

RECRUITMENT AND RETENTION OF MALE
ELEMENTARY MUSIC EDUCATORS

A THESIS

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ABSTRACT

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The purpose of this study was to explore the qualities of successful elementary music educators and to identify why males remain the minority in this teaching field. Elementary music specialists who were members of the Texas Music Educators Association were asked to complete an online survey. Respondents ($N = 212$) included 49 men (23%) and 163 women (77%). The primary characteristics of an effective elementary music teacher listed by respondents included musically skilled, caring/passionate, fair/consistent, enthusiastic/positive, patient, having a sense of humor/fun, and flexible. Respondents described society's perception of male elementary music specialists as follows: homosexual/feminine, unqualified for a different career, lacking requisite skills, less challenging job/stepping stone position, having better classroom management, and being better role models. Many male participants had no issues with their masculinity or sexuality in relation to their job, but instead were concerned about reputation, modeling behavior, comments from students, and demonstrating singing/falsetto.

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CHAPTER I

REVIEW OF LITERATURE

Introduction

Education has traditionally been viewed as a career suitable for females. Males that enter the teaching profession tend to gravitate towards coaching or the male-dominated fields of mathematics and science, where job availability is primarily on the secondary level. Other reasons that males might tend to avoid teaching, especially at the elementary level, include lower salaries, questions about their masculinity and/or sexuality, and their perceived lack of nurturing skills.

Since music is generally considered to be a “feminine” subject, even fewer males serve as elementary music educators. As we enter the 21st century, with increasing numbers of people entering non-traditional jobs for their gender, it is important to investigate why this same shift is not occurring in music education. Having more male elementary music educators could potentially inspire young men to be more open to remaining in music when they enter middle school and beyond.

Gender and Elementary Generalists

Historically, females have been considered highly suited for teaching due to their nurturing skills and maternal abilities (James, 2010). Several studies have been conducted to determine why women predominantly choose a career in elementary education. Johnson, Middleton, Nicholson, and Sandrick (2010) reported that only 39

percent of all elementary and secondary public school teachers were men in 1869, and that percentage has continued to lower. Current research indicates that the field of education continues to be depicted as a feminine career (Guarino, Santibañez, & Daley, 2006; Martino, 2008; Tatar & Da'as, 2012). It is interesting to note, however, that female teachers have higher attrition rates than their male counterparts (Guarino, Santibañez, & Daley, 2006; Hancock, 2008).

The minority of males in the elementary classroom is the result of a number of factors. Many males feel inadequate to teach on the elementary level (Carrington, 2002), while others express concern about possessing the nurturing skills needed to care for elementary students (Drudy, 2005). Providing pre-service teachers with adequate training and experience working with students in primary schools could help alleviate some of the males' apprehension regarding elementary education (Montecinos & Nielsen, 2004).

Gender gaps in several academic disciplines, including elementary education, are attributed to gender stereotypes (Mangan, 2012). Cushman (2008) found that most men in primary education felt the need to prove their masculinity, due to the feminine label placed on elementary educators by society. He goes on to state that gender stereotypes of the field can be broken by promoting the image of a male elementary teacher as a "real man" who "displays the indefinable essence of maleness as opposed to femininity" (Cushman, 2008, p. 131). Gosse (2011) suggested that working towards a more diverse teaching field would enable students to view teaching as a gender-equivalent career, and help remove stereotypes from the teaching field as a whole. Martino and Rezai-Rashti (2010)

extended this proposition by suggesting a greater ethnic diversity among teachers, along with more males, would also help eliminate racial typecasts.

The shortage of males in education can also be attributed to their concerns about personality and image (Drudy, 2008; Scelfo, 2007). Societal suspicions about homosexuality and sexual misconduct among males in the elementary teaching field have resulted in males dropping out of education programs (Gosse, Parr, & Allison, 2008). In a study conducted by Montecinos and Nielsen (2004), males used four metaphors to describe their self-perception as a teacher: “(a) to be a male role model, (b) to be a sports coach, (c) to appeal to reason, and (d) to prepare oneself for occupations within the field of education that carry more status” (p. 3).

A number of studies have emphasized the need for more male educators to serve as role models, particularly for students from single-parent homes (Bricheno & Thornton, 2007; Cushman, 2008). However, some studies show that male teachers are not always seen as role models (Francis, Skelton, Carrington, Hutchings, Read, & Hall, 2008; Hutchings, Carrington, Francis, Skelton, Read, & Hall, 2008). Szwed (2010) suggested that rather than seeking males to serve as role-models, administrators should focus on characteristics and habits of successful primary school educators, whether male or female.

Characteristics of Successful Elementary Educators

Various characteristics have been identified as contributing factors to educators being successful in the elementary classroom. Montecinos and Nielsen (2004) stated that elementary educators should be caring and patient when interacting with their students.

Jules and Kutnick's (1997) study of male primary level students revealed the importance of teachers being sensitive to the needs of their students. They went on to state that primary school students are in a time in their development when they begin recognizing the modeling of correct behaviors and social skills, thus emphasizing the necessity for teachers to be appropriate models. Jules and Kutnick also stressed the importance of training elementary students to be able to self-monitor their behavior, rather than being dependent upon the teacher to control their behavior.

Hiring practices of school administrators impact the level of quality among elementary educators. Cushman (2008) found that principals describe successful elementary teachers as being strong, stoic, consistent, reliable, good-humored, firm, courageous, stricter, and protective. Further, he stated that principals view the role of male elementary teachers as that of a father figure, exemplifying model masculine behaviors.

Gender and Effective Classroom Management

Rationale in support of an increase in male educators has included the supposition that men are able to manage student behavior more effectively. A study conducted by Klassen and Chiu (2010) indicated that female teachers, in general, had lower self-efficacy and higher stress when it came to classroom management; however, female elementary teachers had higher levels of self-efficacy for classroom management and student engagement.

Jules and Kutnick (1997) found that boys in the primary level felt that in general, a "good teacher" was fair in discipline and recognized male teachers who were more

willing to assist with students' needs. Johnson and Weber (2011) maintained that an increase in male educators would cause boys to be more successful in school and to be better behaved. Patterson (2012) mentions that "young elementary-school-aged children use their knowledge of cultural gender roles to make subjective judgments regarding the self" (p. 422), therefore making personal choices at a young age to participate in same gender-typed activities such sports or other gender-typed activities such as music. Carrington, Tymms, and Merrell (2008) pointed out that "attracting more men into the profession cannot provide a cast iron guarantee that such recruits will have the necessary aptitudes and dispositions needed to develop and sustain an effective learning environment" (p. 323).

Gender and Elementary Music Specialists

Similar to the findings in general education classrooms, research shows that the percentage of male educators who teach music at the primary level is very low, with women nearly doubling the number of men ("Gender trends," 2001). Fratt (2004) stated that males represented only 21% of the general teaching profession and that the percentage would continue to decrease if modifications were not made.

Like elementary generalists, male elementary music educators have concerns about their image. Roulston and Mills (2000) maintained that males oftentimes feel that their masculinity is in question because elementary music instruction is traditionally viewed as a feminized area. They went on to report that little research has been conducted on the males' perspective of working in a highly feminized subject area. In a later study, Roulston and Misawa (2011) found that male elementary music educators were hesitant

to teach the younger children due to anxiety surrounding child-touch and suspicion regarding their motivation to teach at that level.

Gender stereotypes are also associated with males in elementary music education. Koza (1993) found that, in many cases, the lack of male interest in teaching elementary music was due to effeminate characterization of the field. Reed (2009) explained that gender bias is evident in all areas of the performing arts, which serves to reinforce stereotypes. For example, research has shown that the societal expectation is that girls should play flute and boys should play tuba (Gould, 1992). Kessels (2005) added that many students view music as a feminine subject, resulting in a degree of male reluctance to participate in music class.

Gender and Music Recruitment and Retention

Males continue to be one of the underrepresented groups in music across the United States (Elpus & Abril, 2011). Female students approximately double the number of males who choose to continue studying music after elementary school, which accounts for the low percentage of males enrolling in secondary music programs (Kinney, 2010). Elementary music specialists and parents strongly influence students' decisions to continue in music on the secondary level. Thus, it places the responsibility on the elementary music educator to build a positive connection with the parents, as well as the students (Warnock, 2009). Further, if elementary music specialists utilize music familiar to students as tools for teaching musical concepts and expanding their musical understanding, they will build a more "real world" connection, thus inspiring more students to enroll in secondary music programs (McGregor & Mills, 2006, p. 228).

The declining percentage of male students involved in music on the secondary level can also be explained in part by research regarding gender and curriculum (Weaver-Hightower, 2003). In middle school, gender identity issues influence males' curricular decisions, as they seek to conform to gender role requirements set by society (Kommer, 2006). To help circumvent the societal perception that participation in music is for females, McGregor and Mills (2006) offered the following advice:

It is critical that the pedagogical practices music teachers deploy in order to encourage boys' engagement with the subject take into account the cultural implications of globalisation, media and music technology and capitalise upon diversity rather than participate in the reproduction of dominant constructions of gender. (p. 221)

For example, showing sensitivity to the male voice change, selecting music with masculine appeal, and providing a positive and supportive environment for rehearsals and performances can aid in the recruitment and retention of males in middle school choirs (Demorest, 2000).

However, various studies indicate that gender is not a dominant factor in the recruitment and retention of music students. Carrington, Tymms, and Merrell (2008) analyzed the interaction effects between the gender of the teacher and the gender of the pupil and the results gave little support for those who advocate recruitment drives with role models in mind. Research conducted by Corenblum and Marshall (1998) revealed that gender was not a variable in students' decisions to maintain membership in an ensemble.

Rather, lack of retention stems from external issues, including “peer pressure, conflicts with other activities, student-teacher relationships, and family considerations” (Klinedinst, 1991, p. 235). Warnock (2009) concluded that parental support is the best way to recruit and retain students in secondary level music ensembles. Kinney (2010) added that academic achievement and family structure emerged as the only significant predictors of initial enrollment decisions in secondary programs. Kinney went on to state that higher academically achieving students and those from two-parent or two-guardian homes were more likely to begin band instruction and persist. Albert (2006) found that students with low socioeconomic status are more likely to continue in music if the educator has created a positive relationship and a safe environment, and is attentive to the growth of each member.

Factors other than gender, including musical skill, motivation, and personality traits, have been linked to retention of students in music. Legette (2012) revealed that music educators in general tend to attribute effort and ability as the leading causes of student success or failure in music, with no significant difference based on gender. However, Asmus (1986) found that lack of student success was not so much the minimal amount of effort put forth, but rather was students’ insecurity in their abilities. Asmus added that music educators contribute to students’ lack of confidence by competitive statements put forth by the educator, such as ““We will audition for who will be section leader,” or “Only those who can sing their part will be able to play the drum today”

(p. 268), leaving students unable to complete tasks due to a sense of failure to understand. Asmus stated that the music educator, regardless of gender, should encourage effort from all students and help to build confidence in their musical ability.

CHAPTER II

METHODS AND PROCEDURES

Purpose of the Study

As research clearly shows, a low percentage of teachers are male, particularly on the elementary level. However, very few studies have focused specifically on music educators. The purpose of this study was to explore the qualities of successful elementary music educators and to identify why males remain the minority in this teaching field.

Justification for the Study

There are two sides to the argument of whether more males are needed in the field of education. Researchers have found that male elementary music educators are in the minority and that elementary teaching is viewed as a feminine career field (Roulston & Mills, 2000). However, others argue that male educators are not a critical element in the education of today's youth (Cleaver, 2010). While a number of studies have offered reasons for the small percentage of males in the field of elementary music education, few have explored avenues to rectify the situation.

One of the goals of this study was to discover traits of successful elementary music teachers that can be used to assist university music teacher trainers in identifying appropriate candidates. Rather than focusing solely on the recruitment of more male teachers, the emphasis was on identifying appropriate teacher candidates to place in the

elementary music classroom. While gender is an issue raised in the study, it will not preclude the emphasis on quality music education.

Research Questions

This study will address the following research questions:

1. What are the personality characteristics of successful elementary music teachers?
2. Do elementary music educators feel male music teachers have a greater impact than female music teachers on male students continuing in music at the secondary level?
3. Do male music educators have stronger classroom management standards than female music teachers?
4. Do elementary music educators perceive their field as being female-dominated?
5. What, if any, pre-conceived notions do elementary music teachers have about men in their field?
6. Do male elementary music educators view themselves as role models for their male students?
7. Are male elementary music educators concerned about people's perception of them in terms of gender issues, such as masculinity or sexual orientation?

Method

This study used a researcher-designed survey (see Appendix). The survey was distributed to 10 graduate music education students, who were asked to provide feedback regarding the content and clarity of the survey questions. Based on suggestions provided by the pilot study participants, modifications to the survey were then posted on the surveymonkey.com website and emailed to 2,052 elementary music teachers who were members of Texas Music Educators Association.

The survey contained questions regarding demographics and teaching methods of participants, as well as their views regarding males teaching music on the elementary level. Participants were requested to list traits pertinent to being a successful elementary music teacher and characteristics of male elementary music educators in an open-ended response. Results were reported in frequency and percentages of responses.

Participants

Participants ($N=212$) included elementary-level music educators who were randomly selected from school districts in Texas. To qualify for the study, the teacher was required to be currently employed as a general music specialist for Kindergarten through 5th grade.

A list of email addresses was obtained from the directory found on the Texas Music Educators Association (TMEA) website containing all elementary-level educators. I sent an e-mail to the elementary music educators requesting that they complete a survey. A reminder was emailed a month following the first contact. Of the 2,052 emails sent to elementary music educators, 212 responded, representing a 10.3% response rate.

Raw data was compiled using the data collection function of [surveymonkey.com](https://www.surveymonkey.com), and was downloaded into Excel format for examination. Using the Excel program, data was disaggregated to report percentages, distributions, and frequency of responses. The open-ended responses were assigned to researcher-developed categories for the purpose of analysis.

CHAPTER III

RESULTS

Demographics

Respondents ($N = 212$) included elementary music specialists currently teaching who were members of the Texas Music Educators Association. The gender division of the respondents was 23% male and 77% female. In terms of teaching experience, 22% of respondents reported having taught less than 5 years, 17% had taught 6 to 10 years, 19% had taught 11 to 15 years, 13% had taught 16 to 20, and 29% had 21 or more years of teaching experience (see Figure 1).

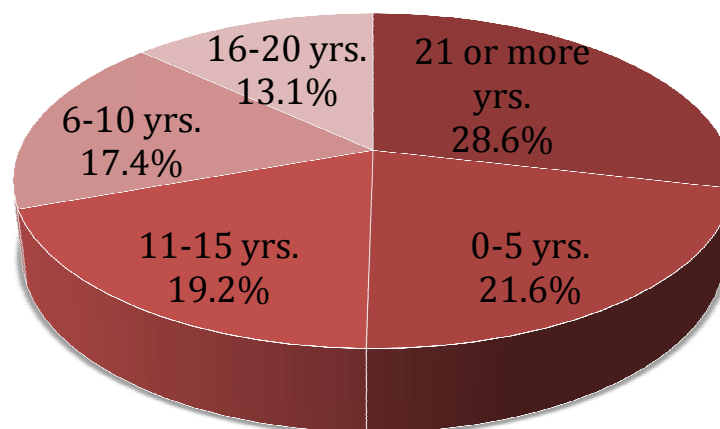


Figure 1. Years of teaching experience

The teaching methodologies used by a majority of the participants were Kodály (41%), followed by Orff (34%), and 22% reported using a method other than those listed.

Two percent or fewer of participants reported using Gordon’s Music Learning Theory, Dalcroze, or Suzuki (see Figure 2). A 99% majority of participants agreed that their position as an elementary music teacher enabled them to serve as musical role model for their students.

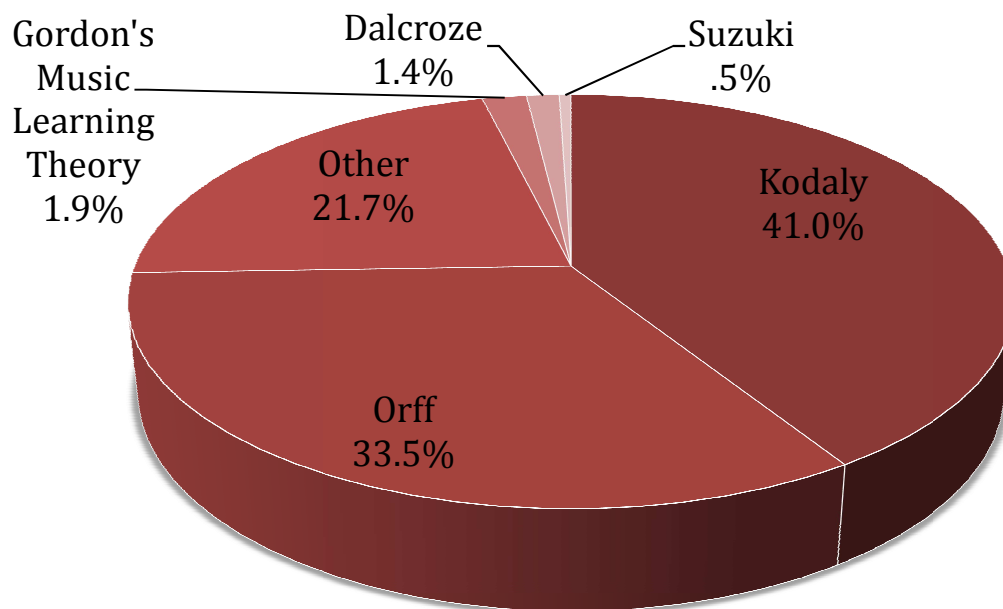


Figure 2. Teaching method used by participants

When asked if society views the field of elementary education as a feminized career, 74% of respondents agreed and 26% disagreed. Additionally, when participants were asked if society perceives elementary music education as a female career choice, 63% selected “Yes” and 37% selected “No.”

A majority of participants (62%) felt that having more male elementary music educators would increase the number of male students who persist in music on the secondary level, whereas 38% disagreed. When asked if having additional male

elementary music educators would decrease behavior issues among male students in music classes, a 53% majority disagreed and 47% agreed.

Participants were asked to list character and personality traits they believed were necessary to be a successful elementary music teacher. The two most frequent responses were musical skills and caring/compassionate. Other character traits were categorized as follows: organized, fair/consistent, enthusiasm/positivity, patience, sense of humor/fun, and flexibility (see Table 1).

Table 1

Character Traits of Successful Elementary Music Educators

Traits	Number of Responses
Musical Skills	82
Caring/Compassionate	80
Organized	62
Fair/Consistent	57
Enthusiasm/Positivity	55
Patience	55
Sense of Humor/Fun	54
Flexibility	51
Good Work Ethic	46
Respect	43
Methodical/Good Teaching Skills	42
Energy/Health	42
Creative	41
Outgoing/Confident	23
Open-Minded	23
Honesty	12
Team Player	10
Communication	8
Intelligent/Knowledgeable	6

Note: n=208 participants provided a total of 792 responses

When asked to describe any pre-conceived notions society might foster regarding men in the elementary teaching field, the primary stereotype listed was

“homosexuality/feminine.” The next most frequent response was “none,” followed by “incapable in other career field” (see Table 2).

Table 2

Societal Stereotypes of Male Elementary Music Educators

Societal Stereotypes	Number of Responses
Homosexuality/Feminine	70
None	38
Incapable in other Career Fields	33
Not Qualified for Position	28
Easier Position/Stepping Stone Position	18
Better Disciplined Classroom/Better Role Model	15

Note: n=167 respondents provided a total of 202 responses

Only male participants ($n = 49$) were asked to complete the last survey question.

They were asked to describe any concerns regarding gender issues associated with their position as a male music educator (e.g., masculinity and sexual orientation) (see Table 3).

Table 3

Job-Related Challenges Reported by Male Elementary Music Educators

Job-Related Challenges	Number of Responses
No Issues with Sexuality	20
No Issues with Masculinity	16
Issues with Reputation	9
Modeling Behavior	8
Issues with Modeling Singing/Falsetto	6
Other	5
Comments from Students	4
Issues with Masculinity	4
Issues with Gender	4
Issues with Sexuality	2

Note: n=49 respondents provided a total of 78 responses

CHAPTER IV

DISCUSSION

A majority of respondents were female, which is not surprising, given the fact that elementary music educators are predominantly women. The participants provided a fairly representative sample in terms of teaching experience, thus providing input from various generations. It is interesting to note that the largest percentage (29%) of participants had 21 or more years of teaching experience and the second largest group (22%) had taught for five years or less. These combined groups represented over half of the participants, thus offering perspectives of both early career and veteran music educators. Regardless of the wide range of ages and teaching experience, the participants clearly favored the Kodály and Orff approaches to music instruction.

Research Question One

What are the personality characteristics of successful elementary music teachers?

Due to the paucity of studies that have been conducted regarding character traits of successful elementary music teachers, this portion of the study provided some invaluable data. The two most frequently identified traits by participants were musical skills and caring/compassionate, characteristics that have not been named in previous studies. Jules and Kutnick (1997) listed sensitivity to the needs of their students as an important requirement for elementary music teachers, yet it was not included in the list provided by the study's participants. However, all of the characteristics identified in

studies by Cushman (2008) (e.g., consistent, reliable, good-humored, and strict) and Montecinos and Nielsen (2004) (e.g., patience) matched traits listed by respondents.

The 19 characteristics named by the respondents provide university teacher trainers a guide for identifying both male and female pre-service music educators who would potentially be successful elementary music teachers. Focusing on character traits, rather than gender, might aid in dispelling stereotypes associated with elementary music education.

Research Question Two

Do elementary music educators feel male music teachers have a greater impact than female music teachers on male students continuing in music at the secondary level?

An overwhelming majority of participants agreed that male music teachers have a stronger impact than their female counterparts on male students' decisions to persist in music at the secondary level. These results provide music teachers with a different perspective on the recruitment and retention of male students that could prove to be highly effective. Previous research has named academic achievement and family support as the strongest factors affecting males' choice to enroll in music on the secondary level (Kinney, 2010; Warnock, 2009), but has failed to mention the influence of male elementary music teachers.

Having larger numbers of males teaching in elementary music classrooms provides young male students with role models and reduces the likelihood of gender bias. Kommer (2006) explained that middle school males are seeking to develop gender roles that are in keeping with societal expectations. Therefore, males might feel that it is

socially acceptable to enroll in secondary music programs if they have been taught by males in their elementary music classes.

Research Question Three

Do male music educators have stronger classroom management standards than female music teachers?

The majority of the respondents (53%) disagreed with the assertion that males have fewer behavioral issues in their elementary music classrooms than their female counterparts. This response is not surprising, given the majority of the participants were female. Apparently most of the female respondents felt confident with their ability to manage behavior in their classrooms. This is supported by research conducted by Klassen and Chiu (2010) that found female elementary teachers have high levels of self-efficacy related to classroom management. Further, Carrington, Tymms, and Merrell (2008) pointed out that an increase in male elementary teachers is no guarantee that the classroom environment would be more conducive to learning. It is interesting to note, however, that 53% does not represent an overwhelming majority; rather it is just over half of the respondents. Therefore, a number of females had to agree that males were stronger disciplinarians in the classroom. This also supports Johnson and Weber's (2011) position that an increase in male educators would lead to better behavior among male students.

Research Question Four

Do elementary music educators perceive their field as being female-dominated?

Results indicated that participants perceived both the field of elementary education and more specifically, music education, to be female-dominated. The fact that a large majority of respondents were female supports this outcome. Further, these results are corroborated by data from previous studies (Koza, 1993; "Gender Trends," 2001). Perhaps the inclusion of male elementary music teachers in the survey caused the percentage of agreement to be lower than it would have been had the question been posed to solely female elementary specialists or the general teaching population.

Research Question Five

What, if any, pre-conceived notions do elementary music teachers have about men in their field?

By far, the most frequent responses to this open-ended question were related to male teachers' sexuality or lack of masculinity. This confirms findings by Cushman (2008) and Roulston and Mills (2000) that indicate a major detriment to males becoming elementary music teaching is concern about societal perceptions of their masculinity.

Participants also stated that male educators would also have better disciplined classroom and/or serve as better role models for the students, especially male students. This coincides with the results of the study by Johnson and Weber (2011) that indicated male students would be more successful in school and be more disciplined if they had more male educators to serve as role models.

Some respondents believed that males use elementary music as a stepping stone position for a more desirable job on the secondary level. The use of an elementary position as a means of advancement was corroborated by research conducted by Montecinos and Nielsen (2004).

Two further notions identified by respondents were that males in the elementary music field apply for these positions because either they are incapable of successfully completing their work in another field or are unqualified to take a position in a secondary level, such as being a head band director. Neither of these views has been addressed in previous research. The contention that males are entering the field of elementary music education because it is a “fallback” position seems to imply that males do not legitimately pursue music education as their primary career path. Perhaps these comments are a further demonstration of the gender bias associated with elementary music teachers.

Research Question Six

Do male elementary music educators view themselves as musical role models for their male students?

The overwhelming majority of male respondents (one exception) viewed themselves as musical role models for their male students. While research has supported the importance of male role models in general education (Bricheno & Thornton, 2007; Cushman, 2008), previous studies have not focused on males as musical role models. Because male participants interact with their students in the context of a music classroom, perhaps they serve as a dual role model for both social and musical purposes. Therefore,

they are in a position to not only dispel gender stereotypes, but to serve as inspiration for boys to pursue music in secondary schools, and perhaps as a career.

Research Question Seven

Are male elementary music educators concerned about people's perception of them in terms of gender issues, such as masculinity or sexual orientation?

Statements by the male respondents in the study indicated that they were more concerned about their skills as a music educator than about gender issues. This corroborates the findings of research conducted by Scelfo (2007) and Drudy (2008) that showed that males that teach in elementary classrooms want to be viewed as being highly competent and committed educators and not have their motivations for teaching young children called into question. Due to prior issues with sexual misconduct among male elementary teachers, men in primary-level classrooms undergo a lot of scrutiny.

Male participants specifically mentioned concerns about modeling behavior, but they did not elaborate, thus leaving their responses open to interpretation. If their comments about modeling were a social reference, then perhaps the trepidation is related to the participants' perceived ability to be nurturing, an issue that has been addressed in previous studies (Carrington, 2002; Drudy, 2008). Another possible meaning is concern about the ability to serve as a model father figure, an expectation of male educators that has been cited in other studies (Bricheno & Thornton, 2007; Cushman, 2008; Montecinos & Nielson, 2004). If the concerns regarding modeling behavior were related to musical instruction, the meaning could be as far-reaching as modeling folk dances or playing instruments.

An additional concern expressed by male respondents was the ability to model singing properly, including the use of their falsetto. Participants commented that their university programs did not include training in the use of their falsetto. Perhaps university music education programs should place greater emphasis on teaching male pre-service teachers how to use their falsetto, thus enabling them to feel more confident about teaching at the primary level.

CHAPTER V

CONCLUSION

This study promotes the importance and necessity of providing our elementary music students with more male teachers. Findings from this study can be used to recruit and train future elementary educators. Traits of successful elementary music teachers identified in this study could assist music education professors in identifying potential candidates for elementary music programs. Encouraging larger numbers of males to be involved in elementary music could potentially inspire greater involvement of males in secondary music and help dispel stereotypes about male elementary music educators.

Results from this study are to be viewed with caution due to the low return rate (10.3%). Due to the limited geographic sample, further research encompassing elementary music teachers across the United States is needed to determine if the results of this study represent a national trend. Additional research could focus on the elementary music students' perceptions of the issues addressed in this study. Data could also be collected from secondary-level male music students to determine their reasons for enrolling in music classes and to ascertain if they had a male elementary music teacher. Observations of various elementary music classrooms could be conducted to determine if there is a difference in student behavior in classes taught by males versus females.

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Appendix

Males in Elementary Music Survey

Survey: Males in Elementary Music Survey

Gender: ☐ Female ☐ Male

Number of years of elementary music teaching experience:

☐ 0-5 ☐ 6-10 ☐ 11-15 ☐ 16-20 ☐ 21 or more

Please select the teaching method you use the most:

☐ Dalcroze ☐ Orff ☐ Kodaly ☐ Suzuki
☐ Gordon's Music Learning Theory ☐ Other _____

Do you feel that society views elementary education as a feminized career field?

☐ YES ☐ NO

Do you feel that society views elementary **music education** as a feminized career field?

☐ YES ☐ NO

Do you feel that having more male elementary music educators would decrease behavior issues among male students in music classes?

☐ YES ☐ NO

Do you believe more male elementary music educators would encourage more male students to continue in music on the secondary level??

☐ YES ☐ NO

Do you consider yourself as a role model for your students?

☐ YES ☐ NO

Please list character and personality traits you feel are a necessity to be a successful elementary music teacher.

Please describe any pre-conceived notions you feel are shared by society regarding men in the elementary teaching field.

Please describe any pre-conceived notions you feel are shared by society regarding men in the elementary **music education** field.

To completed by male participants only:

Please describe any concerns you have in relation to your position as a male music educator and gender issues (i.e. masculinity, sexual orientation).