSE FOR PIANO TEACHER TRAINING  
IN CHRISTIAN COLLEGES AND UNIVERSITIES

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## Dedication

To my heavenly Father who displayed His great faithfulness  
to me from the beginning to the end of this project.

In memory of my earthly father, Robert Daniel Passburg (1959-2017),  
who lovingly spent hours listening to and advising me  
as I formulated all of the main ideas presented in this document.

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## ABSTRACT

Piano pedagogy, like teacher education in any discipline, is built on the conviction that an individual can be trained to be a successful piano teacher. However, determining what specific aspects to include in the piano pedagogy classroom to foster a pre-service piano teacher's growth and development is a point of much discussion. Oftentimes piano teacher training focuses on developing the characteristics considered essential to the role of a successful piano teacher. For Christian pre-service piano teachers and piano pedagogy professors in Christian colleges and universities, these characteristics provide a meaningful way for Biblical truth and piano pedagogy coursework to intersect. By examining relevant literature and conducting a Biblical analysis of twelve characteristics of successful piano teachers, this study attempts to provide a rationale for one example for approaching faith-learning integration in the piano pedagogy classroom. In order to provide current piano pedagogy professors with a practical example of this approach, a 12-week curriculum is provided for a course entitled "Introduction to Piano Pedagogy" that is based on a Biblical worldview. The course not only implements faith-learning integration, but also utilizes the most recent recommendations in music education/piano pedagogy research for effective teacher training.

*Keywords: Piano Pedagogy, Faith-learning Integration,  
Christian Higher Education, Biblical worldview*

## CHAPTER ONE: INTRODUCTION

Over the decades, a primary focus of teacher training research across all disciplines has been the characteristics of the successful teacher.<sup>1</sup> The basic principle being that, if the desired result can be understood, then the process for forming the correct “product” (i.e. a successful teacher) can be created. In recent years, research specific to the training of piano teachers has shown evidence of this line of thought. However, as with all teacher education research, the research on *how* to develop the prescribed characteristics in pre-service piano teachers has been complicated by the fact that so many of the characteristics of successful piano teachers relate to who they are as a person, not just what they do.<sup>2</sup> In general teacher education, a Biblical worldview approach has been used to provide a solid basis for exploring many of the characteristics used to describe a successful piano teacher.<sup>3</sup> This suggests that, in Christian colleges and universities, faith-learning integration is not only possible in the piano pedagogy classroom, but could provide Christian pre-service piano teachers with the best foundation for developing the characteristics of a successful piano teacher.

### Statement of Problem

A Biblical approach to the characteristics of successful piano teachers may be helpful, if

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<sup>1</sup> Simeon J. Domas and David V. Tiedeman, “Teacher Competence: An Annotated Bibliography,” *The Journal of Experimental Education* 19, no. 2 (Dec 1950): 101-218, accessed April 3, 2017. <http://www.jstor.org/stable/20153846>.

<sup>2</sup> Don Hamachek, “Characteristics of Good Teachers and Implications for Teacher Education,” *The Phi Delta Kappan* 50, no. 6 (Feb 1969): 341-345, accessed April 3, 2017. <http://www.jstor.org/stable/20372351>.

<sup>3</sup> William R. Yount, *Called to Teach: An Introduction to the Ministry of Teaching*, (Nashville, TN: Broadman & Holman Publishers, 1999).

not foundational, for piano pedagogy classrooms in Christian colleges and universities. However, the concept of faith-learning integrated piano teaching training cannot be found in any peer-reviewed research or collegiate piano pedagogy textbooks. In the current discussion of faith integration in higher education, the field of piano pedagogy, and even the broader field of music education, are notably absent. A web search for “music education” or “piano pedagogy” within the *Journal of Research on Christian Education* and *Christian Higher Education* produces no relevant results in the combined thirty years of publications. While music was one of the topics addressed in a series of books commissioned by the Council for Christian Colleges and Universities (CCCU) designed to look at various disciplines “through the eyes of faith,”<sup>4</sup> the author did not mention education or pedagogy in relation to the topic. Even current collegiate piano pedagogy resources do not offer any faith-based perspectives. Of the seven main collegiate piano pedagogy textbooks in use today,<sup>5</sup> none are written from a Biblical worldview.

In the field of piano pedagogy, the concept of faith-learning integration has yet to find a significant place in research or textbook literature. Given the potential benefit to Christian pre-service piano teachers as well as academic institutions that strive for faith-integrated learning, it

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<sup>4</sup> Harold M. Best, *Music Through the Eyes of Faith*, (San Francisco: HarperSanFrancisco, 1993).

<sup>5</sup> Martha Baker-Jordan, *Practical Piano Pedagogy: The Definitive Text for Piano Teachers and Pedagogy Students*, (Miami, FL: Warner Bros., 2004); James W. Bastien, *How to Teach Piano Successfully*, (San Diego: Kjos Music, 1973); Joanne Haroutounian, *Fourth Finger on B-flat: Effective Strategies for Teaching Piano*, (San Diego: Kjos Music, 2012); Jeanine Jacobson, *Professional Piano Teaching: A Comprehensive Piano Pedagogy Textbook*, ed. E. L. Lancaster . (Van Nuys, CA: Alfred Publishing Co., Inc. 2016); Beth Gigante Klingenstein, *The Independent Piano Teacher’s Studio Handbook: Everything You Need to Know for a Successful Teaching Studio*, (Milwaukee, WI: Hal Leonard Corporation, 2008); James Lyke, Geoffrey Haydon, and Catherine Rollin, *Creative Piano Teaching*, 4<sup>th</sup> ed. (Champaign, IL: Stipes Publishing L.L.C., 2011); Marienne Uszler, Stewart Gordon, and Scott Mc-Bride Smith, *The Well-Tempered Keyboard Teacher*, 2nd ed., (Belmont, CA: Schirmer Books, 2000).

would be helpful to explore the characteristics of successful piano teachers from a Biblical perspective.

### Statement of Purpose

By examining current research literature and the Biblical perspective of the perceived characteristics of successful piano teachers, the aim of the researcher is to discover how pre-service teachers can be best trained in these characteristics in Christian colleges and universities to enable them to succeed in their profession. Ultimately, this research will inform the creation of a 12-week course for freshman or sophomore college pianists entitled, “Introduction to Piano Pedagogy” (see Appendix A). It is the hope of the researcher that this curriculum will not only show how the characteristics of successful piano teachers can be cultivated from a Biblical perspective in piano teacher training, but also serve as a broader example of faith-learning integration in the undergraduate piano pedagogy classroom.

### Significance of Study

The current study will be significant for piano pedagogy professors in Christian colleges and universities as well as pre-service piano teachers who adhere to a Biblical worldview. Since no collegiate level piano pedagogy textbook offers a Biblical approach, piano pedagogy professors and students in Christian colleges and universities are on their own to integrate faith into the curriculum. This course will utilize current secular approaches to piano/music teacher education, while providing a systematic Biblical foundation.

The integration of faith and learning is considered a core component of Christian higher education<sup>6</sup> and much has been written on the topic over the past few decades. Several scholarly journals (for example, *Christian Higher Education* and the *Journal of Research on Christian Education*) are devoted to publishing articles pertaining to this subject. *The Journal of Biblical Integration for Business* (first issue published in Fall 1995)<sup>7</sup> and the *Journal of Psychology and Christianity* (first issue published in Winter 2006) specifically address faith integration in their respective disciplines.<sup>8</sup>

While the fields of piano/music teacher education have yet to show a significant presence within this large body of literature, the audience for such a discussion appears to be sizable. There are over 1000 colleges and universities in the United States that are religiously affiliated<sup>9</sup> and most of these offer some sort of piano-based degree. Per NASM (National Association of Schools of Music) standards, some sort of pedagogy training is strongly encouraged for all piano majors<sup>10</sup> and, from a practical perspective, most piano majors will teach at some point in their career. At least five of the 180 colleges and universities that are members of CCCU (Council for Christian Colleges and Universities) offer degrees specifically in piano pedagogy.<sup>11</sup> Since piano

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<sup>6</sup> Arthur F. Holms, *The Idea of a Christian College*, (Grand Rapids, MI: William B. Eerdmans Publishing Company, 1987).

<sup>7</sup> Christian Business Faculty Association, "CBFA Journals," accessed March 22, 2017, [http://www.cbfa.org/html/journals\\_and\\_publications.html](http://www.cbfa.org/html/journals_and_publications.html)

<sup>8</sup> Christian Association for Psychological Studies, "Journal of Psychology and Christianity (JPC)," accessed March 22, 2017, <http://caps.net/membership/publications/jpc>.

<sup>9</sup> Council for Christian Colleges and Universities, "About the CCCU," accessed March 23, 2017, <http://www.cccu.org/about>

<sup>10</sup> *NASM Handbook, 2016-2017*, National Association of Schools of Music, accessed December 4, 2017, [https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2015/11/NASM\\_HANDBOOK\\_2016-17.pdf](https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2015/11/NASM_HANDBOOK_2016-17.pdf).

pedagogy programs and classes do exist at many Christian colleges and universities that are seeking to promote integration of faith and learning, the relationship between Christian faith and piano teaching is an important topic to consider.

Faith-learning integration in the collegiate piano pedagogy classroom has philosophical implications for many Christian colleges and universities. However, for the Christian pre-service piano teachers who attend these institutions of higher education, the implications of faith-learning integration are even more significant. Teaching a child to play “Twinkle, Twinkle, Little Star” on the piano does not require the indwelling of the Holy Spirit—individuals who claim no belief in God whatsoever have been doing it for decades. Nevertheless, when the Apostle Paul states, “whether, then, you eat or drink or whatever you do, do all for the glory of God,”<sup>12</sup> he points out that everything (including piano teaching) can be done either for God’s glory or not, depending on a person’s heart approach. Likewise, God’s command that “whatever you do in word or deed, do all in the name of the Lord Jesus, giving thanks through Him to God the Father”<sup>13</sup> implies that this is a conscious choice that must be made—not something that just “happens” because someone is a Christian. A person who has committed their lives to Christ is called to “render service, as to the Lord, and not to men.”<sup>14</sup> Because of this, the goals, actions, and attitudes of a pre-service piano teacher who claims a personal relationship with God should differ from those of their colleagues who make no such claim. Christian pre-service piano teachers should be encouraged from the beginning of their teacher training to view the

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<sup>11</sup> Council for Christian Colleges and Universities, “Members and Affiliates,” accessed March 22, 2017, [http://www.cccu.org/members\\_and\\_affiliates?pg=18](http://www.cccu.org/members_and_affiliates?pg=18).

<sup>12</sup> 1 Cor. 10:31 (New American Standard Bible)

<sup>13</sup> Col. 3:17

<sup>14</sup> Eph. 6:7

development of essential teacher characteristics from a Biblical perspective—to not become merely a successful piano teacher who happens to be a Christian, but a successful Christian piano teacher.

### Research Questions and Sub Questions

The primary research question for this project is: How can piano teacher education offered in Christian colleges and universities best prepare Christian students to be successful piano teachers?

Secondary research questions include:

1. Based on current research, what are the characteristics of successful piano teachers?
2. What approaches have been suggested in secular research for developing these characteristics within piano/music teacher training?
3. To what extent are the characteristics of successful piano teachers identified in secular literature consistent with the Bible?

### Hypothesis

By utilizing the best practices suggested in secular research of piano teacher training and building on a foundation of Biblical truth, piano pedagogy classes in Christian colleges and universities can provide Christian pre-service piano teachers with the ideal groundwork for developing the characteristics and skills necessary for success in their field.

## Definition of Terms

*Piano Pedagogy:* The study of teaching piano to students in a studio setting.

*Pre-service piano teachers:* Students who may have some experience teaching, but are still in the early stages of their piano pedagogy training and have not yet established their professional career as a piano teacher.

*Christian:* A person who has accepted Christ as their Lord and Savior and holds to a belief in the inerrancy of the Biblical text.

*Faith-Learning Integration:* The idea that a person's Christian worldview, beliefs, and practices are a vital part of their classroom learning experience. In this type of classroom, an individual's identity as a Christian provides a shape and context for the knowledge they gain in the classroom, and their learning and spiritual beliefs are constantly interacting with one another as each area grows and develops.

## CHAPTER TWO: LITERATURE REVIEW

### The Characteristics of Successful Piano Teachers

In virtually every discipline, an attempt has been made to discover and define the characteristics of ‘the expert pedagogue’<sup>15</sup> within that specific field. This information has then primarily been used to help mold pre-service teachers into the “successful” teachers they aspire to become. This discourse concerning the characteristics of successful teachers began to show up in the specialized field of piano pedagogy in the early 1970s. In one of the first collegiate piano pedagogy textbooks ever published, James Bastien (1973) tackled the concept of “The Teacher’s Personality” in the first chapter of his textbook. He said, “What is this elusive and mysterious something called ‘personality’ that is easy to recognize but difficult to define?” and shared the Merriam-Webster definition of personality: “(1) ‘the totality of an individual’s characteristics’; and (2) ‘an integrated group of emotional trends and behavior tendencies.’”<sup>16</sup> Bastien (1973) went on to state, “Personality is such a key factor in successful teaching that its study is of prime importance.”<sup>17</sup> The section concluded with a list of “personality needs” that Bastien (1973) considered necessary for successful teaching including: “be yourself,” “be pleasant,” “be enthusiastic,” “be encouraging,” and “be patient.”<sup>18</sup>

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<sup>15</sup> David C. Berliner, “In Pursuit of the Expert Pedagogue,” *Educational Researcher* 15, 7 (1986), 5, accessed April 4, 2017. [http://journals.sagepub.com/doi/abs/10.3102/0013189X015007007?](http://journals.sagepub.com/doi/abs/10.3102/0013189X015007007?journalCode=edra)

<sup>16</sup> James W. Bastien, *How to Teach Piano Successfully*, (San Diego: Kjos Music, 1973), 9.

<sup>17</sup> *Ibid.*

<sup>18</sup> *Ibid.*, 10-11.

Two studies were published in 1997 that attempted to describe the characteristics of “excellent”<sup>19</sup> and “effective”<sup>20</sup> piano teachers. However, both studies ran into a challenge that has been discovered in the broader field of music education in that “the music education profession holds a great diversity of views on teacher effectiveness and research.”<sup>21</sup> It was not until 2008 that a study was published that presented cohesive results concerning the characteristics of successful piano teachers.<sup>22</sup>

To explain the need for their study, the authors Dr. Yvonne E. Michalski and Dr. Felicity Baker (2008) stated,

In an effort to help undergraduate pedagogy students develop the skills and behaviors that would best ensure success during the early years of teaching, expert teachers and university lecturers may need to consider: (a) the musical skills and characteristics that experienced practitioners perceive to be most important to effective teacher practice; and (b) those skills and teacher characteristics that different teachers perceive to be valuable for success.<sup>23</sup>

The study drew on the diverse perspectives of 107 beginner (early-career) piano teachers, lecturers, and experienced qualified piano teachers. Through qualitative and quantitative research, Michalski and Baker (2008) highlighted several items that, in addition to pianist

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<sup>19</sup> Robert A. Duke, Patricia J. Flowers, and David E. Wolfe, “Children Who Study Piano with Excellent Teachers in the United States,” *Bulletin of the Council for Research in Music Education*, no. 132 (1997): 51-84, accessed April 2, 2017, <http://www.jstor.org/stable/40375333>.

<sup>20</sup> Dennis J. Siebenaler, “Analysis of Teacher-Student Interactions in the Piano Lessons of Adults and Children,” *Journal of Research in Music Education* 45, no. 1 (Spring 1997): 6, accessed April 4, 2017. <http://www.jstor.org/stable/3345462>.

<sup>21</sup> Manny Brand, “Music Teacher Effectiveness: Selected Historical and Contemporary Research Approaches,” *Australian Journal of Music Education*, no. 1, (2009): 17, accessed April 4, 2017, <http://search.informit.com.au.ezproxy.liberty.edu/documentSummary;dn=044049325668405;res=IELHSS>

<sup>22</sup> Yvonne E. Michalski and Felicity Baker, “Effective Piano Pedagogy: A Study of Teacher Perceptions,” *Proceedings of the 9th Australasian Piano Pedagogy Conference "Expanding Musical Thinking," North Parramatta, Sydney*, (July 2009): 1-21, accessed October 15, 2016. [http://appca.com.au/proceedings/2009/part\\_1/Michalski\\_Yvonne\\_Baker\\_Felicity.pdf](http://appca.com.au/proceedings/2009/part_1/Michalski_Yvonne_Baker_Felicity.pdf)

<sup>23</sup> *Ibid.*, 2.

“technique” and “high levels of musicianship,”<sup>24</sup> were determined by their study to be “the most essential teacher characteristics in effective piano pedagogy.”<sup>25</sup> These characteristics included: “student-centered learning techniques,”<sup>26</sup> “ability to work with students of various ages and abilities,”<sup>27</sup> “patience,” “flexibility,” “ability to motivate,” and “a positive approach to teaching.”<sup>28</sup> Overall, Michalski and Baker’s (2008) findings represented the first fruitful attempt to identify the characteristics of a successful piano teacher through a formalized study.

Another notable contribution to the discussion of successful piano teachers is a list of seventeen “Characteristics of Professional Piano Teachers” that Jeanine Jacobson included in both the 2006 and the 2015 edition of her popular piano pedagogy textbook entitled *Professional Piano Teaching: A Comprehensive Piano Pedagogy Textbook*. In addition to musical knowledge, the list included characteristics pertaining to teaching skills such as adaptability, spontaneity, empathy, concern, tolerance, and respect. Also, characteristics relating to teacher personality such as passion, the ability to inspire, patience, and enthusiasm. Characteristics relating to the business facet of teaching such as professionalism, organizational skills, and honesty were also included. Jacobson (2015) began her list by arguing the idea that “teachers are born not made” and maintained that anyone can learn to teach, suggesting also that anyone can cultivate these “distinguishing qualities,” which she believed all successful teachers possess.<sup>29</sup>

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<sup>24</sup> Michalski and Baker, 8.

<sup>25</sup> Ibid., 1.

<sup>26</sup> Ibid., 11.

<sup>27</sup> Ibid., 11.

<sup>28</sup> Ibid., 13.

<sup>29</sup> Jeanine Jacobson, *Professional Piano Teaching: A Comprehensive Piano Pedagogy Textbook*, ed. E. L. Lancaster . (Van Nuys, CA: Alfred Publishing Co., Inc. 2015), 2.

Recently, in article published in the April/May 2016 issue of *American Music Teacher*, National Certified Teacher of Music (NCTM), Alison Barr, reflected on eight qualities that enable piano teachers to stay relevant in their profession. Rather than focusing on the kind of relevance that relates to cultural shifts and changes, the qualities Barr discussed were those that have universal application and are the ones she found had remained constant over her 40 years as a private piano teacher. These qualities included: courage, awareness, empathy, energy, adaptability, authenticity, generosity, and passion.<sup>30</sup> This list had significant overlap with the characteristics identified by Bastien (1973), Michalski and Baker (2008), and Jacobson (2015).

While “research on music teacher [or piano teacher] effectiveness has not identified and neatly packaged the “good” teacher,”<sup>31</sup> a comparison of the characteristics identified by Bastien (1973), Michalski and Baker (2008), Jacobson (2015), and Barr (2016) reveals notable consistency with most of the characteristics being repeated in each piece of literature in an identical or similar fashion. This is useful in creating a cohesive list of vital characteristics that can be compared against Biblical perspectives.

### Secular Approaches to Characteristics Training

Many of the characteristics of successful piano teachers found in the above-mentioned literature have also been identified as characteristics of successful classroom music teachers. Over the past three years, both music education and piano pedagogy research have yielded several approaches for effectively training pre-service teachers in some of these characteristics.

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<sup>30</sup> Alison S. Barr, “Wild Rider in a Strange Land: Sustaining Relevance in the Independent Studio,” *American Music Teacher* (April/May 2016): 17-20.

<sup>31</sup> Brand, 17.

### *An Introductory Teacher Training Course*

In 2014, Johnson suggested the implementation of an introductory music education course to assist in the development of certain necessary characteristics for successful music teaching.<sup>32</sup> The article specifically focused on the characteristics pertaining to social skills such as “emotional expressivity,” “emotional sensitivity,” and “social control.”<sup>33</sup> These social skills were identified as important for music teachers to successfully navigate their numerous relationships with, not only students, but school administrators, colleagues, support personnel (custodians, administrative staff, etc.), parents, and the community<sup>34</sup> (most of these relationships are also applicable to the private piano teacher). Rather than suggesting a course focused solely on the social skills/characteristic training, Johnson (2014) suggested that “most effective would be to include music education in the earliest stages of curriculum, with an introductory course” to provide for opportunities where these skills can be “applied, integrated and practiced.”<sup>35</sup>

### *Training in Thinking Skills/Reflective Practices*

In addition to suggesting the implementation of a lower-level music education course, Johnson (2014) also recommended that training pre-service teachers in “thinking skills” can help them begin the development of effective social skills/characteristics in a way that can continue for the rest of their lives.<sup>36</sup> While Johnson (2014) proposed reflective thinking for use in

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<sup>32</sup> Vicky V. Johnson, “Preservice Music Teachers’ Social Skills: Are They Really Prepared?” *Applications of Research in Music Education* 32, no. 2 (2014): 18-25, accessed November 5, 2016, <http://journals.sagepub.com/doi/abs/10.1177/8755123314521035521035>.

<sup>33</sup> Brand, 19.

<sup>34</sup> *Ibid.*, 19-20.

<sup>35</sup> Johnson, 21-22.

developing social characteristics, in 2012, Kristin Elgersman also recommended reflective or self-evaluation practices for developing adaptability and student-centeredness in pre-service piano teachers. She commented in her study that “a focus on developing these reflective qualities will foster an open, creative learning environment, enabling pedagogy students to transfer knowledge from one teaching or learning situation to another.”<sup>37</sup>

In explaining the details of teaching reflective thinking, Elgersman (2012) pointed out that some of her students needed “extensive guidance and support” in developing reflective skills.<sup>38</sup> Johnson (2014) specifically suggested that “early fieldwork” such as “short internships, or observation assignments in which specific elements were designated for focused analysis and then discussed in class” were specific ways to encourage opportunities for reflective thinking in pre-service music teachers.<sup>39</sup> Elgersman (2012) also suggested these kinds of early teaching experiences for her piano pedagogy students and emphasized the need to give space “for stretches of uninterrupted teaching time between [reflective] evaluations [which] will allow the students to put their reflection into practice in a more natural way, over time.”<sup>40</sup> She recommended requiring only 3-4 written reflections per semester and emphasized the need for the teacher training to effectively model reflective practices to the pre-service teachers.<sup>41</sup> These

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<sup>36</sup> Johnson, 23.

<sup>37</sup> Kristin Elgersman, “First Year Teacher of First Year Teachers: A Reflection on Teacher Training in the Field of Piano Pedagogy,” *International Journal of Music Education*, 30, no. 4 (2012): 414, accessed November 15, 2016. <http://journals.sagepub.com.ezproxy.liberty.edu/doi/pdf/10.1177/0255761412462970>.

<sup>38</sup> *Ibid.*, 413-414.

<sup>39</sup> Johnson, 22.

<sup>40</sup> Elgersman, 415.

<sup>41</sup> *Ibid.*, 412.

findings show that reflective practices, long used in other areas general teacher education<sup>42</sup> could be useful in developing the characteristics of successful piano teachers.

### *Using Musical Improvisation as a Metaphor*

While Elgersman (2012) recommended reflective practices to encourage the characteristics of adaptability and student-centeredness, others have suggested using metaphors in the music teacher classroom to foster these characteristics. In an article published in the *Journal of Music Teacher Education*, the authors described the “traits” of “creative music pedagogues.”<sup>43</sup> One of these traits was “responsiveness,” which is described as a combination of both flexibility and awareness. Since musical improvisation “requires an ongoing awareness of the students and the environment,” Abramo and Reynolds (2015) recommended that, “Music teacher educators may use a variety of music improvisation metaphors that stress attentiveness.”<sup>44</sup> Literal musical improvisation has also been suggested as a tool in the pre-service music teaching training for encouraging “the practice of closely monitoring students’ past and emergent understandings of music making and adapting to students’ musical understandings on all levels of musical interaction.”<sup>45</sup>

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<sup>42</sup> Fred A. J. Korthagen, “In Search of the Essence of a Good Teacher: Toward a More Holistic Approach in Teacher Education.” *Teaching and Teacher Education* 20 (January 2004): 81, accessed March 22, 2017, <http://www.sciencedirect.com/science/article/pii/S0742051X0300118>.

<sup>43</sup> Joseph Michael Abramo and Amy Reynolds, “‘Pedagogical Creativity’ as a Framework for Music Teacher Education,” *Journal of Music Teacher Education* 25, no 1 (2015): 37– 51, accessed November 14, 2016. <http://journals.sagepub.com/doi/pdf/10.1177/1057083714543744>.

<sup>44</sup> *Ibid.*, 41.

<sup>45</sup> Kimberley Lansinger Ankey and Daniel J. Healy, “Teaching Free Improvisation: Building a Responsive Pedagogy through Core Practices,” in *Envisioning Music Teaching Education*, ed. Susan Wharton Conkling (New York: Rowman and Littlefield, 2015), 75.

### *Scenario-Based Activities*

In addition to using improvisation as a metaphor, Abramo and Reynolds (2015) also suggested scenario training as a means for providing pre-service music teachers with a low-stress method for practicing their “responses to unanticipated or spontaneous factors” often found in teaching situations.<sup>46</sup> They explain,

Music teacher educators may “fix” or prescribe other parameters within the classroom for students to address pedagogical responsiveness and improvisation. For example, the instructor may provide students with objectives, materials, or even a complete lesson plan and then create scenarios involving unanticipated events. He or she may devise questions typical school-age students ask, inviting pre- and in-service teachers to generate as many answers as possible. The instructor may posit misunderstandings that may arise and devise potential responses with the student on how to address such concerns on the spot. He or she may also eliminate materials or parameters that the student expected to be present.<sup>47</sup>

A 2016 study on the “problem-solving” techniques of six artist-teachers also recognized the need to train pre-service music teachers how to navigate the “numerous corrections, adjustments, and decisions” required in the private lesson setting.<sup>48</sup> They offered a five step approach for pre-service teachers to use when rehearsing these scenarios. These steps included: establish goals, evaluate performance, conceive and consider options, generalize and apply principles, and decide and act.<sup>49</sup>

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<sup>46</sup> Abramo and Reynolds, 40.

<sup>47</sup> *Ibid.*, 40-41.

<sup>48</sup> Rebecca A. Roessler, “Toward Solving the Problem of Problem Solving: An Analysis Framework,” *Journal of Music Teacher Education* 26, no. 1 (2016): 28-29, accessed October 1, 2016, <http://journals.sagepub.com.ezproxy.liberty.edu/doi/pdf/10.1177/1057083715602124>.

<sup>49</sup> *Ibid.*, 32.

### *Mentoring Opportunities*

In the development of the characteristics of relational characteristics and student-centeredness, mentors have been suggested by several authors as beneficial in music/piano teacher training. Johnson (2014) commented that these mentors “may include academic instructors and advisors and music educators associated with students’ field experiences (observations and student teaching).” These mentors were described as being helpful to both “advise and model.”<sup>50</sup> As a teacher of pre-service piano teachers, Elgersman (2012) commented that, as a mentor “the deep learning that I wished to see may have been better fostered by a more student-centered approach in my own teaching.”<sup>51</sup> In 2016, an entire study was done on the effectiveness of mentorships in pre-service music teacher education and it was discovered that peer, teacher, and professional mentorships were all beneficial to the development of successful music teachers. Davis (2016) commented that, “a hybrid of mentoring experiences—formal and informal, vertical and horizontal—may be beneficial during this critical and vulnerable time to cultivate preservice teacher knowledge, abilities, and dispositions.”<sup>52</sup> This suggests that mentorships would be beneficial in developing the characteristics of successful piano teachers in the piano pedagogy classroom.

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<sup>50</sup> Johnson, 23.

<sup>51</sup> Elgersman, 412.

<sup>52</sup> Susan A. Davis, “‘A Circular Council of People with Equal Ideals’: The Mentoring Mosaic in a Preservice Teacher Education Program,” *Journal of Music Teacher Education* 26, no. 2 (2016): 26, accessed October 1, 2016, <http://journals.sagepub.com.ezproxy.liberty.edu/doi/full/10.1177/1057083716631387>

## The Role of Personal Beliefs/Identity in Teacher Development

In addition to specific approaches for cultivating certain teaching characteristics in the pre-service music/piano teacher classroom, research has shown a connection between the pre-service teacher's beliefs and identity and their ability to develop certain dispositions of good teaching. In his article, "In Search of the Essence of a Good Teacher: Towards a More Holistic Approach in Teacher Education," Fred A.J. Korthagen (2004) explained the challenge of training students to be "good" teachers. He argues that a person's actions as a "good" teacher are all built upon their personal beliefs, identity, and mission.<sup>53</sup> Korthagen comments:

...we realize that a teacher's competencies are determined by his or her beliefs. For example, if a teacher believes that attention to pupils' feelings is just "soft" and unnecessary, he or she will probably not develop the competency to show empathic understanding [...] The beliefs teachers hold with regard to learning and teaching determine their actions...<sup>54</sup>

Parker J. Palmer (1998) in his book *The Courage to Teach: Exploring the Inner Landscape of a Teacher's Life* expounds at length on the importance of personal identity in training the successful teacher:

...we teach who we are. Teaching, like any truly human activity, emerges from one's inwardness, for better or worse... We need to open a new frontier in our exploration of good teaching: the inner landscape of a teacher's life. To chart that landscape fully, three important paths must be taken—intellectual, emotional, and spiritual—and none can be ignored. Reduce teaching to intellect and it becomes a cold abstraction; reduce it to emotions and it becomes narcissistic; reduce it to the spiritual and it loses its anchor to the world. Intellect, emotion, and spirit depend on each other for wholeness. They are interwoven in the human self and in education at its best, and we need to interweave them in our pedagogical discourse as well.<sup>55</sup>

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<sup>53</sup> Korthagen, 80.

<sup>54</sup> Ibid., 80-81.

<sup>55</sup> Parker J. Palmer, *The Courage to Teach: Exploring The Inner Landscape of a Teacher's Life* (San Francisco, CA: Jossey-Bass Publishers, 1998), 1-2.

According to Palmer (1998), “good teaching cannot be reduced to technique; good teaching comes from the identity and integrity of the teacher.”<sup>56</sup> Korthagen (2004) also acknowledged the foundational role of spirituality in training the “good” teacher.<sup>57</sup>

A study published in August 2016 with data collected from 134 pre-service music teachers from three universities concluded that pre-service teachers themselves perceive this connection between “personal dispositions” and successful teaching.<sup>58</sup> One participant summed up much of the discourse on successful teachers stating that, “good teachers are good people.”<sup>59</sup> This holistic view of successful teacher identity has long been described in general teacher education and supports the concept that personal beliefs and identity play a vital role in Christian piano teacher education.<sup>60</sup>

#### Faith-Learning Integration and Biblical Worldview

In much of the discussion regarding faith-learning integration in Christian colleges and universities, this integration has been viewed as an inherent necessity for all Christians due to the very nature of Christian beliefs as elucidated in the Bible. Holms (1987), in his book *The Idea of a Christian College*, justified the very concept of Christian academia on the basis that theological implications of creation, the human person, truth, and the cultural mandate require this

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<sup>56</sup> Palmer, 1-2.

<sup>57</sup> Korthagen, 9.

<sup>58</sup> Sean. R. Powell and Elizabeth Cassidy Parker, “Preservice Music Teachers’ Descriptions of Successful and Unsuccessful Teachers,” *Journal of Music Teacher Education*. (2016): 8, accessed October 14, 2016, <http://journals.sagepub.com.ezproxy.liberty.edu/doi/pdf/10.1177/1057083716662689>.

<sup>59</sup> *Ibid.*, 6.

<sup>60</sup> Hamachek, 45.

perspective.<sup>61</sup> From a Biblical perspective, Holms (1987) stated that a Christ-centered approach to education and learning is necessary for the Christian student: “All of life with its culture and its learning must be penetrated with Christian perspectives, if Jesus Christ is to be Lord of all.”<sup>62</sup>

Hasker (1995), in his early overview of faith-learning integration, supported this concept that “the necessity for integrating faith and discipline is first of all *theological*; it stems from the very nature of Christian faith itself.”<sup>63</sup> He went on to explain that

...at a minimum, the failure to integrate means that one will lack the enrichment of an overall, unifying perspective by which to connect, unify, and comprehend all of that is known and experienced. To love God with all our minds requires that we try to think in a single, unified pattern all the truth he has enabled us to grasp.<sup>64</sup>

According to Hasker (1995), the necessity for faith-learning integration is based on the Biblical concept of being a follower of Christ.

Recently, Esqueda (2014) presented a thorough discussion of Biblical worldview as the foundation for faith-learning integration. He stated that, “In order for Christian higher education institutions to remain loyal to their mission of integrating faith and learning, both curricular and cocurricular, education must be rooted in a biblical worldview.”<sup>65</sup> Like Holms (1987), Esqueda began his discussion in the Biblical account of creation and claims that,

Because everything that exists came from God, there is really no distinction between sacred and secular; everything is sacred. Life was not compartmentalized, but had the creator God as the foundation for its complete unity. Therefore, what some have viewed

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<sup>61</sup> Holms, 13.

<sup>62</sup> *Ibid.*, 22.

<sup>63</sup> William Hasker, “Faith-Learning Integration: An Overview.” *Christian Scholar’s Review* 21, no. 3 (March 1992), 238, accessed April 4, 2016. [https://www.apu.edu/live\\_data/files/219/faith\\_learning\\_integration\\_an\\_overview.pdf](https://www.apu.edu/live_data/files/219/faith_learning_integration_an_overview.pdf).

<sup>64</sup> *Ibid.*, 238.

<sup>65</sup> Octavio Javier Esqueda, “Biblical Worldview: The Christian Higher Education Foundation for Learning,” *Christian Higher Education* 13, no. 2 (March 2014): 98, *Education Research Complete*, EBSCOhost, accessed March 22, 2017.

as a dichotomy between sacred and secular has no place in a coherent philosophy of education.<sup>66</sup>

Esqueda (2014) admitted that the fall of man and sin did produce a disintegration of the various aspects of knowledge and truth,<sup>67</sup> but explained that, for the individual who claims a Biblical faith, God functions as “the unifying factor” and provides for the reintegration of faith and learning.<sup>68</sup> He asserted that, because the Bible gives the primary rationale and means for faith-learning integration, “a primary goal of Christian higher education [should be] to reintegrate faith and learning, based on scriptural truths and focused in Jesus Christ.”<sup>69</sup>

Others have specified that a Christian worldview that provides a “consistent biblical approach” is necessary for true Christian scholarship to occur.<sup>70</sup> This Biblical emphasis within faith-learning integration is necessary to avoid a pitfall that Moroney (2014) cautioned about where Christian education merely help students and scholars “think Christianly” without any meaningful difference occurring in their “practice.”<sup>71</sup>

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<sup>66</sup> Esqueda, 98.

<sup>67</sup> Ibid., 94.

<sup>68</sup> Ibid., 95.

<sup>69</sup> Ibid., 96.

<sup>70</sup> Renato Coletto, “Christian Attitudes in Scholarship: The Role of Worldviews.” *Koers* 77, no. 1 (2012): 1-10, accessed April 5, 2017. <http://ezproxy.liberty.edu/login?url=http://search.proquest.com.ezproxy.liberty.edu/docview/1241012231?accountid=12085>.

<sup>71</sup> Stephen Moroney, “Where Faith and Learning Intersect: Re-Mapping the Contemporary Terrain,” *Christian Scholar's Review* 43, no. 2 (2014): 145, accessed March 22, 2017. <http://ezproxy.liberty.edu/login?url=http://search.proquest.com.ezproxy.liberty.edu/docview/1503668963?accountid=12085>.

### *Examples of Biblical Worldview Integration in Teacher Training*

One example of how this Biblical worldview, faith-learning integrated approach has been specifically applied to teacher training is William R. Yount's (1999) book *Called to Teach: An Introduction to the Ministry of Teaching*<sup>72</sup> In his book, Yount addressed over 35 teacher roles and categorized these within the framework of four broad roles: the teacher as a person, as an instructor, as a manager, and as a minister. Many of these roles corollate with the characteristics considered essential for successful piano teaching. Yount (1999) provided specific examples from the Bible to explain and support the principles he presents.

Another more recent example of a Biblical exploration of teaching is Geoff Beech's (2015) book *Christians as Teachers: What Might it Look Like?*<sup>73</sup> Like Yount (1999), Beech explored identity and character of a teacher specifically from a Biblical worldview. The first chapter of his book specifically addressed the concept of the "the perfect teacher" from a Biblical perspective.<sup>74</sup> While both *Called to Teach* and *Christians as Teachers* were written for the general education classroom teacher, the Biblical principles presented by both authors can inform the training of pre-service teachers in any discipline.

### The Gap in the Existing Literature

In studies and articles written over the years, lists of characteristics of successful piano teachers can be found that overlap on many key points. Also, specific ideas for how some of these characteristics can be fostered in music/piano teacher training have been suggested by

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<sup>72</sup> Yount.

<sup>73</sup> Geoff Beech, *Christians as Teachers: What Might it Look Like?* (Eugene, OR: Wipf & Stock Publishers, 2015).

<sup>74</sup> *Ibid.*, 1.

music education and piano pedagogy research published over the past three years. These ideas have included: implementing an introductory teacher training course, encouraging thinking skills/reflective practices, using musical improvisation as a metaphor, using scenario training, and encouraging mentoring relationships. Research has also shown that much of teacher education is based on the identity and personal beliefs of the individual and, for Christian students in Christian institutions of higher education, this challenge of integrating beliefs/identity with secular topics of study has been solved through Biblical worldview approaches. Related to teacher training, Yount (1999) and Beech (2015) have both provided examples for how faith integration can occur in pre-service teacher development through a discussion of the characteristics and roles of successful or “good” teachers.

A gap in the literature exists in the connection between Bible-based faith-learning integration and teacher training specific to the field of piano pedagogy. However, an overlap exists within the area of characteristic development. The primary aim for this study is to create an introductory piano pedagogy course that encourages the characteristics of a successful piano teacher from a Biblical perspective. By combining the latest suggestions that have been made for successful piano/music teacher training in secular studies with a formalized Biblical approach, the researcher hopes that piano pedagogy students in Christian institutions of higher education will be provided with a thorough foundation for their future success as Christian piano teachers.

## CHAPTER THREE: METHODOLOGY

### Introduction

The methodological approach for this study and resulting curriculum project is evangelical in nature, and thus assumes a belief in the authority and inherency of the Biblical text and an understanding of salvation by grace through faith in Jesus Christ. These beliefs are not argued in the context of this study, but are accepted as necessary background for the understanding and application of the following content.

Overall, this study represents an attempt to provide a systematic exploration of the characteristics of successful piano teachers from the Biblical text. The study used correlational research methods in that the characteristics of successful piano teachers found in secular literature were compared with similar themes in the Bible. However, the analysis of these findings was qualitative in the sense that the Biblical text was explored from a descriptive rather than predictive approach.

### Design

The basis for this study was twelve characteristics of successful piano teachers taken from various literature explored in previous chapters of this document. The categorization of these characteristics into personal and teaching characteristics was originally conceived by David Teachout (1997) as a means for exploring the skills and behaviors of successful music teachers.<sup>75</sup> Teachout's study included personal skills, teaching skills, and musical skills. For the purpose of this study, only the first two categories were considered. The twelve characteristics functioned

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<sup>75</sup> David Teachout, "Preservice and Experienced Teachers' Opinions of the Skills and Behaviors Important to Successful Music Teaching," *Journal of Research in Music Education* 45, no. 1 (Spring 1997): 48, accessed October 16, 2016. <https://www.researchgate.net/publication/238436394>.

as a starting point for discovering Biblical themes and attributes that corresponded with each characteristic. The categories of personal and teaching characteristics were also used to guide a secondary search for additional characteristics mentioned in the Bible that were not included in current secular literature on the characteristics of successful piano teachers.

To avoid misuse or misrepresentation of the Biblical text, three questions were considered for each of the verses included in this study:

1. What did this verse mean to the original audience?
2. What is the meaning of this verse in context?
3. Can the theological principle drawn from this verse be found throughout Scripture?

The results from this study provided the basis for an introductory piano pedagogy course designed to meet the needs of Christian pre-service piano teachers. The focus placed on the Biblical text in this study and in the resulting curriculum is intended to highlight the Bible's transformative and foundational role in the lives of those who adhere to a Christian worldview.

Since word choice sometimes varies among English Bible translations, the New American Standard Bible (NASB) was chosen as the main translation used in this study. To provide for the similarity of some of the characteristics, the use of one translation assisted with the consistency of wording among the Bible verses that were included.

## Research Questions and Sub Questions

The primary research question for this project is: How can piano teacher education offered in Christian colleges and universities best prepare Christian students to be successful piano teachers?

Secondary research questions include:

1. Based on current research, what are the characteristics of successful piano teachers?
2. What approaches have been suggested in secular research for developing these characteristics within piano/music teacher training?
3. To what extent are the characteristics of successful piano teachers identified in secular literature consistent with the Bible?

## Hypothesis

By utilizing the best practices suggested in secular research of piano teacher training and building on a foundation of Biblical truth, piano pedagogy classes in Christian colleges and universities can provide Christian pre-service piano teachers with the ideal groundwork for developing the characteristics and skills necessary for success in their field.

## CHAPTER FOUR: RESEARCH FINDINGS

This chapter presents the results of an analysis of twelve characteristics of successful piano teachers from a Biblical perspective. These twelve characteristics were selected from various secular literature covered in chapter two of this document. The results were arranged into two tables that displayed eight personal characteristics (Table 1) and four teaching characteristics (Table 2) of successful piano teachers with comparisons of the same (or similar) themes found in the Bible.

In cases where the exact characteristic did not appear in the Biblical text, verses that displayed comparable attributes were listed. The Biblical characteristic represented in the verse was included in the right-hand column. For example, the words “Respectful” or “Tolerant” (Table 1) were not found in an applicable context in the New American Standard Bible. However, the concept of honoring others presented in Romans 12:10 seemed to the researcher to present a similar message: “Be devoted to one another in brotherly love; give preference to one another in honor...” The researcher recognizes that differing opinions could exist over the similarity of these alternative attributes. Thus, verses that did not address the specific characteristic of successful piano teachers were italicized to show distinction and allow for ease of discussion in a potential piano pedagogy classroom.

In some cases, a single verse covered more than one characteristic and so was listed twice. For example, 1 Corinthians 13:4 (Table 1), “Love is patient, love is kind and is not jealous; love does not brag and is not arrogant...” mentions both patience and kindness. Also, some verses described the antonym of a characteristics. These antonyms are noted in parentheses beside the verse itself as in the case of Proverbs 3:27-28 (Table 1), which was given

as an example of generosity because it speaks of “not withhold[ing] good from those to whom it is due, when it is in your power to do it....”

*Table 1: Personal Characteristics*

<b>Characteristics of Successful Piano Teachers</b>	<b>Corresponding Bible Verses</b>	<b>Comparable Biblical Attribute/Action</b>
Passionate/Enthusiastic	<i>Colossians 3:23</i> <i>Titus 2:14</i> <i>Ecclesiastes 9:10</i> <i>Ephesians 6:7</i>	Working “heartily” Zealous Working with “all your might” Work with “good will”
Pleasant (kind)	<i>Ephesians 4:32</i> <i>Job 6:14</i> <i>1 Corinthians 13:4</i> <i>2 Timothy 2:24</i>	
Authentic	<i>Luke 6:40</i> <i>James 3:17</i> <i>Matthew 6:1</i>	Able to be imitated Without hypocrisy Consistent testimony
Confident/Courageous	<i>1 Corinthians 16:13</i> <i>Ephesians 3:12</i> <i>2 Timothy 1:7 (not timid)</i> <i>1 Corinthians 15:58</i> <i>Philippians 4:13</i>	Steadfast Strong
Patient	<i>Colossians 3:12b</i> <i>1 Corinthians 13:4</i> <i>Psalms 145:8</i>	Slow to anger (God)
Generous	<i>Proverbs 3:27-28 (not withholding)</i> <i>2 Corinthians 9:6-7</i> <i>Psalms 13:6</i> <i>Prov. 21:26</i>	Bountiful/Giving Goodness (God) Giving
Respectful/Tolerant	<i>Colossians 3:13</i> <i>Ephesians 4:2b</i> <i>Romans 12:10</i> <i>1 Corinthians 13:4</i>	Forbearing Forbearing Honoring others Not easily angered
Humble	<i>Ephesians 4:2a</i> <i>Colossians 3:12</i> <i>Philippians 2:3</i> <i>1 Corinthians 13:4 (not proud)</i> <i>1 Peter 4:10</i>	Serve others

There were several instances in which a longer portion of Scripture illustrated the characteristic better than a single verse. In these cases, a descriptive title was included in the right-hand column in place of an attribute. For example, for “adaptable/flexible,” the researcher assessed different passages taken from Jesus’ ministry on earth and included them as examples of this characteristic (Table 2). One of Jesus’s primary roles on earth was as a teacher,<sup>76</sup> and Yount (1999) drew similar comparisons to Jesus in describing the characteristics of “the teacher as a mature person.” For example, in describing a flexible approach in the classroom, Yount (1999) pointed out that, “Jesus, however, viewed interruptions as part of the Father’s plan, not antithetical to it, as shown by his patient demeanor with the outcast woman who touched him.”<sup>77</sup>

*Table 2: Teaching Characteristics*

<b>Characteristics of Successful Piano Teachers</b>	<b>Corresponding Bible Verses</b>	<b>Comparable Biblical Attribute/Action</b>
Empathetic	Romans 12:15 1 Corinthians 12:26 <i>1 Peter 3:8</i> <i>Colossians 3:12a</i> <i>Galatians 6:2</i>	Sympathetic/compassionate Compassionate Bearing other’s burdens
Encouraging/Motivating	1 Thessalonians 5:11 Hebrews 3:13 <i>Ephesians 4:29</i> <i>Hebrews 10:24</i>	Building up others Stimulate others
Student-focused/Aware of others	Philippians 2:4 Romans 15:1	
Adaptable/Flexible	<i>Matthew 14:13-21</i> <i>Luke 7:11-17</i>	Loving Following Jesus’s example as teacher

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<sup>76</sup> Beech, 2.

<sup>77</sup> Yount, 29.

During the researcher’s exploration of the list of twelve characteristics of successful piano teachers found in current secular literature, several other characteristics were found in the Bible that had relevance to piano teacher education (Table 3). These were included in this study to provide further material for exploration within a Bible-based piano pedagogy curriculum (see Appendix A). It is likely that other characteristics could be discovered through class discussion as well.

*Table 3: Additional Characteristics*

<b>Characteristic</b>	<b>Verses</b>
Forgiving	1 Corinthians 13:4 Luke 17:3-4
Impartial	James 2:1 Romans 12:1
Honesty	Colossians 3:9 Proverbs 12:22 Proverbs 10:9
Peaceable	Galatians 5:22 James 3:17 2 Timothy 2:24 Romans 15:13
Joyful	Galatians 5:22 Romans 15:13 Romans 12:12
Self-controlled	Galatians 5:22 1 Corinthians 10:13 2 Timothy 1:7
Gentle	Galatians 5:22 James 3:17

The verses included in this study are not exhaustive in relation to each of the characteristics of successful piano teachers. However, through this representative collection, it was discovered that eight out of the twelve personal and teaching characteristics of successful piano teachers are present in the Biblical text. References to similar attributes were found in the

Bible to correspond to the other characteristics. Also alternative facets were oftentimes found that related to even the characteristics specifically mentioned in the Bible. At least seven characteristics *not* covered in current secular literature were discovered through this analysis of the Biblical text.

## **CHAPTER 5: CONCLUSION**

### **Summary of Study**

This study examined the extent to which the Bible addressed the secularly defined characteristics of successful piano teachers. It was found that relevant insight into all twelve of the personal and teaching characteristics selected for analysis in the study could be found in the Biblical text. Thus, it can be reasonably determined that using a Biblical worldview can provide an ideal basis for preparing pre-service piano teachers for success in their profession in a Christian college or university where faith-learning integration is encouraged. The additional characteristics discovered in the Biblical text also suggests that this Biblical approach might not only provide an adequate perspective on the characteristics of successful piano teachers, but could expand the discussion to include more characteristics that could prove useful in piano teaching settings. The results from this curriculum study show that the potential for a meaningful integration between Biblical truth and piano pedagogy concepts does exist.

### **Summary of Purpose**

The purpose of this study was to discern how the characteristics of successful piano teachers can be best encouraged and developed within the context of piano pedagogy classrooms in Christian colleges and universities. It was also the intention of the researcher to provide a practical example of the findings of this study. Through various charts, graphs, and other materials, the 12-week course included in this study was designed to highlight the Biblical text as the foundation for the development of the characteristics of successful piano teachers. The curriculum utilizes the results of the Biblical analysis of characteristics and integrates this Bible-based instruction using teaching approaches recommended in recent music/piano teacher

education research. Textbook supplements for the introductory piano pedagogy course were introduced in the literature review of this study. To provide Christian piano teacher educators with sufficient tools for examining and applying the sample curriculum, an analysis chart, a design chart, a development chart, an implementation chart, and an evaluation chart were all included in this study and were based on the ADDIE model for praxial learning.<sup>78</sup> These charts can be found in Appendix A.

### Summary of Procedure

The procedures used for this study included an exploration of relevant discussions on teacher training and faith-learning integration in current literature and a Bible-based analysis of twelve characteristics of successful piano teachers. Based on these various resources, the researcher created a curriculum to provide current piano teacher educators in Christian colleges and universities with a method for training pre-service piano teachers in vital characteristics that contribute to success in their field. Through faith-learning integration, the curriculum included a necessary component that enables pre-service piano teachers to develop their identity and beliefs within their preexisting Christian worldview context. The curriculum also incorporated methods suggested in recent music education and piano pedagogy research for pre-service teacher training to create a curriculum that is both pedagogically excellent as well as Biblically grounded.

### Summary of Findings and Prior Research

Before conducting this study, it was suspected by the researcher that, since God is the

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<sup>78</sup> Mindy B. Damon, "Principles of Curricula & Pedagogy," (lecture, Liberty University, Lynchburg, January 18, 2016).

Creator of all things<sup>79</sup> and the originator of everything good,<sup>80</sup> the formation of a good or successful piano teacher could be systematically approached from a Biblical perspective. Some initial familiarity with the secular perspective of the characteristics of successful piano teachers showed the researcher that many (if not all) of these characteristics were also a part of a person's true identity as a believer in Jesus Christ. The primary finding from the Biblical analysis and application (within the curriculum) confirmed that development of the characteristics of successful piano teachers can be cultivated through faith-learning integration in the piano pedagogy classroom. This is significant since so many Christian colleges and universities offer piano-based degrees in which some pedagogy training is required by NASM (National Association of Schools of Music). Professors who teach piano pedagogy classes in these institutions of higher education are often required to provide a rationale for how they are integrating faith into the curriculum. For disciplines like piano pedagogy where no current textbook supports a Biblical approach, this integration can become ineffective and forced. However, by approaching a set of characteristics that even secular piano teacher trainers agree upon using techniques suggested by secular teacher education research, the result brings Christian higher education into a dialogue with the nearly exclusively secular field of piano teacher training.

### Limitations

Limitations of this study include the fact that the twelve characteristics of successful piano teachers were based on a relatively small amount of source material. Another

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<sup>79</sup> Col. 1:16

<sup>80</sup> Mk. 10:18

limitation was the fact that only published literature was used as the basis for the study.

### Recommendations for Future Study

For further study, it would be useful to test the reliability of this curriculum project in an actual classroom setting. Surveys and interviews could be conducted of both the pre-service teachers and the instructor to determine the degree of success to which they felt that faith-learning integration was achieved in the course to see if it met the expectations of the researcher. Suggestions for improvement could also be assessed.

It could also be helpful to conduct a more thorough analysis of the characteristics of piano teachers and compare the results with similar research in music education and other areas of teacher training research. If it is found that many of the characteristics of successful piano teachers are traits encouraged in other disciplines, the faith-learning integration principles presented in this study could prove useful in ascertaining Biblical approaches within other fields of study.

One final recommendation for future study would be to expand this faith-learning integration concept to cover an entire piano pedagogy degree program. This study only focused on the creation of an introductory piano pedagogy course, which can only begin to provide pre-service piano teachers with the skills and characteristics needed for success in their profession. However, topics beyond the characteristics of successful piano teachers could be explored to find other ways to integrate faith-learning integration within piano pedagogy. In 2014, an article was published that detailed “the development and implementation process for a faith integration curriculum that parallels discipline-specific content throughout all courses in an undergraduate

physics major” at Azusa Pacific University in California.<sup>81</sup> One of the faith-integration themes included in this program was “characteristics of scientists.”<sup>82</sup> This study could inform research on how faith-learning integration could be applied over the course of an entire undergraduate piano pedagogy program.

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<sup>81</sup> Bradley K. McCoy, “Developing a Program-Level Faith Integration Curriculum: A Case Study from Physics,” *Christian Higher Education* 13, no. 5 (2014): 340, accessed April 2, 2017, <http://dx.doi.org/10.1080/15363759.2014.949908>.

<sup>82</sup> *Ibid.*, 346.

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## APPENDIX A: CURRICULUM PROJECT

### ***COURSE SYLLABUS***

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***NAME OF COURSE:* MUSC 121—Introduction to Piano Pedagogy**

#### **Course Description**

This course is designed to provide pre-service piano teachers with a Bible-based introduction to the fundamental characteristics and skills necessary for success in their profession. Through training in reflective practices, scenario-based activities, and mentoring opportunities, students will learn how to integrate their Christian faith with practical piano teaching skills to engage their heart, soul, mind, and strength to “do all for the glory of God” (Colossians 10:31b) as piano teachers. Based on the foundational framework presented in this introduction, at the end of this course students will be able to articulate areas for further study and development.

#### **Rationale**

Secular piano pedagogy researchers have identified numerous characteristics that are considered essential for successful piano teaching.<sup>83</sup> Interestingly, all of these characteristics are consistent with the Biblical portrait of a follower of Christ. For Christian piano pedagogy students, their Biblical worldview provides a solid foundation for developing the characteristics of a successful piano teacher in a way that goes deeper than mere *behavior* and involves the core *identity* of the Christian piano teacher.

#### **Prerequisites**

Consent of instructor; pastoral recommendation; piano skill of intermediate level and above.

##### **I. Required Resources**

Jacobson, Jeanine M. *Professional Piano Teaching: A Comprehensive Piano Pedagogy Textbook, Vol. 1*. Van Nuys, CA: Alfred Publishing Company, 2015.

Yount, William R. *Called to Teach: An Introduction to the Ministry of Teaching*. Nashville: Broadman & Holman Publishers, 1999.

Bible (version of your choice)

##### **II. Additional Materials for Learning**

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<sup>83</sup> Allison Barr, “Wild Rider in a Strange Land: Sustaining Relevance in the Independent Studio.” *American Music Teacher* (April/May 2016): 17-20.

- A. Computer with internet access.
- B. Access to at least two piano method series (in music pedagogy library).

### **III. Measurable Learning Outcomes**

Upon successful completion of this course, the student will be able to:

- A. Discuss the characteristics of successful piano teachers from a Biblical perspective.
- B. Demonstrate the ability to discover the needs and musical interests of an individual piano student.
- C. Analyze basic piano teaching materials (e.g. methods books, supplementary materials).
- D. Design Biblically-based and pedagogically sound procedures for hypothetical scenarios often encountered by piano teachers.
- E. Assess goals for future growth as a Christian piano teacher.

### **IV. Course Requirements and Assignments**

- A. Bible and textbook readings
- B. Class participation/discussions

Due to the fact that this is a discussion and activities based course, attendance and whole-hearted participation will be expected at all times. Some in-class discussions and/or activities will require prior research and preparation.

- C. Lesson Observation

Students will observe one elementary level piano lesson and write a brief reflection paper.

- D. Method Book Comparison Project

Part 1: Early Elementary

Part 2: Elementary

Part 3: Late Elementary

Students will fill in a grid template that compares skills presented in different piano method series in the areas of: note reading, rhythm, technique, terms and signs, and technical exercises. Each student will be assigned a different method book series.

E. Supplementary Material Recital

Based on the student’s personal interest as a pianist, they will select one piece (three pieces total) that would be appropriate for each of the following levels: Early Elementary, Elementary, Late Elementary. Students will prepare these pieces and present them in a class “recital.”

F. Resource List

The student will develop a list of web-based piano pedagogy resources. Many resources will be introduced in class, but students will be expected to turn in a list of at least 25 resources with a one or two sentence description of each resource at the end of the semester.

G. “Plan for Future Growth” Reflection Paper

Based on the readings and discussions on Biblical-based piano teaching, students will write an 8-10 page reflection paper exploring the characteristics of successful piano teachers they feel that God has already begun to develop in them and the ones that still need to be introduced and/or cultivated.

V. Course Grading and Policies

A. Points

Class Participation (50 points x 12 class sessions)	600 points
Lesson Observation	50 points
Method Book Comparison Project	100 points
Supplementary Material Recital	50 points
Resource List	50 points
Reflection Paper	150 points

B. Class Participation Rubric

	50	40	30
Participation in Discussion	Student initiates questions and/or comments <b>more than once</b> per class.	Student initiates a question and/or comment <b>once</b> per class.	Student <b>rarely</b> initiates a question and/or comment or alternately dominates discussion.

Quality of Contributions	Comments are pertinent to topic and add important facts and perspectives.	Contributions are restatements of facts and perspectives already offered.	Marginal or obscure contributions.
Activity Engagement	Student fulfills all the requirements for the activity and remains focused and attentive for the duration of the activity.	Student fulfills all the requirements for the activity and remains <i>somewhat</i> focused for the duration of the activity.	Student fulfills <i>most</i> of the requirements for the activity and remains <i>somewhat</i> focused for the duration of the activity.

C. Scale

A = 900–1000 B = 800–899 C = 700-799 D = 600-699 F = under 600

D. Late Assignment Policy

All assignments should be completed and turned in on time. Assignments that are turned in late will not be accepted for credit unless prior consent has been received from the professor.

E. Disability Assistance

Students with a documented disability may contact Liberty University Online’s Office of Disability Academic Support (ODAS) at LUOODAS@liberty.edu to make arrangements for academic accommodations. Further information can be found at [www.liberty.edu/disabilitysupport](http://www.liberty.edu/disabilitysupport).

## CURRICULUM PROJECT – ANALYSIS CHART

<b>Student:</b> Alissa Passburg	<b>Course for which you are creating curriculum:</b> MUSC 121 Introduction to Piano Pedagogy
<b>Required Textbooks for Class:</b> Jacobson, Jeanine M. <i>Professional Piano Teaching: A Comprehensive Piano Pedagogy Textbook, Vol. 1</i> . Van Nuys, CA: Alfred Publishing Company, 2016; Yount, William R. <i>Called to Teach: An Introduction to the Ministry of Teaching</i> . Nashville: Broadman & Holman Publishers, 1999; Bible (version of your choice)	
<b>Identify the problem:</b> <i>(What does the student not know how to do? What is the student's gap in the training or experience?)</i>	
The student has not formally explored piano teaching from a Biblical perspective. The student has not begun to utilize and develop the characteristics of a successful piano teacher. The student is unfamiliar with the general progression of early piano education and the scope of resources available to piano teachers.	
<b>Who are the learners and what are their characteristics?</b> <i>(Age, major, pre-requisites, residential, online, or a hybrid of the two)</i>	
A residential course open to freshmen and sophomore piano majors as a preparation course for a piano pedagogy internship program.	
<b>What is the new desired behavior?</b> <i>(Overall, what is the main change or new addition to the student's demonstrated ability?)</i>	
The student will be able to articulate and apply a Biblical understanding to the discipline of piano pedagogy. The student will discover their teaching strengths and weaknesses through practice teaching activities and scenarios. The student will understand the process for selecting curriculum appropriate to the level, interests, and strengths of elementary level piano students.	
<b>What are the delivery options?</b> <i>(Explain the materials you will develop for the course.)</i>	
This course is residential and meets once a week for a two-hour evening class.	
<b>What are the pedagogical considerations?</b> <i>(Describe your general content and methodology for the course.)</i>	
The class uses a combination of in-class discussion, Scenario Based Learning (SBL) activities, and mentoring to give students the opportunity to analyze and develop the characteristics of successful piano teachers from a Biblical perspective.	
<b>What adult learning theory considerations apply? Why?</b>	
Transformative learning theory is considered in this course. The goal of the course is to help students understand their role as piano teachers from a Biblical perspective, which will in turn direct their interactions with their students and their ability to understand and develop the skills necessary to grow in their effectiveness as a teacher.	

**Learning Outcomes**

**At the end of the course, the student will be able to:**

1. Discuss the characteristics of successful piano teachers from a Biblical perspective.
2. Demonstrate the ability to discover the needs and musical interests of an individual piano student.
3. Analyze basic piano teaching materials (e.g. methods books, supplementary materials).
4. Design Biblically-based and pedagogically sound procedures for hypothetical scenarios often encountered by piano teachers.
5. Assess goals for future growth as a Christian piano teacher.



	<p>respectful/tolerant, humble) and the four teaching characteristics (empathetic, encouraging/motivating, student-focused/aware of others, adaptable/flexible).</p> <p>Week 2:</p> <p>Students will explore other characteristics of successful piano teachers and be introduced to what these characteristics could look like in real piano lesson situations.</p>	<p>A worksheet will be handed out with the twelve characteristics of successful piano teachers. This worksheet will include a few Bible verses for each characteristic.</p> <p>Week 2:</p> <p>Jacobson pgs. 3-8; Guest lecture from an in-service Christian piano teacher on real-life examples of the characteristics of successful piano teachers have been practiced in their careers.</p>	<p>encouraged to explore additional Bible verses that provide insight into these characteristics.</p> <p>Week 2:</p> <p>Through discussion, students will engage with several piano-teaching scenarios. They will be encouraged to provide Biblical support for their proposed method of handling each situation.</p> <p>As they come up throughout this class period, other characteristics of piano teachers will be added to the worksheet handed out last week.</p>
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	<p>Week 3:</p> <p>Students will discover the characteristics of successful piano teachers in real-life teaching settings.</p>	<p>Week 3:</p> <p>Students will observe one elementary level piano lesson prior to this class period.</p>	<p>Week 3:</p> <p>Students will write a short observation essay and will present to the class the characteristics they observed the teacher employing in the lesson.</p>
<p>2. Demonstrate the ability to discover the needs and musical interests of an individual piano student.</p>	<p>Week 4:</p> <p>Students will learn how to utilize the characteristics of successful piano teachers in getting to know a potential student.</p> <p>Week 5:</p> <p>Students will learn how to utilize characteristics of successful piano teachers in real-life teaching scenarios that relate to the needs and interests of individual students. Emphasis will be placed on non-traditional elementary students (pre-schoolers, teenagers, adults).</p>	<p>Week 4:</p> <p>Jacobson pg. 33 and pre-selected article on learning styles; Lecture: Getting to know your students—an introduction to learning styles and the student interview.</p> <p>Week 5:</p> <p>Students will act out different roles and practice navigating hypothetical scenarios pertaining to studio interactions with students and parents.</p>	<p>Week 4</p> <p>Students will conduct a practice “student interview” on two of their fellow classmates.</p> <p>Week 5:</p> <p>Assessment of role played scenario solutions.</p>
<p>3. Analyze basic piano teaching materials (e.g. methods books, supplementary materials).</p>	<p>Week 6:</p> <p>Students will explore the function of the method book in a piano teacher’s “toolbox.”</p>	<p>Week 6:</p> <p>Jacobson ch. 3; Lecture: Introduction to the Method Book.</p>	<p>Week 6:</p> <p>Students will discuss method books that they</p>

			used in their own music learning.
	<p>Week 7:</p> <p>Students will compare the basic progression of elementary-intermediate music learning in various popular piano method series.</p>	<p>Week 7:</p> <p>Jacobson chs. 6 and 7</p>	<p>Students will sight-read through student/teacher duets in popular method books.</p> <p>Week 7:</p> <p>Project: Students will fill in a grid comparing different standard piano methods to discover the basic building blocks of elementary-intermediate piano learning.</p>
	<p>Week 8:</p> <p>Students will explore teaching materials beyond the method book.</p>	<p>Week 8:</p> <p>Short lecture: Beyond the Method Book; Through game-based learning activities, students will explore various types of supplementary curricula and categorize the music using their grid from the previous week</p>	<p>Week 8:</p> <p>Assessment of in-class activities.</p> <p>Based on the student's personal interest as a pianist, they will prepare a selection of supplementary teaching pieces to perform for the class.</p>

<p>4. Design Biblically-based and pedagogically sound procedures for hypothetical scenarios often encountered by piano teachers.</p>	<p>Week 9: Students will learn how to integrate the various facets of their personality (characteristics) and knowledge in interactions with students <i>within</i> the private lesson setting.</p> <p>Week 10: Students will learn how to integrate the various facets of their personality (characteristics) and knowledge in interactions with parents, students, and others teachers <i>outside</i> of lessons.</p>	<p>Week 9: Students will be given an in-class demonstration of musical improvisation followed by a lecture on how this functions as a metaphor for their role as a piano teacher.  Students will interact with hypothetical piano lesson scenarios through role-play.</p> <p>Week 10: Review of the characteristics of successful piano teachers from a Biblical perspective.  Students will interact with hypothetical piano studio business/personal scenarios through role-play.</p>	<p>Week 9: Assessment of role-played scenario solutions.</p> <p>Week 10: Assessment of role-played scenario solutions.</p>

<p>5. Assess goals for future growth as a Christian piano teacher.</p>	<p>Week 11: Students will learn to view themselves as life-long learners in the field of piano pedagogy, but to also see their Christian faith as the unshakable foundation of their success as a piano teacher.</p> <p>Week 12: Students will learn how to develop a plan for their future spiritual, intellectual, and relational growth as a Christian piano teacher.</p>	<p>Week 11: Lecture: The Greatest Commandment (Luke 10:27)  Brainstorming session on categories of piano teacher knowledge; through game-based learning activities, students will conduct mini web-based research sessions in each of the teacher knowledge categories</p> <p>Week 12: Based on last week's research blitz and the courses overall emphasis on relational and teaching skills, students will be led through a list of discussion questions to help them assess their current strengths and weaknesses as piano teachers.</p>	<p>Week 11: Based on the category list of piano teacher knowledge, students will turn in a completed grid with at least one website per category.</p> <p>Week 12: Students will write an 8-10 page reflection paper with the next steps they will take to address their strengths and their weaknesses as piano teachers.</p>
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<b>Learning Outcomes</b> <i>(List them in the order you plan to address during the 12 weeks of curriculum.)</i>	<b>Rational for Sequence</b> <i>(Describe why you believe this sequence is the most effective.)</i>
<b>1. Discuss the characteristics of successful piano teachers from a Biblical perspective.</b>	This learning outcome is presented first because it encapsulates the knowledge that will be practiced and applied throughout the entirety of the course. It provides the foundation and primary focus for all of the other learning outcomes, which will keep students grounded as they explore a large array of materials and topics throughout the course.
<b>2. Demonstrate the ability to discover the needs and musical interests of an individual piano student.</b>	While the first learning outcome allows students to discover their fundamental identity and purpose as a Christian piano teacher, <sup>84</sup> the second learning outcome helps pre-service piano teachers to explore the identity and motivations of the possible piano students they will encounter throughout their career.
<b>3. Analyze basic piano teaching materials (e.g. methods books, supplementary materials).</b>	This learning outcome allows students to build on the relational understanding developed in the previous learning outcomes. They understand the “why” of teaching (learning objective #1) and the “who” (learning objective #2). Now they are ready to learn “what” they need to teach.
<b>4. Design Biblically-based and pedagogically sound procedures for hypothetical scenarios often encountered by piano teachers.</b>	This learning outcome allows students to combine the understanding they have gained from learning outcomes #1- #3 with the practical skills taught in a traditional piano pedagogy course.
<b>5. Assess goals for future growth as a Christian piano teacher.</b>	This is the final learning outcome because it requires students to reflect on all that they have learned so far in the course and also to construct and consider the knowledge framework that is developed at the end of the course to identify “holes” in their knowledge and determine a plan for subsequent learning. This learning outcome also serves as a segue back into learning outcome #1 to remind students of the foundational principles and concepts presented at the beginning of the course.

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<sup>84</sup> Parker J. Palmer, *The Courage to Teach: Exploring the Inner Landscape of a Teacher’s Life*, (San Francisco, CA: Jossey-Bass Publishers, 1998), 3.

## CURRICULUM PROJECT – DEVELOPMENT CHART

<b>Student:</b> Alissa Passburg	<b>Course for which you are creating curriculum:</b> MUS 121, Introduction to Piano Pedagogy
<i>Consider the 3 advance organizer methods below. You must create an advance organizer for <b>each</b> method below to use as a pre-instructional strategy (to prepare the student to link what they <b>do</b> know to what they <b>do not</b> know).</i>	
<b>Expository</b> <i>(You are verbally describing the new content you are about to cover; enter below what you will say. This can be done in a script or YouTube video)</i>	
<p>Good evening, everyone. To begin our class, I have invited a special guest to share with us a little bit of musical improvisation. [Guest gives a 2-3 minute performance]. Alright, in our very first class together, we began by exploring ourselves. We discussed the characteristics of successful piano teachers and identified how the Bible supplies us with the foundation for every facet of our behavior and identity as piano teachers. We explored these characteristics within the context of lessons and testimonies of current teachers and practiced them ourselves in teaching scenarios. Then we spent two weeks learning how to identify the needs and interests of potential students. Finally, we've spent the last three weeks exploring teaching materials we could use to meet those needs. In essence, you as a teacher must seamlessly juggle yourself, your student, and your materials in any given teaching scenario. However, perhaps after listening to our talented guest, you can think of a more musical concept than juggling to describe what we do as teachers. [Wait for answer]. Yes, improvise. As musicians, what you just saw our guest do this evening can serve as a powerful metaphor for your role as a piano teacher.</p>	
<b>Narrative</b> <i>(You are presenting the new information in a story format; enter below what you will do or say.)</i>	
<p>I start by pulling up a powerpoint slide entitled "Musical Improvisation." Pictured are three elements: audience, piano, performer. I explain how our guest performer improvised based on his perception of his audience, the resource available to him (i.e. the piano), and his knowledge and skill as a musician to create the musical moment we just enjoyed. Then I will show another slide with three elements arranged in a circular motion pattern around the word "Motivation." We will spend a few moments discussing the possible motivations to which our guest may have been subject. Then I will show another slide entitled "The Good Samaritan's Improvisation." Three elements will also be pictured: the beaten man, resources available (donkey, bandages, oil, wine, money, an inn, etc.), and the Good Samaritan. I will explain how the Good Samaritan improvised based on his perception of his neighbor's need, the resources available to him, and his character as a good, loving neighbor. I will then show a fourth slide with these same three "Good Samaritan" elements in a circular motion pattern around the word "Motivation." I will ask the students what the Good Samaritan's motivation</p>	

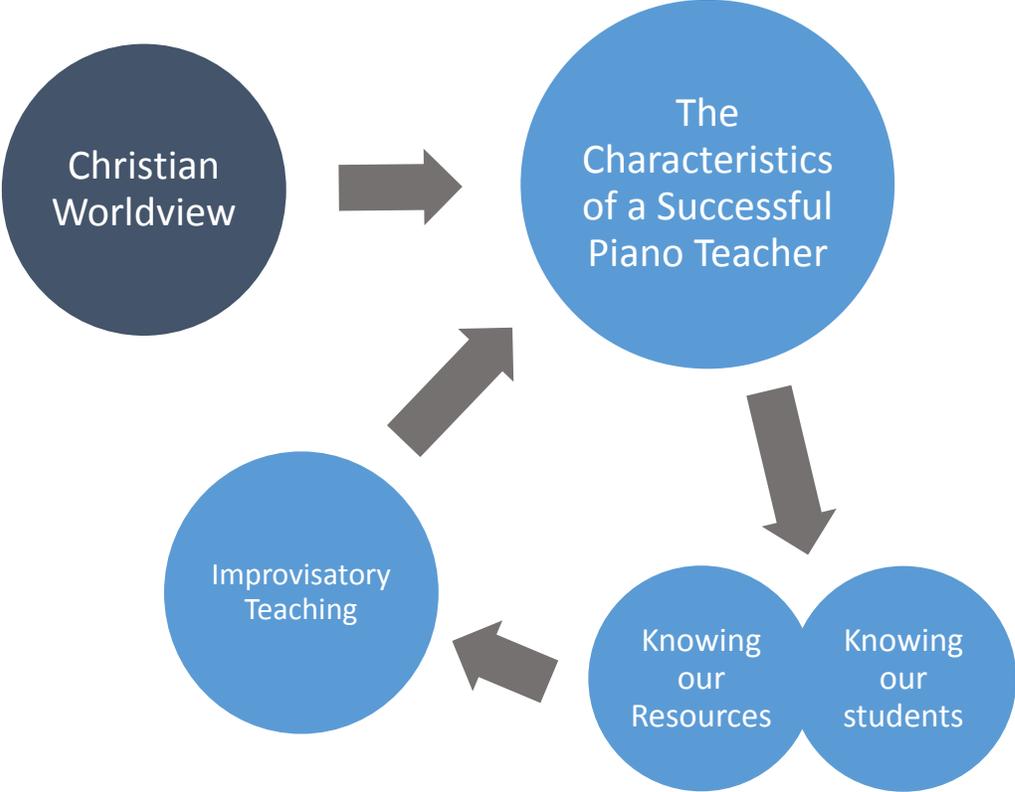
was. On receiving the correct answer, “Love” will replace “Motivation” on our slide. I will then show another slide entitled “The Improvisatory Piano Teacher.” This will have three items arranged in the same circular motion with “Love” in the middle. The three elements will be question marks accompanied by words rather than pictures: the student, resources (method books, instrument, etc.), the teacher (including the twelve characteristics). I will explain that today we will be practicing improvisatory teaching based on these three elements. I will give a couple examples of what this has looked like in my own teaching experience, and then students will break into groups to come up with a scenario including a student with unique needs and interests, a specific method book, and a hypothetical teaching “issue” to address. They will then spend ten minutes individually doing some web-based research to see how they could add to the resource and/or teacher element in a way that would give them the ability to provide a solution to the problem. They will briefly describe their findings to the class. After this “warm-up” exercise, the students will engage in a role playing game to practice improvisatory teaching techniques all while learning how to expand the “resource” and “teacher” elements in the circular pattern presented at the beginning of class. After these games, we will take a few minutes to debrief and to categorize some of the scenarios.

**Graphical Organizers** *(You are presenting an original visual pictograph, chart, or concept pattern.)*

*Describe the visual below and then copy and paste your original graphic.*

The graphic depicted below illustrates the progression from previous lessons to this lesson on improvisatory teaching. The discussion on improvisatory teaching is built on the foundation of a Christ-centered identity as a teacher, knowledge of the student, and familiarity with various teaching resources. Improvisation is introduced as a skill that helps teachers to seamlessly move between their characteristics as a teacher, their individual students, and whatever teaching resources are available.

Copy and paste your original visual pictograph, chart, or concept pattern below:



## Gagne's Nine Events of Instruction

Instruction Event Instruction Must:	Describe how each instructional event will be addressed in your instructional unit. Cite a reference from you text as to why this approach will be effective.
1. Gain attention	I will begin the lesson by asking the students to listen to a short piano improvisation (could be a youtube video but preferably a live performance) <sup>85</sup>
2. Inform learners of objectives	I will explain how musical improvisation can serve as a metaphor for how the students will use all of the knowledge and skills they have learned thus far in the course and apply them to real-life teaching situations. <sup>86</sup> We will explore the story of the Good Samaritan to reinforce a Biblical example of this improvisatory approach to people to ensure that students are still forming their views of teaching on a Biblical foundation. <sup>87</sup>
3. Stimulate recall of prior learning	I will ask questions about the material covered thus far in the course to make sure that the learner is grasping the information. I will revisit the individual topics of student needs/interests and curriculum and we will discuss how these can relate to the different elements that go into musical improvisation such as awareness of environment, musical knowledge/skill, etc. <sup>88</sup>
4. Present the content	A brief lecture will introduce new content incorporating visual elements. I will give a few real life examples from my own teaching experience to illustrate the concept of improvisatory teaching. <sup>89</sup> Then I will invite students to break into groups to come up with a teaching scenario pertaining to curriculum choices. <sup>90</sup>
5. Guide learning	After the students create the scenarios, every student will be given 10 minutes to do online research to ensemble two resources that could inform the scenario that their group came up with. As the students share their findings, I will reinforce the practice of teacher improvisation that is taking place. <sup>91</sup>
6. Elicit performance (practice)	The bulk of class time will be spent on a series of role-play games in which students will be given a series of teaching “mysteries” (aka scenarios) for

<sup>85</sup> Linda B. Nilson, *Teaching at Its Best: A Research-Based Resource for College Instructors*, 3<sup>rd</sup> ed. (San Francisco: Jossey-Bass, 2010), 115.

<sup>86</sup> Ibid. 115.

<sup>87</sup> Harro Van Brummelen, *Steppingstones to Curriculum*, 2nd ed, (Colorado Springs: Purposeful Design Publications, 2002), 36.

<sup>88</sup> Thomas A. Regelski, *Teaching General Music in Grades 4-8: A Musicianship Approach*, (New York: Oxford UP, 2004), 18.

<sup>89</sup> Nilson, 115.

<sup>90</sup> Ibid., 133.

<sup>91</sup> Ibid., 175.

	which they will act out possible solutions. <sup>92</sup> These solutions will be created in the moment, found online, or adapted from a previous class concept. <sup>93</sup> Students will explore the discovery process and the implementation process for these solutions and also explore categories for remembers these types of scenarios. <sup>94</sup>
7. Provide feedback	Feedback for this activity will be given verbally and non-verbally for the purpose of encouraging the process of learning rather than to critique the students' possible solutions. <sup>95</sup>
8. Assess performance	All students are required to participate in every activity in class and I will assess their performance based on their successful completion of the activities. However, students will also submit a class summary by midnight the following day. <sup>96</sup>
9. Enhance retention and transfer	Writing the class summary will aid in retention. Also, similar exercises will be repeated during the following class period, which will aid in students applying the same kinds of knowledge over multiple class periods. <sup>97</sup>

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<sup>92</sup> Nilson, 148.

<sup>93</sup> Ibid., 181, 187.

<sup>94</sup> Ibid., 7.

<sup>95</sup> Ibid., 134.

<sup>96</sup> Ibid., 275.

<sup>97</sup> Ibid., 230.

## CURRICULUM PROJECT – IMPLEMENTATION CHART

Part I: Evaluate and revise the analysis, design, and development charts and the learning objectives

For this assignment, identify all items and tasks that must be prepared before you begin teaching your instructional lesson

List at least 6 necessary, physical items and provide a rationale for its use (e.g., flashcards, PowerPoint presentations, handouts, activity sheets, flipcharts, etc.)

Student: Alissa Passburg	Course for which you are creating curriculum: MUSC 121: Introduction to Piano Pedagogy
<b>Physical Item</b>	<b>Rationale for Use</b> <b>Cite a reference from your text for each item indicating its effectiveness</b>
<b>Model of Improvisation (guest performer at piano or youtube video)</b>	Nilson states that the introduction of every lecture should include “an attention grabber for the new material.” <sup>98</sup> This specific attention grabber has unique relevance since all of the students in the class are piano majors. Used as a metaphor for the rest of the lecture, the mini “performance” will connect the students’ identities as both teachers and musicians.
<b>PowerPoint</b>	The PowerPoint presentation will be used to track the main points of the lecture and provide visual illustrations to accompany each point. According to Nilson, “While such visual aids facilitate almost everyone’s learning, they can be critical for students with a visual learning style.” <sup>99</sup> As a visual learner myself, the PowerPoint will keep me from being too tied to my written notes, allowing me to be more in tune with my students’ reception of the information.
<b>Activity Sheet (Creating Scenarios)</b>	This activity sheet will help guide the group work and enable students to clearly understand the type of scenario I am asking them to create. In her discussion on management tips for group work, Nilson states that “The major reasons for group work failure are a lack of organization and specificity in the assignment and the students’ confusion over its purpose and expectations.” <sup>100</sup> This activity sheet will pull from the visual aids presented in the lecture part of the class and enable students to complete the group work efficiently.
<b>Internet Access</b>	Students will use the internet to access information to support their in-class presentations. Textbooks are limited, not only in scope, but also

<sup>98</sup> Nilson, 115.

<sup>99</sup> Ibid., 260.

<sup>100</sup> Ibid., 163.

	<p>intent.<sup>101</sup> By using the internet as a primary resource for this class, students will be introduced to a broader spectrum of information and perspectives than can be found in any one pedagogy textbook. Giving the students an opportunity to explore this vast resource within a structured classroom context will also help them to develop internet efficacy related to the field of piano teaching. This is a skill which will be a vital part of their continued education after the course ends.</p>
<p><b>“What if...?” Game Cards</b></p>	<p>This game will build on the previous activity and provide students with even more practice in improvisatory teaching. The game will be based on case method learning and each “What if...?” situation will include the four facets of a “good case” suggested by Nilson: realism, opportunities for synthesis, uncertainty, and risk.<sup>102</sup> By interacting with the case methods within the structure of a role-play game students who may be quieter in open-discussion settings will have the opportunity to participate and contribute in an equal capacity as the game dictates.</p>
<p><b>Debrief Handout</b></p>	<p>This handout will provide a framework for listing and categorizing the information learned in the class. This is something students will be used to by this class period, having already worked with the same framework at the end of every class thus far in the course. The handout will be designed to assist the students in creating a “structure of knowledge” for the course material.<sup>103</sup> The handout will also fulfill a vital component of case method learning, which is effective debriefing of the case method concepts.<sup>104</sup></p>

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<sup>101</sup> Van Brummelen, 157-158.

<sup>102</sup> Nilson, 183.

<sup>103</sup> Ibid., 7.

<sup>104</sup> Ibid., 184.

**Part II: List at least 6 necessary tasks and provide a rationale (e.g., jobs to be done in advance, such as arranging chairs in a specific formation, photocopying, etc.).**

Task	Rationale for Task Cite a reference from your text for each task indicating its effectiveness
Contact guest performer and arrange for him/her to come to the class. Make sure that piano is in proper working condition.	Lecture is not considered a popular choice for easily engaging student’s attention in the learning process. However, when “carefully prepared and eloquently delivered,” lecture can be an effective means of delivering necessary information to the class. <sup>105</sup> Since the improvisation performance serves as my “attention grabber” for my lecture, it is vital that this takes place smoothly and successfully in order to insure its effectiveness as an opening for the class session. <sup>106</sup>
Create PowerPoint	Due to the high emphasis on visual media in our current culture, the importance of high quality visuals in the classroom cannot be overemphasized. <sup>107</sup> Creating these visuals should be given serious attention since they play such an important part in helping students’ process the information.
Check that wifi is working in the room before class. Let students know to bring personal laptops.	Laptops in the wireless classroom can be potentially distracting for students. <sup>108</sup> However, when used intentionally they can be a great asset to student learning. Having students “conduct Web-based research on a specific topic” followed by the students sharing their research with the class is considered a “fruitful” use of laptops in the classroom. <sup>109</sup>
Collect and bring a selection of piano teacher resources (academic journals, textbooks, etc.) to class in case a student forgets their laptop.	According to Van Brummelen, “Resources are valuable learning tools.” <sup>110</sup> If a student forgets to bring their laptop to class, they will not have access to the internet resources I had planned to use, which will have an adverse effect on my choice of activities. <sup>111</sup> By having alternative resources readily available, I can avoid having to change my lesson plan at the last minute. Teachers

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<sup>105</sup> Nilson, 113.

<sup>106</sup> Ibid., 115.

<sup>107</sup> Ibid., 250.

<sup>108</sup> Ibid., 264.

<sup>109</sup> Ibid., 264.

<sup>110</sup> Van Brummelen, 147.

<sup>111</sup> Ibid., 147.

	should always be prepared to ask “How else?” when a lack of resources threatens the implementation of their curriculum <sup>112</sup>
Create “What-if?” case method game cards.	A case method is “based on real or realistic stories that present problems or dilemmas that are quite well structured.” <sup>113</sup> Designing quality case methods requires time and putting them into a game-like format is something that must be done well in advance of the class to ensure ease of use in the teaching setting. <sup>114</sup>
Create and print out activity sheets and debrief handout.	As stated above, the activity sheets and debrief handouts are both vital to providing students with a “structure of knowledge” for the information presented in the class <sup>115</sup> Not preparing these documents ahead of time would hinder the effective progression and wrap up of the class session. Also, being well-prepared for class is an important factor in showing the students that I care and am invested in their learning process. <sup>116</sup>

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<sup>112</sup> Mindy Damon, “Presentation: Challenges in Curriculum Implementation,” (video lecture, Liberty University), accessed October 2, 2016.

<sup>113</sup> Nilson., 181.

<sup>114</sup> Ibid., 183.

<sup>115</sup> Ibid., 7.

<sup>116</sup> Ibid., 74.

**Part III: Describe in 4–6 sentences 1 type of Formative Assessment that you would choose to implement and detail its effectiveness for your course.**

Formative Assessment Type	Assessment Details
<p><b>Present a method of handling a specific teaching scenario supported on prior and recently acquired knowledge.</b></p>	<p>I would ask the students to come up with a solution for a teaching scenario created by their group. To complete the assignment, they would draw from life-knowledge they attained prior to the class, information already covered in class, and ten minutes of internet research conducted in class. The students would give informal oral presentations describing their solution. This assignment would allow me to assess the student’s “procedural learning”—in this case, whether or not they grasp <i>how</i> to engage in improvisatory teaching.<sup>117</sup> It would also simultaneously allow me to gauge the student’s “conditional learning” since this task requires the application of declarative knowledge already covered in the course.<sup>118</sup></p>

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<sup>117</sup> Nilson, 275.

<sup>118</sup> Ibid., 275.

## CURRICULUM PROJECT – EVALUATION CHART

### Your Evaluation Plan

In the chart below, describe your plan for a formative assessment for each learning outcome in this unit  
(This is something you would do before a summative assessment or exam to gauge the learner’s grasp of the learning objective)

<b>Student: Alissa Passburg</b>	<b>Course for which you are creating curriculum: MUSC 121 Introduction to Piano Pedagogy</b>	
<b>Learning Outcomes</b>	<b>Your Formative Assessment Plan</b>	<b>Rationale for Formative Assessment Type</b> <i>(Describe why you believe this assessment is the most effective and cite a reference from your text for support)</i>
<b>1. Discuss the characteristics of successful piano teachers from a Biblical perspective.</b>	Application Cards: <sup>119</sup> At the end of the lecture/discussion exploring the Biblical perspectives of the characteristics of successful piano teachers, I would have students write down several real-world teaching situations in which the lecture/discussion information could be applicable.	This first learning outcome is meant to serve as the foundation for the rest of the course. By asking students to write application cards at this early point in the course, I can assess their readiness for applying this material in future classes. This encourages “holistic learning” as the students are prompted to anticipate connections that I will address later. <sup>120</sup> Any unique connections they come up with can enhance my future lectures and establish natural connections between the material and the students.
<b>2. Demonstrate the ability to discover the needs and musical interests of</b>	Self-confidence survey: <sup>121</sup> At the end of the class on how to conduct new/transfer student interviews, students will be	The personal interactions <i>outside</i> of the lesson context can often be more intimidating to a pre-service

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<sup>119</sup> Nilson, 277.

<sup>120</sup> Regelski, 18.

<sup>121</sup> Nilson, 276.

<p><b>an individual piano student.</b></p>	<p>asked to fill out an anonymous survey pertaining to their perceived confidence in interacting with prospective students and parents.</p>	<p>teacher than the teaching itself. This CAT can “help [me] identify my students’ areas of anxiety.”<sup>122</sup> By addressing these areas, I can help assure that the student can demonstrate this learning outcome in real-life contexts and not just the classroom.</p>
<p><b>3. Analyze basic piano teaching materials (e.g. methods books, supplementary materials).</b></p>	<p>Memory Matrix :<sup>123</sup> After exploring a wide array of teaching materials, students will be given a graphic framework with the different categories of materials listed. They will then be asked to fill in the different features of each category that were helpful in their analysis of the materials.</p>	<p>This CAT helps me to know whether my students are absorbing the principles and concepts of curriculum analysis that I have covered.<sup>124</sup> In addition, the memory matrix will provide visual learners with a helpful tool that can be applied to their analysis of curriculum beyond this course.</p>
<p><b>4. Design Biblically-based and pedagogically sound procedures for hypothetical scenarios often encountered by piano teachers.</b></p>	<p>Everyday Ethical Dilemma:<sup>125</sup> Students will be given several basic ethical/teaching problems and will be asked to write down a solution on a 3x5 card.</p>	<p>Most of the activities designed to support this learning outcome in the course are medium to large-scale case studies and scenarios. In addition, the solutions for these larger assignments are collaborative and/or discussion based. By introducing a small-scale CAT like the “Everyday Ethical Delimma” students are given a low-key prep for the kind of problem-solving/reflective thinking they will later be asked to engage in extensively. The written nature of the</p>

<sup>122</sup> Nilson, 276.

<sup>123</sup> Ibid., 275.

<sup>124</sup> Ibid..

<sup>125</sup> Ibid., 276.

		responses to this CAT can afford me with “probing, personal glimpses into [my] students’ ethical and cognitive maturity” which will help me to appropriately select the later case studies and scenarios. <sup>126</sup>
<b>5. Assess goals for future growth as a Christian piano teacher.</b>	Paper or Project Prospectus: <sup>127</sup> Students will provide a rough draft of their 8-10 final reflection paper two weeks before the due date.	This course is only meant to be an introduction to piano pedagogy. The “Plan for Future Growth” paper is the most valuable part of this course for ensuring the student’s continued success as a Christian piano teacher. As such it constitutes a sizable portion of the student’s final grade. This type of formative assessment functions as a “rough draft that focuses students on the topic, the purpose, the issues to address...” which will help me to ensure that the students are on the right track for this assignment. <sup>128</sup>

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<sup>126</sup> Nilson, 276.

<sup>127</sup> Ibid.

<sup>128</sup> Ibid.

### Evaluation and Reflection

Consider all of the charts and stages of development in order to create your syllabus. List at least 6 issues or strategies that must be addressed to make your unit stronger and more concise. Provide a rationale for your choice.

Issue/Strategy	Rationale for Changing
<p>This class is primarily discussion based. It is vital that the discussions be organized in such a way as to avoid ancillary topics from cropping up.</p>	<p>As the “facilitator” of class discussions, the instructor needs to be in control of the discussion to ensure that the learning goals are met. Nilson says, “To bear fruit and not degenerate into a free-association, free-for-all [...] session, you as the instructor must chart its course and steer it in the right direction.”<sup>129</sup> Planning clear discussion topics and frameworks is part of being a responsible instructor.<sup>130</sup></p>
<p>Participation is large part of the student’s final grade. A reasonable criteria for “class participation” needs to be addressed in the syllabus and at the outset of the class.</p>	<p>According to Nilson, putting a grade on the quality and quantity of class participation “will increase the likelihood of your students coming to class prepared and participating.” However, since class participation is sometimes difficult to grade, clear standards need to be established for the class. Nilson suggests including a rubric for class participation in the syllabus.<sup>131</sup></p>
<p>The course material requires a certain level of enthusiasm for the teaching environment. It cannot be assumed that students will enter this course with the motivation needed to succeed.</p>	<p>While I may have a great deal of passion for the topics covered in this class, I cannot assume that the students in the course will all share that passion. Nilson states that “Although we cannot control students’ attitudes about our material before they come into our courses, we definitely have control over our own attitudes and behavior and the learning environment, and we usually determine the course organization, course content, and assessment measures.”<sup>132</sup> By considering all of the aspects of the class that I <i>do</i> have control over even when faced with an unmotivated student, I can plan ways to use these tools to insure the success of all of my students regardless of incoming motivation levels.</p>

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<sup>129</sup> Nilson, 127.

<sup>130</sup> Ibid.

<sup>131</sup> Ibid., 129.

<sup>132</sup> Ibid., 52.

<p>The course may attract students with a wide variety of past teaching experiences. The instructor must be ready to address this disparity.</p>	<p>According to Nilson, “Knowing both who your students are and how their minds learn is the starting point for teaching at its best.”<sup>133</sup> By <i>assuming</i> a disparity of teaching experiences, I can be prepared to use the variety as a strength rather than a weakness of the class.</p>
<p>While this class includes a great deal of non-lecture learning opportunities (such as discussions and presentations), students may get bored with a large verbal emphasis in the classroom</p>	<p>The key component of action learning theory is learning experiences in which a student “acts mindfully.”<sup>134</sup> While <i>discussing</i> teaching behaviors is good, embodying those behaviors through physical action can add a vital aspect to the learning experience. By using role-play activities whenever possible, I can add more action learning into my classroom.</p>
<p>This course is designed for undergraduate students at a Christian college or university. However, it cannot be assumed that students will enter the course with the level of Christian maturity required to understand and embrace some of the course material.</p>	<p>The Great Commission is part of the framework that makes up the worldview of a Christian educator. This means that we as teachers must teach, “all nations—and all our students—what Christ has commanded us.”<sup>135</sup> This includes teaching them specific Biblical principles that can help them to grow as Christians in addition to helping them grow as piano teachers. Teaching the characteristics of successful piano teachers from a Biblical perspective ensures that this Biblical truth is presented in a logical and meaningful way.</p>

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<sup>133</sup> Nilson, 3.

<sup>134</sup> Regelski, 16.

<sup>135</sup> Van Brummelen, 55.

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## IRB WAIVER

Dear Alissa Passburg,

The Liberty University Institutional Review Board has reviewed your application in accordance with the Office for Human Research Protections (OHRP) and Food and Drug Administration (FDA) regulations and finds your study does not classify as human subjects research. This means you may begin your research with the data safeguarding methods mentioned in your IRB application.

Your study does not classify as human subjects research because it will not involve the collection of identifiable, private information.

Please note that this decision only applies to your current research application, and any changes to your protocol must be reported to the Liberty IRB for verification of continued non-human subjects research status. You may report these changes by submitting a new application to the IRB and referencing the above IRB Application number.

If you have any questions about this determination or need assistance in identifying whether possible changes to your protocol would change your application's status, please email us at [irb@liberty.edu](mailto:irb@liberty.edu).

Sincerely,

**G. Michele Baker, MA, CIP**  
*Administrative Chair of Institutional Research*  
**The Graduate School**

*Liberty University | Training Champions for Christ since 1971*