

Chapter #12

ANALYSING LESSON-BASED INTERVIEWS WITH PRE-SERVICE GENERALIST TEACHERS WHO LEAD CLASS SINGING

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ABSTRACT

In pre-school and primary schools, teaching songs and leading class singing are often entrusted to generalist teachers. During their training, they are expected to attain and/or consolidate subject-specific skills. Research has yet to explore how generalist teachers make sense of their song-leading lessons and become familiar with subject-specific knowledge and skills. Using interviews based on video-recorded lessons from 10 pre-service generalist teachers, this study examines how each teacher experienced and managed leading class singing in their three-year training. The analysis includes the use of the visual tool Lesson Activities Map (LAMap), which is a graphical system for the organisation of lesson activities and is valuable for ensuring consistency in the interpretation of lesson-based interview analysis. This chapter presents a case study and offers implications both for the dissemination of new visual analytical methodologies in education and for understanding the teaching experiences of generalists involved in the professional development of teaching songs and leading class singing.

Keywords: generalist teacher, pre-service teacher, song teaching, professional development, reflexive thematic analysis, lesson activities map.

1. INTRODUCTION

Singing is one of the key musical activities, along with listening activities and school performances, undertaken by generalist teachers. Teachers generally integrate singing into the supporting aspects of classroom practice, such as discipline and concentration, social inclusion, relaxation and information memorisation (e.g., King, 2018). However, singing as a musical activity on its own is an unexplored field in generalists' practice. In the context of formal song transmission, we consider it important to make explicit the didactic relationship between the song, teacher, and children. Songs are very complex, structured models that conform to cultural norms and musico-linguistic rules. The teacher is the mediator between the song, as the cultural content, and the children. When teaching songs, teachers convey both musico-linguistic rules and cultural feelings. The purpose of singing in school is often the transmission of cultural heritage and the representation of collective and national identity. Therefore, we empirically explore how teachers teach songs, focusing on their self-evaluation regarding professional and aesthetic norms (Stadler Elmer, 2021).

2. STATE OF THE RESEARCH

Many studies have transversely investigated music education delivered by generalists, but few have explored class singing on its own, including the comparative studies by Liao and Campbell (2014, 2015). Some researchers have addressed the generalists' strategies to

increase confidence in their music skills, while others have studied their self-efficacy to teach music (e.g., De Vries, 2013; Collins, 2014; Jeanneret & Stevens-Ballenger, 2013; Nethsinghe, 2017; Barrett, Zhukov, & Welch, 2019). During training, teachers encounter difficulties with developing and furthering their skills across all subjects set by the curricula. They have limited time for their own music preparation, and when they are in-service, they have difficulty fitting music lessons into their weekly schedules because they must prioritise other subjects (e.g., Russell-Bowie, 2009; De Vries, 2014). It is important to complement this static view of problems with a dynamic view, considering the development of knowledge and skills in terms of changes over time.

How generalists comment on, reflect on, and understand their practice of teaching songs in relation to the development of specific knowledge and skills is still an underexplored field in music education research. In one of the only related studies, Russell (1996) examined generalists' reflections on their professional music skills using excerpts from the diary of a pre-service teacher in primary education. This chapter contributes to the research and knowledge of the professional development of generalists when teaching songs and leading class singing, both in terms of music education content and the development of new analytical methodologies in this field.

3. OBJECTIVES

As a research team, we aim to describe and understand how pre-service generalist teachers develop professional skills and knowledge to teach songs in class. To this end, this chapter presents a longitudinal case study involving a teacher named Ruth. We focus on the analysis of interviews based on three internship lessons to reconstruct how Ruth's statements about her leading of class singing changed over her three-year training course.

4. DESIGN

All ten participants in our study had been attending their three-year generalist training. According to national ethical requirements, they voluntarily took part in one recording and interview session per year. We asked the pre-service generalist teachers to carry out a class singing lesson lasting about 30 minutes with children aged between four and eight years old. After the lesson, we conducted an interview while watching the video with the teacher. Lesson-based interviews allow teachers to distance themselves from the lesson they just led by looking at the event and themselves from a different perspective. Teachers were asked to pause the recording whenever they wanted to comment on, reflect on or explain something. Two of the research team members were there during the lessons and moderated the interviews. This research is part of a team research project. The case study presented below was analysed by the author of this chapter.

5. METHOD

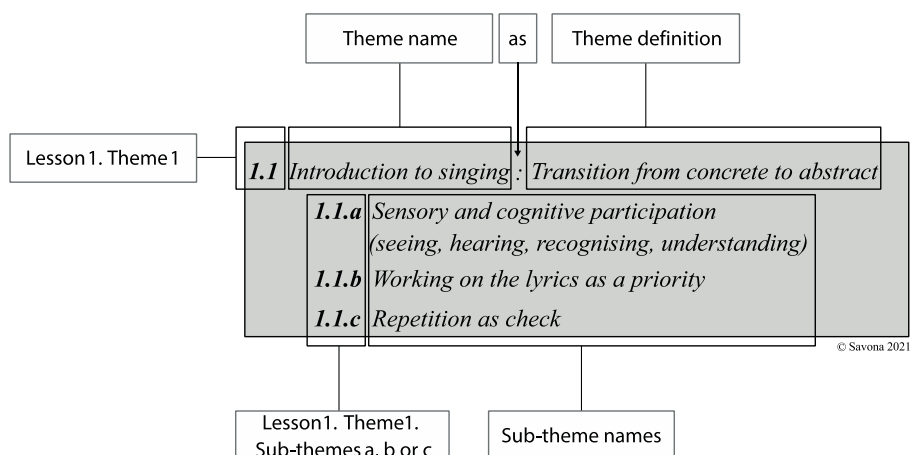
The interviews were first audio-recorded, transcribed by our team using conventions suited to the purposes of the analysis (Edwards, 1993) and examined inductively with a reflexive thematic analysis (Braun & Clarke, 2006). The analysis was framed within the epistemological approach characterised by the didactical paradigm "teacher-content-children" (e.g., Stadler Elmer, 2021). The generation of themes was guided by a semantic interpretation based on the relationships between experience, meaning and language (Wooffitt & Holt, 2011). The level of abstraction was orientated towards video

analysis performed in conjunction with the analysis of the interviews. As each interview was conducted by watching the video-recorded lesson, the teachers' statements were often triggered by the activities they observed in the recorded lesson. We transcribed the video-recorded lessons using the Lesson Activities Map (LAMap) methodology (Savona, Stadler Elmer, Hürlimann, Joliat, & Cavasino, 2021). The LAMap transcriptions are visual analysis tools that allow us to systematically describe the lesson. In this way, we gained a reliable coherence within the themes of the reflexive interview analysis, and in addition, we gained corresponding evidence with the actions observed in the videos. We then combined the LAMaps with the reflexive thematic analysis of the interviews. Indeed, in the interviews, "the most basic segment, or element, of the raw data or information that can be assessed in a meaningful way regarding the phenomenon" (Boyatzis, 1998, p. 63) is often the lesson activity that can be visualised with the LAMap. We particularly combined the LAMap with phases 2 (generating initial codes), 3 (finding themes) and 4 (reviewing themes) of the reflexive thematic analysis, as outlined by Braun and Clarke (2006). The LAMap serves to systematically locate the initial codes of the interview sections throughout the lesson (phase 2), contextualise interview extracts relating to the same code to check their consistency before nominating them for potential themes (phase 3) and to create a mind map of the initial themes generated (phase 4) (Savona, 2021).

6. DATA ANALYSIS

I led the analysis of Ruth's case study and began by immersing myself in the data by repeatedly listening to the recorded interviews to transcribe them and reading them to become familiar with the structure and content. Then, I identified analytically relevant features and assigned initial codes. I was aware that my professional experiences could influence and potentially constrain the way I interpreted the data; therefore, I recoded the transcripts a second time (November 2020, March 2021). The recoding generated some new codes and revised existing ones. Then, I searched for coherence with the initial codes and began to generate preliminary themes. I redefined the themes and sub-themes and assigned them names and definitions (see Figure 1). From this procedure, I reconstructed Ruth's stated perspectives while watching her three video-recorded lessons. All analysis phases were discussed by the research team. Figure 1 shows an example of how to read the results of the reflexive thematic analysis.

Figure 1.
An example of how to read the results of the reflexive thematic analysis.



Analysing Lesson-Based Interviews with Pre-Service Generalist Teachers who Lead Class Singing

Figure 2. A, B and C show the combination of the thematic maps developed from the interview analysis with the respective LAMaps of Ruth's three lessons. The lower part of the figure displays the LAMap key.

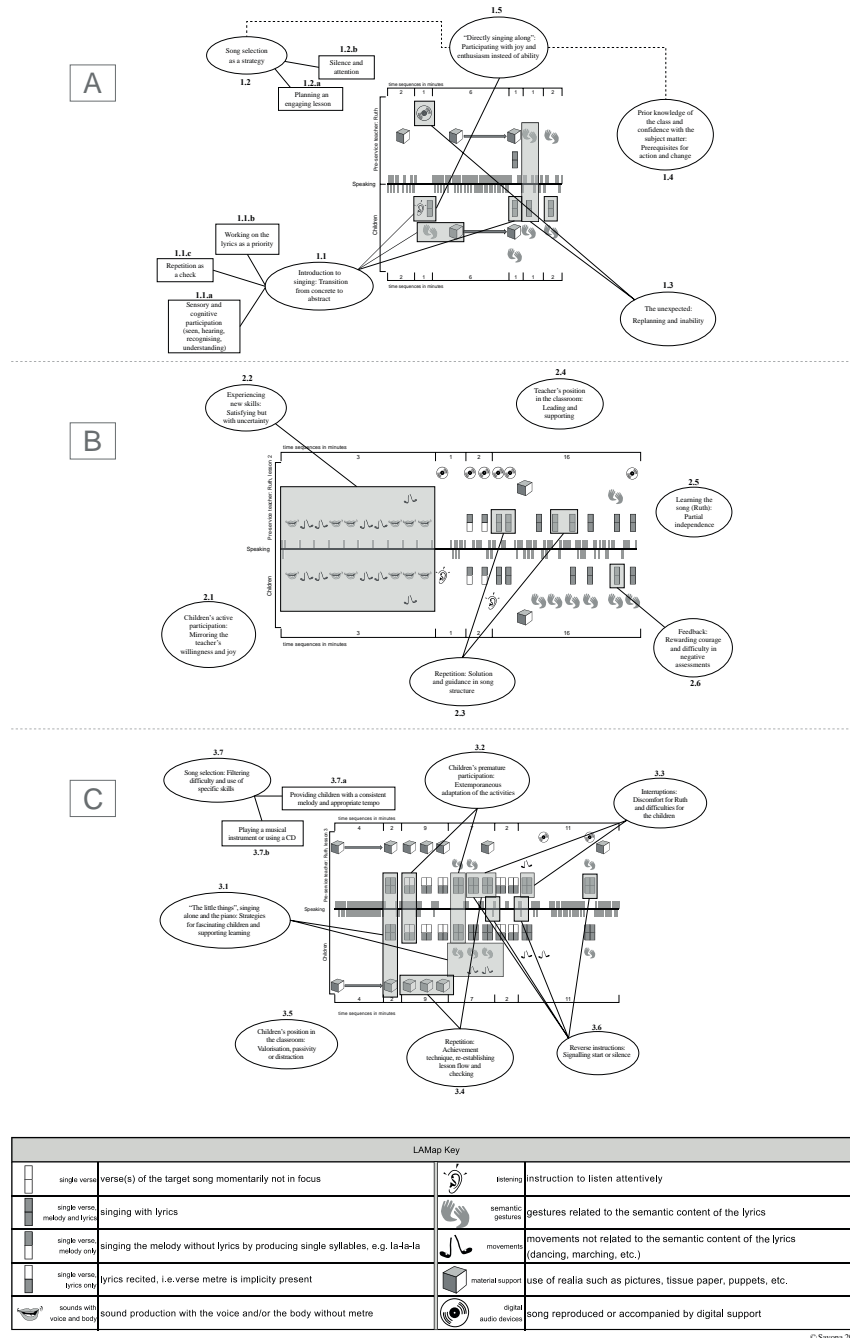


Figure 2 shows the analysis of the interviews with the respective LAMaps (first-, second- and third-year lessons). Some themes and sub-themes are anchored on the LAMaps because I generated them from Ruth's comments about certain lesson moments. On the LAMaps, Ruth's moments of interest are highlighted with grey fields. I developed the themes and sub-themes that are not anchored on the LAMaps from the interview extracts in which Ruth distanced herself from the lesson while watching the video and talked about related topics in dialogue with us moderators. In the next three sections of this chapter, I report on the themes and sub-themes and how I generated them. Finally, I discuss the changes in Ruth's statements about her moments of interest while watching her song-leading lessons in her internship.

6.1. First-year lesson-based interview

The first-year lesson-based interview with Ruth lasted 12 minutes and 14 seconds. The analysis produced five interrelated themes. Some have sub-themes (see Figure 2A).

Introduction to singing: Transition from concrete to abstract

- a Sensory and cognitive participation (seeing, hearing, recognising, understanding)*
- b Working on the lyrics as a priority*
- c Repetition as a check*

I generated the theme *Introduction to singing as a transition from the concrete to the abstract* from Ruth's statements on the lesson moment in which the children listened to the song and simultaneously arranged pictures according to the content of the lyrics. A song is a complex, abstract entity, and for Ruth, it was necessary to find step-by-step transformations to make it learnable for the children. According to Ruth, the transition from the concrete to the abstract begins with "seeing" and "hearing". If children "recognise" what they can "see" and "hear", they can "understand" a song even if it is not something material. Ruth prioritised the teaching of the lyrics because she considered them to be the link between visual information (pictures or semantic gestures) and listening. By saying "alongside listening", it seems that Ruth considered listening as the main activity, but it was not sufficiently concrete enough to be performed independently of visual activities; thus, "alongside listening" was used. Ruth wanted to give the children a holistic experience by "linking together" pictures and semantic gestures with the lyrics. These activities are important "at the beginning of the lesson" because the lyrics allow the children to figuratively imagine the song and make it a more concrete entity. According to Ruth, lyrics are a song component that guarantees the transition from the concrete to the abstract, and for this reason, working on the lyrics was a priority. To ensure that everyone understood the lyrics, Ruth recited them and repeatedly played the CD version of the song. She asked the children to arrange pictures according to the content of the lyrics, then check the order while listening to the song repetitions. I generated the sub-theme *Repetition as a check* because the pictures were the means by which Ruth could ensure that the children understood the relationship between them and the song lyrics.

Song selection as a strategy

- a Planning an engaging lesson*
- b Silence and attention*

In lessons prior to her first song-leading lesson, Ruth had already sung with the children but only “songs they already knew”. For this lesson, Ruth chose a new song (i.e., one the children did not know); she wanted to try teaching a new song for the first time. My analysis generated the theme *Song selection as a strategy* because Ruth not only had goals but also expectations about teaching something new. Her goal was “for the children to learn a new song that is not the usual one”. Based on this, I generated the sub-theme *Planning an engaging lesson*, as Ruth wanted to fascinate the children with something unusual. The sub-theme *Silence and attention* was generated by Ruth’s expectation that “the children would be quieter and more attentive if they did not know the song because they would be unable to sing directly with me or to make the semantic gestures”. When she played the CD at the beginning of the lesson, the children immediately started to sing. At that moment, Ruth’s expectations of her strategy were shattered by the fact that – unbeknownst to her – her supervisor had introduced the song to the children in a previous lesson. Ruth was irritated. Thus, I generated the theme *The unexpected: Replanning and inability*, which I explain in the next paragraph.

The unexpected: Replanning and inability

In the first year’s LAMap (see Figure 2A), we can see that Ruth and the children worked first with pictures and then with semantic gestures. Ruth had planned two activities: first, the children had to arrange the pictures and “check by themselves if they were in the right order” and second, “sing again and collect ideas for semantic gestures in the second part of the lesson”. Since she found that the children already knew the song, Ruth had to adapt her planning extemporaneously. The result was as follows: instead of letting the children check the pictures themselves, Ruth helped them both to arrange the pictures and to check their progression; she thought it was no longer necessary to continue working on the song lyrics, as they already knew the song. Additionally, asking for the children’s suggestions for semantic gestures “was kind of missed out because the children had learned the gestures with the other teacher”, according to Ruth. In the first year’s LAMap we can see that at the end of the lesson, Ruth only performed the semantic gestures while the children were singing. The event began with the children’s spontaneous initiative, and thus without Ruth’s instruction, because they already knew the song.

This unexpected circumstance also had consequences for both her classroom management and her song-leading skills. Some of the children wanted to show Ruth that they already knew how to sing the song, so they took a few steps ahead of the rest of the group and arranged themselves in front of her. For Ruth, “it was difficult to listen to everyone”. Yet, she did not notice that the children were singing the song incorrectly. As soon as she watched the video, however, she noticed that the children were mainly reciting the lyrics; she commented on the melody she heard that “they don’t know it well”. Ruth said she felt like she had been “thrown into cold water” because, in other lessons she had attended, she had “always just listened”. According to this comment, listening was a passive activity for Ruth. However, I generated the next theme.

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Prior knowledge of the class and confidence with the subject matter: Prerequisites for action and change

In lessons where she “always just listened”, Ruth noticed the enthusiasm with which the children participated in singing. This helped her become familiar with the class and confident in her ability to teach a new song for the first time on her own. After those lessons, Ruth thought that “it will go well with the children anyway” and commented that it was encouraging because it “took away some of the fear”. In her first-year lesson, Ruth used a CD because she did not want to sing unaccompanied in front of the children. Familiarity with the subject matter and the class seems to be necessary when trying out specific skills, such as singing a cappella. In the interview, Ruth said that this was “what I will do next time”. This is significant for her professional development, as it is a sign that she had set her sights on her future lessons.

“Directly singing along”: Participating with joy and enthusiasm instead of ability

In the lessons Ruth attended in which her supervisor led class singing, Ruth had never experienced the children’s learning a new song because they worked only on songs that were part of the class’s repertoire. Ruth noticed that each time they “sang directly with the teacher”. Why did the children “directly sing along”? How did Ruth interpret this occurrence?

Ruth had no way of knowing whether the children sang at the beginning of the lesson because they knew the song already, sang intuitively or sang by habit, despite not knowing the song correctly yet. In section 1.2 *Song selection as a strategy*, we saw that, for Ruth, “singing directly” resulted in classroom noise. Her expectation was that if the children did not know the song from the beginning, they would be quieter and more attentive because they would not sing directly with her or make semantic gestures from the beginning. Yet, while watching the video, she noticed that the children knew “only the lyrics and semantic gestures but not the melody”. As a result, Ruth’s understanding of “directly singing along” shifted from the idea that the children would sing along only if they had learnt the song to the idea that, regardless of whether they were singing correctly, they express their joy and enthusiasm simply by participating.

6.2. Second-year lesson-based interview

The second-year lesson-based interview lasted 47 minutes and 6 seconds. The analysis generated six themes (see Fig. 2B).

Children's active participation: Mirroring the teacher's (Ruth's) willingness and joy

What Ruth liked most about this second lesson was that the children showed “joy in singing”. She attributed this to the “willingness” she had to sing with the children, which made the lesson seem less like a “duty”. The children’s active participation showed Ruth that she had achieved her goal of involving them in singing. In addition, Ruth experienced singing at school outside of music lessons. Her supervisor told her that she – herself as teacher – does not often sing with the children because she believed she was “not musical”; thus, she asked Ruth to sing from time to time in other lessons. In these situations, Ruth experienced the joy the children had when they sang with her.

Experiencing new skills: Satisfying but with uncertainty

Ruth commented that vocal warm-ups are “important to prepare the voices of teacher and children” and should be done “always at the beginning”. As we can see on the LAMap, Ruth tried it “for the first time” at the beginning of the lesson and was satisfied with the result. However, she was not sure how long the activity should have lasted to be “really effective”.

Repetition: Solution and guidance in song structure

I generated this theme from Ruth’s statements about parts of the lesson where she stopped the song and started again from where they had stopped. For Ruth, “it was difficult to start in the middle of the song” and it would have been easier to “repeat it from the beginning”.

Teacher’s position in the classroom: Leading and supporting

Throughout the lesson, Ruth and the children were positioned in a circle. Ruth always stood and the children sat on the floor. The analysis generated a pattern of shared meanings about Ruth’s physical position in relation to the children. For Ruth, if she were standing and the children were sitting, “there [was] more tension”; if everyone was standing, it was “better for singing”. Ruth was still very uncertain and unsure which decision is the right one as she noticed that some children watched her lip movement and thought it would be easier for them if she sat in their line of vision.

Learning the song (Ruth): Partial independence

About the song she wanted to teach, Ruth said “I knew this song from my childhood”, but she used musical support software (MuseScore) to prepare herself for the lesson. By entering the notes of the song, Ruth could “listen to the tune separately”. With this software, Ruth could learn the song independently, but she said “it was difficult for me to learn the song only from the CD or the sheet music”, because it was difficult to “get the starting pitch” which was “the hardest thing” for her. Ruth said she would prefer to work on the song with the singing teacher in her training course and planned to do so for future lessons.

Feedback: Rewarding courage and difficulty in negative assessments

During an episode in the lesson in which a child started to sing before the others did, Ruth commented that she should have “rewarded” him at that moment because of his courage to sing alone. Based on this and other statements, I generated shared meanings concerning her ways of giving or avoiding feedback. For example, Ruth found it difficult to give negative feedback. In fact, Ruth commented “I didn’t know how to tell the children that they were singing wrong”.

6.3. Third-year lesson-based interview

The interview about the third-year lesson lasted 1 hour, 34 minutes and 36 seconds. The analysis generated seven themes (see Fig. 2C), one of which has two sub-themes (theme 3.7).

“The little things”, singing alone and the piano: Strategies for fascinating children and supporting learning

Ruth considered “singing alone” to be the “most noticeable change” in her training. For her, “it [was] not difficult, but it takes courage to be audacious”; in this lesson, she felt “more confident”. Experiencing this skill at the beginning of the lesson, Ruth noticed that the children were “quieter and listened more” than when she used a CD. Furthermore, when she used a CD, there was generally less singing and the children “dared to participate more even though they were reciting more than singing”. Ruth said that she can play the piano but there was no instrument in the classroom. Playing the piano was something she would have done, “more for the children” than for herself, because such things fascinated them, as did “the little things” like puppets, pictures and semantic gestures, according to Ruth. Aside from being tools used to create a narrative frame for the song, Ruth commented that using them helped the children learn the lyrics because they could say “longer sentences and more words”.

Children's premature participation: Extemporaneous adaptation of activities

This theme was generated by the shared meanings of Ruth’s comments about two lesson episodes. In one episode, Ruth wanted the children to recite lyrics after her, and in the other, she wanted them to sing after her. According to Ruth, the two activities did not work because the children “recited and sang directly along” with her. For Ruth, the children sang along earlier than expected because they already knew the song. Ruth had chosen an “old song” – a no longer commonly taught one – and was surprised that some of the children already knew it. This unexpected situation no longer seemed to irritate Ruth as it did in the first lesson, though. This time, she adapted the activities extemporaneously.

Interruptions: Discomfort for Ruth and difficulties for the children

In several lesson episodes, Ruth needed to stop the singing because some children were being disruptive. Ruth gave meaning to these uncomfortable moments because “it [was] difficult to get back into the flow of the song”. For her, interruptions are “sometimes necessary to get the attention of children who do not participate” but also are as a “punishment” for children who sing and participate enthusiastically. During other teaching experiences, Ruth learned from her supervisor to be “stricter” and, if necessary, interrupt the lesson flow. However, interruptions can indicate that the children are having difficulty, according to Ruth. For example, in another episode commented on by Ruth, the speed of the song increased as they sang, and Ruth noticed that some children lost synchronicity and stopped clapping when they could no longer keep time. This made them stop participating in the flow of the song.

Repetition: Achievement technique, re-establishing lesson flow and checking

The analysis generated three shared meanings for the theme *Repetition*. For Ruth, repeating the song balanced out the distraction caused by the interruptions and re-established the order and flow of the lesson. Ruth’s explicit aim for this lesson was for “all the children to participate actively”. Repetition gave them the opportunity to participate at their own learning conditions. After the children arranged pictures according to the meaning of the lyrics, repeating the song allowed them to check if the order was correct.

Children's position in the classroom: Valorisation, passivity, or distraction

At a moment in the third-year lesson, some of the children were told to sit and listen and clap their hands while others stood on the chairs and sang. Ruth noticed that the children “sang more” when standing on the chairs, as they seemed to feel valorised, and expressed how much they appreciated being in the spotlight through energetic singing. In contrast, Ruth said that “sitting and watching was difficult” for the other children and that some stopped participating. Free movement reduced eye contact between her and the children, and when they moved, the children “[got] euphoric” and it was difficult for Ruth to ensure that they would “focus on the essentials”. In the lesson, Ruth and a group of children sang and clapped their hands on their legs while sitting in a circle. Another group of children had to move like penguins within the circle. Some of the seated children did not clap their hands because they could not see Ruth through the moving children. Hearing Ruth clap her hands was not enough for the children to do the same. Ruth herself could not see that they were not clapping and regarded the lesson as “chaotic” because of the difficulty of not being in control of the children’s participation.

Reverse instructions: Signalling a start or silence

Ruth “unconsciously” counted “1, 2, 3” to start singing. That reminded her of the fact that her supervisor always said “3, 2, 1” to quiet the children when they got too loud. According to Ruth, counting “1, 2, 3” to start singing countered the children’s learnt habit of quieting down when the teacher said “3, 2, 1”.

Song selection: Filtering difficulty and use of specific skills

- a Providing children with a consistent melody and appropriate tempo*
- b Playing a musical instrument or using a CD*

Ruth told us that she had initially chosen a different song, but she changed it because she did not want to use the CD available. Ruth noted that the song’s version on the CD was “extremely fast” and “not properly” sung; thus, she neither could provide the children with a consistent melody nor slow down the song’s tempo. In her training, Ruth learned to play the piano but had not yet experienced using it in the classroom. Ruth said that if she could have used a piano, she would have played the “pure melody” for the children and “slowed down the tempo”. For Ruth, a CD is a useful tool “more for me” than for the children; she can learn the song as she listens to it while “preparing for class”.

7. DISCUSSION AND CONCLUSION

In this section, I discuss the results of the analyses of Ruth’s three interviews, based on her video-recorded internship lessons. By summarising a comprehensive analysis of Ruth’s case study, I created a narrative reconstruction of her professional development regarding leading class singing. Using reflexive thematic analysis (Braun & Clarke, 2006), I aimed at obtaining an overview of the changes in her practice from her own perspective. The results show common patterns in the three interviews as well as differences between them.

The first persistent theme was Ruth's interest in the children's participation. The analysis of the first-year interview revealed that "singing directly together" meant that the children participated regardless of whether they knew the song, were able to perform it correctly, or were listening to it for the first time. Ruth realised that the children expressed joy and enthusiasm when singing. Indeed, singing is a cultural practice that affects children positively because they usually associate it with pleasant affective states (Stadler Elmer, 2015). In the second year, Ruth developed her ideas about this with a focus on her own teachership. One of her lesson goals was to actively engage the children, and she felt she achieved this by conveying to them her joy and motivation to sing.

The second persistent theme was about song repetition. When teaching and learning songs, repetition is crucial: the teacher should present the song repeatedly as a whole and segment it into parts, and the children should likewise repeat it in parts and as a whole to adopt it. In the first-year interview, rather than being a tool for song segmentation, Ruth saw repetition as a double control tool. On the one hand, the children could check that the picture sequence corresponded to the song lyrics. On the other, Ruth could check that they all understood the lyrics because they put the pictures in the right sequence. In the second year, repeating the song overcame the difficulty Ruth had with restarting it when she and the children stopped singing. This indicates the difficulty Ruth had with segmenting the song, both for her and for the children, at this stage of her professional development. In the third year, repetitions of the song gave each child the best opportunity to learn it; that is, they could listen to the song as many times as necessary to fit their individual learning conditions. Furthermore, repeating the song restored the flow of the lesson after interruptions and chaos were settled.

The analysis also generated themes about general teaching skills and subject-specific skills for teaching songs and leading class singing. Ruth responded differently to unexpected situations. Whereas in the first year she was unable to improvise lesson activities when the unexpected happened, in the third year, Ruth was much more flexible and adapted her plans. For example, when the song speed increased as they sang, some children stopped singing and clapping because they could no longer keep time. Ruth noticed this and stopped singing to allow the children to come together again.

The themes generated by the first-year interview were more theoretical, such as the idea that a song is abstract content that becomes concrete when presented in picture form. The themes generated in the second- and third-year interviews showed that Ruth's interests during video watching became increasingly specific. In the second-year lesson, Ruth paid attention to her position in the classroom. She wondered about the advantages and disadvantages of standing versus sitting while the children were sitting in a circle. Ruth noticed that standing communicated leadership but thought that sitting in the children's line of vision might help them learn the lyrics by lip-reading. In the third-year interview, she focused on three different positions the children took: standing on chairs, sitting and moving freely. Ruth's statements focused on the levels of attention relating to these positions. Standing on chairs to sing was valorising and therefore desirable; sitting was passive and moving was distracting. The latter two offered fewer perceived benefits, but were nevertheless important to the variety of the lesson.

Interestingly, it was not until the third year that Ruth showed any interest in the way she gave feedback. Because she had developed specific skills to work on individual components of a song, such as the melody, her feedback could be much more critical in the third year than in the first and second years. However, Ruth stated the difficulty she had dampening the children's enthusiasm with negative feedback.

Ruth's song selection skills changed considerably from the first to the third lesson. The analysis of the first-year interview showed that Ruth selected the song based on rather general considerations, namely, choosing something new to fascinate the children. The analysis of the second-year interview did not generate any theme related to this aspect, but the theme was generated again by the analysis of the third-year interview. There were new, more specific reasons for the song selection: Ruth wanted to use a CD on which the song was sung with a stable melody and an appropriate tempo. Whereas in the first-year lesson Ruth chose a new song to fascinate the children, in the third-year lesson, she stated that a narrative frame can also be created by using musical instruments, puppets and pictures.

The themes generated by the second-year interview prompted Ruth to comment on the development of her song acquisition skills, either through listening to a CD or using the MuseScore software. Analysis of the last interview showed for the first time, statements on a cappella singing, which Ruth described as her "most noticeable change" during her training.

This report on Ruth's development over her three-year training as a generalist teacher was based mainly on her statements about her annual video-recorded lessons. The key activities in each of these lessons were graphically represented by LAMaps, which provided a framework of events to contextualise Ruth's statements during the three lesson-based interviews. The thematic analysis of these resulted in the development of the themes and sub-themes of the lessons. Combined, they demonstrate the complex ways in which Ruth first managed and then talked about her experiences of teaching songs in class during her three-year training. The methodology and results of the analysis presented in this chapter contribute to the knowledge of the professional development of generalist teachers leading class singing. Using the LAMaps, I systematically located and described the moments in the lessons that led to the teacher's statements. This offers a convincing coherence between the observed actions transcribed in the LAMaps and the themes generated by the interview analyses. Using this methodology, I reconstructed the meanings Ruth gave to her class singing lessons during her training.

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