

Research Projects 2009
NORCCREA

TITLE: Routes to Music Teacher Certification in Ontario

RESEARCHER: Adam Adler, PhD, Faculty of Education, Nipissing University, & Jonathan Bayley, PhD, Faculty of Education, University of Windsor

SUMMARY: This study is a critical examination of the entry requirements for admission to consecutive B.Ed. programs with music as a teachable subject at the intermediate and senior levels. Within Ontario, teacher candidates with vastly differing levels of academic experience and musical expertise receive the same teaching qualification for music. The resulting quality and quantity of music teaching will vary substantially across Ontario schools. The role of the merging of universities and teachers' colleges is explored. The authors propose recommendations for streamlining and updating the system of music teacher certification to support best practices in music education.



TITLE: Tracing the Professional Journeys of Male Primary Teachers in Ontario

RESEARCHERS: Principal Investigator: Douglas Gosse, Ph.D.; Co-Investigator: Mike Parr, PhD (cand.), Faculty of Education, Nipissing University

SUMMARY: There is a public outcry for more male primary teachers, and yet there are paradoxical negative public and professional barriers to engage more men to enter and remain in the profession. The study has two major components: (1) an education survey that will be widely distributed to male primary teachers in Ontario at various points in their careers (beginning career, mid-career, established) that will seek to trace: (a) their background (race, class, gender, sexuality, (dis)ability, social class, geographical location, language and culture); (b) their reasons for entering the primary education field; (c) their experiences and perception in the field, and (2) an in-depth qualitative investigation of 3 beginning male teachers, 3 who are mid-career, and 3 who are established in their teaching career. Along with the provincial survey, we will use triangulation, particularly analysis of school board and provincial documents, semi-structured interviews, and observations of the participants in teaching contexts. This project is funded by Nipissing University and the Elementary Teachers' Federation of Ontario (ETFO).



TITLE: The Professional Journey of Male Primary Teacher Candidates in Northern Ontario

RESEARCHERS: Principal Investigator: Douglas Gosse, Ph.D.; Co-Investigator: John Allison, Ed. D.; Co-Investigator: Mike Parr, PhD (cand.), Faculty of Education, Nipissing University

SUMMARY: There is a perceived shortage of males in education in Ontario, particularly at the primary level where males account for only 10-20% of all teachers (Bernard, Hill, Falter, & Wilson, 2004; DeCorse, 1997). Furthermore, perceived barriers to males becoming teachers include the impression that teachers are overworked and



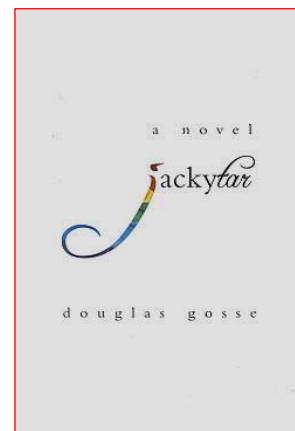
underpaid (Bittner & Cooney, 2003), and in a profession of lower status than higher paying jobs such as lawyer, pilot, engineer, entrepreneur, or doctor. There is also the perception that men are less nurturing than women and that it is inappropriate for men to be working with young children; male primary teachers are often characterized as "feminine," "homosexual," and "pedophile" (King, 1994; Oyler, 2001). Research indicates that more men should be teachers to serve as role models and to enhance the learning of boys who progressively score less well than

girls on provincial, national and international achievement tests (Becker, 1998; Bouchard, St-Amant, & Gagnon, 2000; Brown, 2003). However, crucial questions remain unanswered. Specifically, using arts-informed narrative analysis, this study will attempt to better understand the experiences of male teacher candidates in a primary/junior B.Ed. program in northern Ontario, several of whom have withdrawn in recent years, and several of whom are currently enrolled. This project is funded by a Nipissing University Internal Research Grant.

TITLE: Breaking Silences, an Inquiry into Identity and the Creative Research Process

RESEARCHER: Douglas Gosse, PhD, Faculty of Education, Nipissing University

SUMMARY: Breaking Silences, an inquiry into identity and the creative research process, has two major sections: Part I, Jackytar, an educational novel, and Part II, a section on The Creative Research Journey. Universities and funding agencies are becoming increasingly responsive to demands that research be more relevant, community centered, and accessible to society at large (A. Cole, 2002). I view 'research' as creative and reflective endeavours to better understand culture, and include mature students, teacher candidates, teachers, administrators, and academics, or



anyone else who might like to read this thesis and perhaps undertake a similar project, as potential educational researchers. Thus, the first section, *Jackytar*, responds to a need in education to address diversity through examination of intersectional identity (Brown, Mir, & Warner, 1996; Coelho, 1994; Parsons & Brown, 2001; Wallace, 2000); through the lens of sexuality, I examine the intertwining identity markers of race, class, gender,

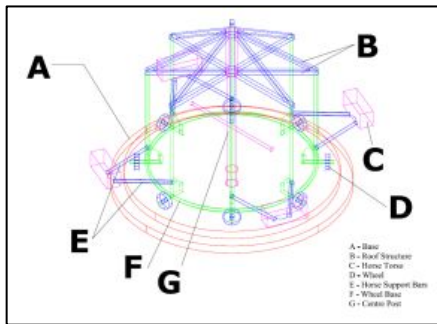


sexual orientation, geographical location, ablebodiness, and language and culture. In *Jackytar* (2005), the protagonist, Alex Murphy, returns home to rural Newfoundland, where confrontations with issues and people from his past serve as a platform for this inquiry. The second section sheds light on the creative research process for educational researchers (Barone, 1995; Eisner, 1997; Fordon, 2000; Sheppard & Hartman, 1989). The newest development in this on-going study includes publication of *Breaking silences and exploring masculinities, A critical supplement to the novel Jackytar* (2008). This research is funded by the Social Sciences and Humanities Research Council of Canada (SSHRC).

TITLE: Creating an Ancient Carousel: replicating the design and materials of an eighteenth-century French carousel

RESEARCHER: Katarin MacLeod, PhD (cand.), Faculty of Education, Nipissing University

SUMMARY: Katarin MacLeod and her students are assisting the North Bay Heritage Railway and Carousel Committee in its recreation of an eighteenth-century carousel. The goal is to create a carousel that resembles the original as closely as possible, made out of the same or similar materials. This goal is



confounded by the relative lack of information on carousels and their construction before the French Revolution, as the "golden age" of carousels came about a century later. However, the images and snippets of information that have turned up through extensive research allowed MacLeod and her students to create a working theory of the physics and mathematics involved with these early models.

This will assist the North Bay Heritage Railway and

Carousel in making the world's only eighteenth-century carousel recreation, which will then be on display at the North Bay Waterfront. Education students Heather Miller and Tyson Ruston completed the drawings for the carousel using AutoCAD. These drawing where used by MacLeod's Senior Elective Mathematics class to create a 1:12 inch scale model of the 18th Century carousel. This scale model was presented to the North Bay Heritage Railway and Carousel group in December 2008 and was on display at Whitewater Gallery as part of the "We Practice What



We Preach VII” juried art show. The carousel group is now deciding on when construction on the full-size carousel will begin. This project is in partnership with the North Bay Heritage Railway and Carousel Committee.

TITLE: Women of Ontario’s North: Lives, Memories, and Experiences, 1940-1980

RESEARCHER: Katrina Srigley, PhD, History Department, Faculty of Arts & Science, Nipissing University

SUMMARY: Women of Ontario’s North is a multi-ethnic study that examines women’s experiences and identities through their storytelling, memories, and oral traditions. Anishinaabek, French-Canadian, Anglo-Celtic, Finnish, and Italian women, among others, called northern Ontario home for various lengths of time and diverse reasons between 1940 and 1980; however, we know very little about their history. This project was inspired by the need for more scholarship in women’s history on the north,



particularly that which documents the experiences of Aboriginal women, and a desire to understand the impact of the north as a geographical space and a source of identity on women’s lives.

TITLE: Music Makes You Smarter . . . But So What?

RESEARCHER: John Vitale, EdD, Faculty of Education, Nipissing University

SUMMARY: In my experience, the notion that “music makes you smarter” has been inexorably imbued in virtually all of the music education marketing and promotion campaigns for both public and private educational institutions in the last decade. Such institutions have cited the results of a wide range of research that in some way, shape, or form corroborate the “music makes you smarter” notion (Demorest and Morrison 2000, Rauscher, Shaw, and Ky 1993, Rideout et al 1998, Rideout and Taylor 1997, and Schellenberg 2006). In an attempt to justify music education as a viable part of the elementary school curriculum, music teachers and advocates have hastily played the card that studying music improves your grades in other subjects, especially in math and science. Subsequently, this perspective only perpetuates the notion that



these other subjects are important, and music is only a vehicle to help us with these so-called important subjects. In fact, the belief that “music makes you smarter” has gone from an ancillary benefit of music education to the *raison d’être* – a paradigm shift in terms of how we think, promote, and market music education. Somehow, I do not think

that I am the only music education advocate that finds this paradigm shift—this new reality—deeply troubling. Music at its core is a universal entity that permeates the lives of humans from the cradle to the grave (Gregory, 1997), and that is why we study it! The purpose of this study is to: (1) investigate the validity of the new paradigm through the perception, awareness, and importance of music education from four groups of stakeholders in the educational arena, namely elementary music teachers, elementary students, parents of elementary students, and non-music elementary teachers and; (2) to foster and promote a culture of music education advocacy that recognizes the dangers of the “music makes you smarter” paradigm shift on the long term health of music education and cultivates a “back to basics” music paradigm, whereby music education is promoted and principally marketed for the sake of the music. This project is funded by a Nipissing University Start-Up Research Grant.