QRME

Qualitative Research in Music Education

Jennifer S Walter, Editor
Volume 3, Issue 1
February 2021

UNC GREENSBORO

Table of Contents[1]

From the Editor

On January 28, 2021 the School of Music at UNCG lost its Director, Dennis Weston AsKew. Dr. AsKew, who died unexpectedly, was a leader, an administrator, and a colleague. Most importantly, he was a dear friend to all who knew him. I dedicate this issue of the journal to the memory and legacy of Dennis Weston AsKew. I wish you all peace and comfort in the days and weeks ahead as we continue to grapple with this sudden and terrible loss, and all of the losses we have sustained since March 2020.

Jennifer S. Walter, Founder and Editor-in-Chief

When Great Trees Fall
Maya Angelou

When great trees fall,
rocks on distant hills shudder,
lions hunker down in tall grasses,
and even elephants
lumber after safety.

When great trees fall
in forests,
small things recoil into silence,
their senses
eroded beyond fear.

When great souls die,
the air around us becomes
light, rare, sterile.
We breathe, briefly.
Our eyes, briefly,
see with
a hurtful clarity.
Our memory, suddenly sharpened,
examines,
gnaws on kind words
unsaid,
promised walks
never taken.

Great souls die and
our reality, bound to
them, takes leave of us.
Our souls,
dependent upon their
nurture,
now shrink, wizened.
Our minds, formed
and informed by their
radiance, fall away.
We are not so much maddened
as reduced to the unutterable ignorance of
dark, cold
caves.

And when great souls die,
after a period peace blooms,
slowly and always
irregularly. Spaces fill
with a kind of
soothing electric vibration.
Our senses, restored, never
to be the same, whisper to us.
They existed. They existed.
We can be. Be and be
better. For they existed.

Angelou, Maya. (2015). *The Complete Poetry*. New York: Random House.

"Can I even do this?"

Nancy's and Anna's Stories of Staying in the Closet and Implications for Music Teacher Educators

Sarah M. Minette[2]

Abstract

This purpose of this study was to better understand how two music educators of different generations navigate the complexities of being lesbians[3] throughout their careers. Nancy[4] began teaching in the late 70's and Anna began teaching in the post–2015 same–sex marriage amendment campaign. Several themes developed over the course of analysis: "I think I'm gay"; "But I'm not a gay music teacher"; and generational and political issues. While Nancy's and Anna's stories are unique and cannot be generalized, both offer considerations into how we as music teacher educators and colleagues may offer support and guidance to those with whom we work and help prepare for their next steps as music teachers.

Keywords: LGBTQ studies, music teacher preparation, intergenerational

[2] University of St. Thomas, St. Paul, Minnesota

Corresponding Author:
Sarah M. Minette, University of St. Thomas, College of Arts and Sciences, 2115 Summit Avenue, St. Paul, MN 55105, USA
Email: smminette@stthomas.edu

[3] In this paper I use lesbian, queer, and gay interchangeably to reflect how Nancy and Anna described themselves throughout our conversations.
[4]All names in this paper are pseudonyms.

Introduction

Researchers have explored the ways in which gay and lesbian music educators negotiate their identities (Cavicchia, 2010; Furman, 2012; McBride, 2017; Minette, 2018 Natale–Abramo, 2011; Palkki, 2014; Paparo & Sweet, 2014; Taylor, 2011). Others have discussed the role of music education in the lives of transgender students (Nichols, 2016; Palkki, 2016; 2017), and the inclusion of LGBTQ issues in music teacher education programs (Bergonzi, 2015; Garrett, 2012; Minette, 2018; Salvador & McHale, 2017; Taylor, 2016). Most studies about gay and lesbian music educators' experiences have focused only on the experiences of gay or lesbian band educators or choir educators (Cavicchia, 2010; Furman, 2012; Natale–Abramo, 2011; McBride, 2017; Palkki, 2014; Taylor, 2011; 2016; 2018). Intergenerational LGBTQ studies are have been limited in teacher education and, apart from Taylor's (2011) and Minette's (2018) study, have been absent from music education. Little research has explored the experiences of gay and lesbian retired music educators. This study explored the intergenerational lives of Nancy and Anna as gay music teachers[5], and the ways in which music teacher educators might better support queer preservice music teachers as well as our queer colleagues.

Literature Review

Historical

Knauer (2009) wrote that "there are an estimated three million LGBTQ individuals who are age sixty–five and older" (p. 308). These "LGBTQ Elders" experienced McCarthyism, the Lavender Scare, pre–Stonewall politics, post–Stonewall, the AIDS epidemic, and the passing of the same–sex marriage amendment (Knauer, 2009). Because of the historical stigma associated with gay and lesbians, many elder LGBTQ individuals have never fully come out publicly. In the

[5]Nancy and Anna did not specifically self-identify as lesbians. Nancy used lesbian and gay interchangeably, while Anna typically used queer to describe herself. For the purposes of this paper, I use all three.

next paragraphs, I have briefly described some of the generational issues that LGBTQ individuals, especially older LBGTQ individuals have faced.

The post–World War II purges of gays and lesbians from the federal and teaching workforces has remained a relatively untouched area of research in education. David Johnson's 2004 publication, *The Lavender Scare: The Cold War Persecution of Gays and Lesbians,* documented events that led up to the purging of hundreds of gay and lesbian federal workers in Washington D.C. during the Truman (1945–1953) and Eisenhower (1953–1961) presidencies. Johnson's book chronicled the McCarthy era that employed scare tactics among federal workers to inform the government of suspected Communists, gays, and lesbians. Several other books, including Karen Graves' historical account of the Florida teacher purges, *And They Were Wonderful Teachers: Florida's Purge of Gay and Lesbian Teachers* (2009)*,* and Jackie Blount's expansive historical narrative, *Fit to Teach: Same–Sex Desire, Gender, and School Work in the Twentieth Century* (2005), extended Johnson's work and expanded the research to include federal policies in Washington D.C. that subsequently informed policies in education. Additionally, these policies led to fear, superfluous stereotyping, and general mistrust of lesbians and gays that lasted for many years after the federal and teacher purges ceased.

Between 1956–1966, the Johns Committee, comprised of Florida state Senators Charley Johns, Dewey Johnson and John Rawls, led campaigns in Florida to rid public schools of gay and lesbian teachers. The committee suggested that Florida K–12 schools and universities had a "problem with homosexuality" (Graves, 2009, p. 8). This "problem" was based on a previous investigation headed by the Hillsborough County superintendent who produced a list of 20 gay and lesbian teachers (Graves, 2009). The Johns Committee asserted that the state had not done

enough to find and fire gay and lesbian educators. By the end of this campaign, over 200 teachers had lost their jobs and teaching licenses.

In 1976, and again in Florida, Anita Bryant endorsed similar persecution tactics that Senator McCarthy used during the Red and Lavender scares and claimed that in addition to the Communists, gays and lesbians were conspiring against America (Graves, 2009; Harbeck, 1997). This assertion was in response to a proposed Miami ordinance that would protect lesbian and gays from discrimination "in housing, employment, and public accommodation based on 'sexual preference'" (Harbeck, 1997, p. 39). Bryant used the religious right ideology to claim that her campaign "held evidence of a conspiracy to harm children, families, country, God, and the American way" (Harbeck, 1997, p. 45). Bryant and her followers acknowledged that gays and lesbians would likely continue to exist. Harbeck (1997) described the overall sentiment of Bryant and her followers as such,

> [T]hese people should not have a chance to increase their numbers through seduction or recruitment. Only the invisible, silent lesbian or gay man could be an acceptable member of the local community, and she or he would have no need for extraordinary legal privileges. . . .Visibility, acceptance, and protection provided lesbians and gay men with the opportunity to increase their numbers. Spouses would leave their families, children would turn against their parents, and the whole foundation of society would crumble as the American family was destroyed. (p. 46)

Bryant was convinced that "if homosexuals were given carte blanche to glamorize their 'deviant lifestyle' in Miami–area classrooms, the American family would be destroyed and the American way of life would disappear" (Bryant, quoted in Harbeck, 1997, pp. 46–47). Goffman (1963) cited the ancient Greeks who "originated the term *stigma* to refer to the bodily signs

designed to expose something unusual and bad about the moral status of the signifier" (p. 1). Bryant used the stereotype of the "limp–wristed, seductive, crossdressing, male homosexual, who was sexually interested in young boys" (Harbeck, 1997, p. 44) to perpetuate the stigma that something was morally wrong with homosexual [*sic*] educators.

In June 1977, a public vote of 69–31% repealed the proposed Miami ordinance, with over 300,000 people voting (Harbeck, 1997). After the successful campaign, Bryant announced that the "Save Our Children" campaign would begin a national movement against special privileges for gays and lesbians and built on the fears that gays and lesbians would attempt to molest and recruit children. Successful campaigns led to repeals of similar anti–discrimination laws in St. Paul, Minnesota; Wichita, Kansas; and Eugene, Oregon.

LGBTQ Issues in Music Teacher Preparation

The topic of diversity in preservice teacher education has often included conversations about ethnicity, socioeconomic status, language barriers, disability studies, and some gender studies (Athanases & Larrabee, 2002; Brant, 2014; Lipkin, 2003; Sherwin & Jennings, 2007; Sweet & Paparo, 2010. Music teacher education programs may have excluded LGBTQ issues due to perceived time constraints or curricular relevance (Salvador & McHale, 2017). Quinn and Meiners (2011) called this "education exclusion" (p. 140), and suggested that by excluding LGBTQ issues in curriculum, institutions reproduce heteronormative classrooms which future educators may carry with them as they go out into their future classrooms. By not addressing these issues in teacher education programs, LGBTQ preservice teachers and faculty may feel silenced by the institution and the profession. Furthermore, preservice educators may not be prepared to deal with issues that may arise in their future classrooms.

Salvador and McHale's (2017) study reported a clear sentiment among music teacher educators that including topics, such as LGBT issues, should not be a part of the preservice music teacher curriculum:

> I do not believe that we as music educators need to teach lengthy units on social justice. For example, LGBTQ is none of our business and has NOTHING to do with one's education. This being the case, to teach a course or even a lengthy unit on such a topic is essentially a waste of time for undergraduates, and rather should be reserved for masters or doctoral coursework. Teaching social justice is as easy as saying "We are all equal and should be treated as such. We should celebrate our differences as much as we celebrate our similarities. In the end, we are all human beings." End of story. I just saved myself a week of time to talk about more important topics such as music selection, instructional behaviors, and curricular issues. (p. 15)

Salvador and McHale (2017) offered considerations for music teacher educators to include LGBTQ issues in their curriculum. Reading and discussing case studies, current events, and ethnographic studies were suggested as initial experiences that may benefit students. The researchers also suggested that music teacher educators model activism (anti–homophobia activism) and suggested inviting guest speakers as culture bearers to share their experiences with preservice teachers. Salvador and McHale also recommended that these issues not be tied to a specific unit or day, but rather, be embedded throughout the coursework.

Garrett's (2012) study addressed strategies for the inclusion of LGBTQ issues in music education. Garrett suggested that while that music education was important in all students' lives, if taught in an inclusive and welcoming environment, it may play an even greater role in the lives of LGBTQ students. Garrett suggested that music educators have the power to create welcoming

environments in their classrooms. By using inclusive language, addressing the importance of pronoun usage, and eliminating heteronormative language in describing music, attitudes may change towards LGBTQ individuals.

Sexual and Professional Identity

Sexual identity has been defined as the way in which someone acts on their romantic desires (Lorber, 2012). Gay men have identified as gay because they are sexually attracted to men; lesbians have identified as lesbian because they are sexually attracted to women. Sexual identity for gays and lesbians is contextual, relational, and unstable. McCarn and Fassinger (1996) proposed a model specific to the lesbian identity, because, as they asserted, "there are elements of female socialization that uniquely and profoundly affect the experience of lesbian identity formation: the repression of sexual desire, the interrelationship of intimacy and autonomy, and the recent availability of reinforcement for nontraditional behavior" (p. 518). McCarn and Fassinger's study suggested that lesbians engaged with two paths as they came to understand their identities : individual sexual identity and group membership identity. They suggested that individual sexual identity is supported by the group membership identity, by a realization that the two co–exist.

Like other identities, individuals construct their professional identity through context and relationships. Educators often adopt a teacher identity in their classrooms that is unlike identities they may embrace outside the school day. Teachers may interact with a variety of individuals throughout the school day: students (from very young to young adults), administrators, parents, teachers, and support staff. Researchers have explored teacher identity development and how teachers negotiate their personal and professional identities within the context of a school setting (Rodgers & Scott, 2008; Woodford, 2002). Teacher identity is not

a fixed state; it evolves with the experiences of the teacher, the interactions that the teacher has through their career, and the settings in which they teach.

Citing Kegan (1994), Rodgers and Scott (2008) considered the ways in which teachers developed their professional teacher identity. They posed the questions, "*How* does the teacher make sense of social, cultural, political, and historical forces? *How* does she make sense of her relationships with others? *How* does she construct and reconstruct meaning through stories?" (p. 739). These questions reflected the ways in which identity construction was grounded in social interaction. Teacher identity development can span years, and even decades, as teachers moved through their preservice teaching identity, to veteran teaching identity, and finally, retired teacher identity. While moving through these different stages of teaching identity, other forces contributed and influenced identity development which included one's teaching philosophy, teaching strategies, teaching content area, additional education, political position, and socio–economic status (Rodgers & Scott, 2008).

Method

The following study comes from a larger intergenerational qualitative study that I completed for my doctoral dissertation. In that study, I worked with six gay and lesbian music educators who careers spanned over 40 years. For purposes of the current study, I chose to highlight the experiences of the youngest and oldest participants.

Design

The purpose of this study was to understand the lives as lived of Nancy and Anna, two lesbian music educators. Questions guiding the research included:

- How do lesbian music educators describe their sexual identity and professional identity?
- How do lesbian music educators negotiate the tensions between these identities?

- What are the similarities and differences among the participants of different generations?

To address these questions, I conducted an intrinsic case study (Stake, 2005). The purpose of this study was not to draw generalizations about lesbian music educators, rather to understand the "particularity *and* ordinariness" (Stake, 2005, p. 445) of the case. In this particular study, I was most interested in learning about the similarities and differences of two lesbian music educators who have taught in different social, cultural, and political eras.

Data Generation and Analysis

Data generation took place over approximately eight months. I conducted three, individual one–hour conversations with Nancy and Anna, and these conversations were audio recorded and video recorded using FaceTime. The first round of interview questions pertained to three themes: growing up, professional identity, and sexual identity (Connell, 2015). I used the first interview from each participant to guide the second and third interviews and to ask clarifying questions. The second and third interviews were semi-structured, to allow for additional conversations that may not have occurred had I just relied on specific interview questions.

Additionally, I asked Nancy and Anna to write in a weekly journal for six weeks. The journaling process allowed Nancy and Anna to be even more reflective in the research process and offered additional anecdotal evidence and experiences that they may not have mentioned in our conversations. I provided a list of prompts to the Nancy and Anna that they could choose for inspiration, but also encouraged them to write freely as they wanted (Appendix A).

As Nancy and Anna shared their stories about their past and their partners, I struggled to visualize them as their younger selves. I decided that one of journals would include a visual story titled, "My life in eight pictures." Drawing from Meyer's (2017) use of photo elicitation, I asked

Nancy and Anna to send me eight pictures from different moments in their lives. Four of the pictures needed to be from specific times (Appendix B). The other four pictures I described to be "literal, such as pictures of people or places that have been important to you, or they can be figurative, for instance a picture of an inanimate object that represents or symbolizes something about you as a music educator and/or as a gay/lesbian individual. Pictures may represent both positive and negative aspects of your life" (Meyers, 2017, p. 414). I requested that the participant describe each picture so that I could have a better contextual understanding of the situation. During the third interview the participants and I talked about the pictures and why they chose these pictures to share with me. This additional layer of data generation about the participants' lives provided additional insight that other conversations would not necessarily elicit and deepened our level of mutual trust as well as my understanding of their lives.

After the interviews concluded I then began the process of comparing Nancy and Anna's stories (Fraser, 2004). Rather than a traditional coding approach, I considered Allsup's (2017) suggestion of thinking and writing thematically that allows researchers to "write in (allow for) 'spaces' within our texts" (p. 14). Thematic thinking and writing allows for additional questions to be asked by the readers and does not provide a tidy conclusion. However, when representing the complex narratives of humans, attaching a specific code to an event or feeling could potentially reduce that individual's lived experience.

Theoretical Frameworks: Performing Gender

Theories offer ways of understanding experience through various lenses. Theories do not resonate as truths, nor should they be interpreted as such, especially when thinking through theory to understand lived experiences of individuals. Here, I share the theoretical lenses through

which I read as I deepened my understanding of the experiences of the participants with whom I worked.

Butler (1990) contended that performativity is an unconscious act, and one that is done over and over to reproduce social norms. Butler (1990) suggested that gender is constructed through the repeated acts of individuals, along with the accepted, previously established, societal notions of gender and sexuality. Ferfolja (2007) used Butler's 1990 model of performativity to describe the various identities that a gay or lesbian teacher may decide to adopt throughout the school day. Ferfolja suggested that, in addition to performing gender expectations of masculinity and femininity, gay and lesbian teachers may have also considered performing heterosexuality. By acting straight (or heterosexual), one was perceived by others to be straight until the silence was broken (Ferfolja, 2007). Butler (2004) suggested that by "normalizing" homosexuality through marriage rights, one was only "normalized" by being gay *and* being married, and then any other form of homosexuality was still considered illegitimate (i.e., being single and gay was considered not normal); therefore, according to Butler (2004) any positioning of oneself within marriage discourse was performing heterosexuality. Ferfolja (2007) described the ways in which gendered schools often "silence and marginalize those who do not conform to the dominant gender and (hetero)sexual discourses that operate in broader society" (pp. 569-570), suggesting that individuals who did not fit into expected binaries of sex and gender may have been subjected to exclusion from the larger school community.

Connell (2015) wrote specifically about the complexities of performing gender or "gender expression" in the classroom setting (p. 117). She also suggested that "to do gender correctly is to perform not only masculinity or femininity, but also heterosexuality" (p. 12). In the context of performing gender as a music educator, Connell identified an assumption that

male teachers were strict, masculine, and authoritative, while female educators were often seen as nurturing, motherly, and soft-spoken, and that deviations from these expectations may have elicited scrutiny from administrators, students, parents, and teachers. For this paper, I considered the ways in which the participants engaged in performative behavior, either consciously or subconsciously.

Researcher's Lens

As a straight, cis–gender, White woman, I have not ever had to consider my label as "straight music teacher." As a straight person I had not really considered what it must feel like to have your sexuality come before anything else that you are. I have plenty of friends who are gay, students who are members of the LGBTQ population, but I am still an outsider; and while I can empathize, I will never be able to understand or know the tensions of these lived experiences. It is with this understanding that I approach this research in a sensitive manner as to not mine the participants for information, but rather, engage in a dialogue that helps me better understand the specific needs of these individuals.

Participants

I posted an invitation to take a recruitment survey on several social media networks, including LGBTQ Safe Space for Music Educators, American Choral Directors Association, and American Orff Schulwerk Association. Six individuals were invited to participate in the larger study, my doctoral dissertation. For this study, I chose to highlight Nancy and Anna because they had the largest span of career and age.

Nancy

Born and raised in a large suburb located outside a major metropolitan city on the west coast of the United States, Nancy spent the last year enjoying retirement after 35 years of teaching music, most of which was orchestra. When she was a young girl, Nancy struggled to

find her place in school. Often bullied for wearing glasses and her weight, as well as being a self–proclaimed tomboy, Nancy found pride in her musical ability. She was introduced to the clarinet by her mom and when Nancy turned nine, her mom went out and bought a clarinet for her to play. Nancy did not have a say in choosing the instrument, but quickly took to it. Her elementary and junior high band teacher took notice of her dedication and increasing improvement, and encouraged Nancy to switch over to bassoon, which she did for the remainder of junior high. In high school, Nancy played clarinet more than bassoon, and commented that her teacher provided her with many additional opportunities to grow musically through featured solos and participation in honors ensembles.

Nancy made the decision to become a music teacher because she believed it to be her role in life.

> I think I always kind of wanted to be a teacher of something, probably because I was always put in that position with my three little brothers. I had to take care of them, and teach them things, and I guess I was kind of good at it; they kept me making me do it. So, teaching was kind of fun. I liked doing that.

Anna

Anna's musical life began as early as she was born. "Well, as the story goes I guess, when I was born, my mom was like, "Does she have all her fingers and toes?" "Yeah, she looks great." "Well, she's going to play a musical instrument someday." Anna's mom enrolled her into early childhood music classes when Anna was about two years old. When Anna turned five, her mother signed her up for piano lessons. Anna was not particularly interested in piano and her mom had to "nag" her to practice. Fourth grade signaled the beginning of band, and Anna's mom wanted Anna to play an instrument.

Anna chose trumpet and experienced great success early on in her musical training. She played trumpet in fourth and fifth grade and enjoyed the instrument, but struggled with the range, which was further complicated when she got braces. Her middle school teacher saw Anna's potential and suggested that she switch over to baritone. Anna made the switch and fell in love with the instrument. Her passion for music led her to participate in all–county and all–state ensembles every year. She also picked up trombone so that she could play in jazz band.

In her mind, she thought she would go to college and study engineering and minor in music performance. However, when she attended drum major camp the summer before her junior year in high school, her mind was changed. She fell in love with being in front of an ensemble and set her mind to go into music education. Anna ended up attending a large Midwest university where she thrived in the close–knit music community.

Comparative Findings and Discussion

For purposes of analysis I compared the themes that emerged between Nancy and Anna's interviews and journal entries: "I think I'm gay"; "But I'm not a gay music teacher"; and generational and political issues. While Nancy's and Anna's stories are unique and cannot be generalized, both offer considerations into how we as music teacher educators and colleagues may offer support and guidance to those with whom we work and help prepare for their next steps as music teachers.

I Think I'm Gay

Anna and Nancy shared similar experiences that led them to the realization that they are gay. Both dated men in high school but realized that something just did not feel quite right. For Anna, it was a lack of excitement towards her boyfriend that made her wonder if something else was preventing her from becoming closer to him. "We were really good friends, and I guess I

didn't realize immediately that the way I was feeling wasn't what others of my friends that were women were feeling about their boyfriends." Anna maintained a long–distance relationship with her high school boyfriend for three years into college. She shared with me that the breakup was painful, more for him than for her, and that they are no longer in contact. When she broke up with him, she did not share with him that she thought she might be gay. Anna considered that she might be bisexual, but upon dating women she realized where her real feelings lay. "When I started dating women, I came to terms that I wasn't interested in men at all and started identifying as a lesbian."

Nancy's senior year was a pivotal moment for her in her sexual identity development. She and another girl, who were close friends, became involved in a secret relationship that involved seemingly innocent sleepovers, a social activity that is common among young girls. They were able to hide their explorations by playing on this heteronormative and gendered activity. They were scared to share their experiences. "We never even talked about it really it just happened. It was pretty scary. Never told anyone else, we didn't even talk about it ourselves really." Nancy had heard of other young gay people who were kicked out of their homes or had painful family coming out experiences, including her gay cousin and who had a negative family coming out experience. Nancy's full realization that she was gay was at the college dance that she attended her sophomore year. It was here that she saw gay and lesbian couples dancing together and connecting in a way that she had never experienced before. For Nancy, this was the "moment of no return."

But I'm Not a Gay Music Teacher

Nancy's fear of coming out in the public schools likely stemmed, at least in part, from the political movements that occurred during the same time she was in college and her first years of

teaching. She knew she was a lesbian, and she knew that her income was coming from public taxes. She struggled to negotiate this thin line of public life and private life. "Well, you're paid by public money and out there in the public. People get to know you, so you can't really hide." Nancy was student–teaching when Anita Bryant began to spread the "Save Our Children" campaign throughout the Midwest. Nancy realized that her sexuality could negatively impact her job and her livelihood. She and her partner moved to the Pacific Northwest to get away from the homophobic rhetoric of the Midwest and to live in a more accepting community. However, after several years of teaching in her new location, Nancy found herself facing a state legislative amendment that could potentially impact her as well as her program.

> Laurie: Were you ever concerned what might happen to your program if people found out about your sexuality?
>
> Nancy: Especially during that time I told you about with ballot initiatives that were going around [here]. There were two different times where they were trying to pass this thing that said—It would have been a witch–hunt for gay teachers—to push them out. And I got the paper and they have letters to the editor. And during that time, I would read the letters and some of them were just—wow, you know, in favor of this initiative.
>
> Laurie: That must have been hard to read.
>
> Nancy: They were written by parents of some of my kids. So, it's like you know, if they knew, if they knew about me, they'd probably take their kid out of my program.

Nancy commented about "holding off again" during our conversations that hinted at the constant decisions about "coming out" that gays and lesbians often make throughout their lifetime. While she came out to her friends in college, she refrained from sharing her sexuality

while she was student teaching. She never came out when she was teaching during her first job, but had hoped for a more open life, a merging of public and private lives, when she and her partner moved.

At one point prior to student teaching, Nancy had an uncomfortable conversation with her college professor as to how she might navigate the complexities of her sexuality in the classroom. As her college professor had suggested, Nancy made a conscious effort to "pass" as straight.

> Well I just tried to cover it up as much as I could. I went back to what my mom did to my hair and got a permanent. So, I could look better, and I wore fancier clothes than I would normally have worn, and just trying to present yourself so you can pass. So, nobody is going to put you in a stereotype.

By putting on the heterosexual mask of straight woman (Butler, 1990; Goffman, 1963), Nancy was conforming to the heteronormative expectations placed on educators (Connell, 2015; Kissen, 1996), in hopes of not damaging her program. Butler (2004) described this performance of balancing the social construction of gender and sexuality as "compulsory heterosexuality" (p. 24). Society expects teachers to act—and be—heterosexual (Blount, 2005; Connell, 2015). The idea of appearing "heterosexual until proven otherwise" (Connell, 2015, p. 12) permeated my conversations with the participants regarding sexuality in the classroom.

Nancy never came out to her students during her career. She always maintained a clear divide between her sexual identity and her professional identity. Connell (2015) described this as "splitting" where teachers "[draw] a very strict line between [their] identity as a teacher and their identity as [gay]" (p. 75). Like the participants in Connell's (2015) study, Nancy believed her

sexual identity to be potentially dangerous to her career. She shared with me in one of her journal reflections how she felt she had to maintain her "teacher identity" outside of school.

> I pretty much can't go to any restaurant or store in [town] without seeing someone who knows me—parent or kid. The kids who see me always think it's a really big deal that they saw me! Even if it's just driving my car down the road! So I found that I had to keep my "teacher" identity up even outside of school hours unless I was sure I was going to a place that was private. What would have happened to me if my underground life had been exposed while I was still teaching? I'd like to think it would be a non-issue, but somehow I don't think so.

Nancy's decision to not come out was stemmed by two ballot initiatives that went through her state that would prohibit openly gay teachers from getting and maintaining jobs, despite the seemingly progressive mentality that led her to make the move when she completed her first few years of teaching in the Midwest.

As a first–year teacher, Anna was experiencing similar feelings as Nancy, despite the generational differences. When I asked Anna what does "professional" mean to her, she responded.

> I think it's for me it just means that I am cognizant that in a way I'm always performing for students, I'm always being watched, and that I always need to put ion my best face no matter what I'm feeling and I need to maintain you know boundaries and space between what my students need to know about what I think especially when it comes to any issue that is not musical and just sort of maintaining that once again friendly but not friends space.

I asked Anna to elaborate on what she meant by "performing for students" as part of her professional identity.

> I think, and I don't mean it in an inauthentic way where I'm faking it or anything like that, I just feel like so much of my teaching isn't just the material I present, it's how I am and how I am with my students, so maintaining my teacher persona is a big part of me. But, there are aspects of me that I don't want to say sanitize or remove because that's not true, but it's just using what parts of me are relevant for what's going on in my school day.. I guess the easiest example would be that I'm a swearer but obviously I don't swear at school, so it's not like I'm sanitizing it it's just like, hey this isn't useful right now. If it doesn't benefit my students [then] it doesn't benefit me. So that's just how I think about it. Some of the mornings I've been really stressed out and overwhelmed, and it's like, okay that's my job to deal with that that's not something my students need to see. That's not something I need to put on them.

Anna's negotiations of the tensions between sexuality and her professional identity resonate with Butler's (1990) description of performativity. Anna was attempting to establish herself as a professional music educator early in her career. She believed that any discussion of her personal life might impede her credibility but also any efforts to maintain and grow the music program. . As a first-year teacher, Anna was dealing with many concerns that were bigger priorities than whether or not she should come out to her students. Maintaining a thriving program was one of the priorities. For fear of students not wanting to join band, or even worse, drop band, she saw her sexuality as a liability and wasn't ready to "go there" with her students.

> I don't know, it's also like the internalized homophobia talking. You know, I just—especially being the only person in the building who teaches band, I just wouldn't want to

> be the gay teacher, the gay band teacher. I know that I have students who believe and come from all sorts of different backgrounds, which is amazing, but also part of me thinks that as the only band teacher—well, I would feel really bad if something like that drove someone away from taking—I don't know. I guess I just haven't really worked that out yet.

This comment came earlier in our conversations together, before she got a haircut which made her "visibly queer." Even then, however, Anna remained unsettled about explicitly coming out to her students. She often shared with me the internal dialogue that she had with herself, "do I really want to do this now?" as a way of attempting to talk herself out of a potentially uncomfortable situation.

Both Anna and Nancy refrained from sharing their personal lives with colleagues and students. They both were aware of the potential ramifications of what disclosing their sexuality could have had on their professional careers as well as their music programs. Despite their intentions to perform heterosexuality (Butler, 1990) through "splitting" (Connell, 2015) both women chose to present themselves, through their clothing, as androgynous. While Nancy went out of her way to put on make-up and perm her hair, she did not present as overly feminine. Anna chose to wear more masculine clothes, such as trousers, button-down shirts, and ties. This outward presentation contradicts Ferfolja's (2007) description of how educators perform the gender expectation of masculinity and femininity. Further research into how and why music educators choose to present themselves as either feminine, masculine, or androgynous, could be interesting and potentially further disrupt the binary notion of male versus female. Although this study discussed two identities, professional and sexual, more research could be done to learn

about additional intersections of identity among the LGBTQ population including race, religion, and/or socio-economic status.

Generational and Political Issues

Anna's generation has been exposed to more gays and lesbians in the media, so the social component may have allowed her to see herself as a lesbian more readily than Nancy. However, it is likely that the homophobic language of some political movements happening at the time of her coming out created an internalized homophobia as mentioned earlier. Anna came into her sexuality during the 2015 same-sex marriage campaign, so she was hearing and experiencing mixed signals of acceptance and hate. She shared with me the emotional tensions she felt during this time.

> [I] was still coming to terms with like, I only see straight characters on TV and I only have straight characters in my books. . . . I have so many people telling me this is okay but then I'm also getting messages from a larger society that sure it's okay but it's not something we talk about or not something that's visible.

Because Anna is a part of a generation where there are more visibly queer individuals on media outlets, she used those as a way to help her ground herself in her lesbian identity. She also relied on other friends who identified as queer, but she did not have any particular role models to help her weave her identity into her teaching.

Nancy grew up in a religious household during a political time where it was socially unacceptable to be gay. She internalized the anti–gay rhetoric for such a long time that she struggled to accept who she really was. She was aware of her sexual identity but struggled to accept it because of her internalized homophobia. Nancy grew up in a time where homophobic language was pervasive through the social and political climate. She also experienced

homophobic words spoken by her family and church. Nancy shared that in addition to being fearful of the "Anita Bryant's" in the world she remained "hidden" because "Well, you're paid by public money and out there in the public, people get to know you, so you can't really hide. Though I did a pretty good job of hiding through my 35 years, but that was just kind of my thought."

When the Supreme Court passed the same–sex marriage bill in 2015, many lives were changed that day. Advocates continued to fight for the rights for individuals to use bathrooms that align with their gender rather than their assigned birth sex. Fears regarding pedophilia in education surround lesbian and gay issues, even in 2021. Within the past few years, same–sex couples and other individuals have taken private businesses to court because, based on the owner's personal religious beliefs, they were denied service ("Supreme court rules for Colorado baker in same–sex wedding case," 2018).

In 2016, when data collection took place, there were still states that did not have non–discrimination policies covering sexual orientation or gender identity.[6] While it was not often that we heard about a teacher being fired for being gay, lack of guaranteed legal protection could have been a reason why teachers feared coming out in their classrooms. The previous (2017-2021) White House administration rolled back protections for LGBTQ youth in schools. Betsy DeVos, then Secretary of Education, indicated that schools that did not receive federal funding did not need to abide by the federal laws on discrimination against LGBTQ individuals ("Betsy Devos is grilled on discrimination against LGBTQ students," 2017). In spite of all the work done by pro–LGBTQ activist groups to advance rights for LGBTQ people, the climate seemed to be becoming more dangerous for LGBTQ students and teachers.

[6]During the revision process of this article, the Supreme Court voted in favor (6-3) of Title VII of the Civil Rights Act of 1964 to include gay and transgender workers from workplace discrimination. June 15, 2020.

Despite the span of more than 40 years between Nancy and Anna, both of them experienced similar feelings towards explicitly bringing their sexuality into their classroom. These feelings were influenced by the generational and political movements of the times. Additionally, while Anna and Nancy both self-identified as gay, neither one of them were out to their school communities. Anna was more concerned for the well-being of her program and Nancy was more concerned about the public perceptions.

Implications for Music Teacher Educators: Creating Safe and Open Spaces for Teachers

Both Nancy and Anna shared that they wished they would have had a mentor to work with as they were preparing to student teach and while they were student teaching that would have helped them navigate the complexities of going back in the closet to teach, after living their authentic lives in college. Nancy's experience with her college professor was not helpful as she began the process of transitioning from student to teacher. Donahue (2007) suggested that in addition to the transition that young teachers made as a "student of teachers to a student of teaching to a teacher of students" (p. 75), gay and lesbian teachers also have to figure out how, if, and when they disclose their sexuality to their school community. Taylor's (2011, 2018) participants commented on the mentorship they received from gay and lesbian music educators and the importance this mentorship had on their development as young music teachers.

Music teacher educators, and the profession in general, should reconsider the ways in which we are perpetuating gender binaries and performativity through clothing choices (Minette, 2018; Palkki; 2017) and how even clothing choices may inhibit a teacher's ability to fully be themselves in a classroom. Both Anna and Nancy chose to dress in ways that were less feminine and a bit more masculine. While this often does not cause concern for women, men who prefer to

dress more feminine than masculine may feel less inclined to do so if we continue to promote gender binaries through clothing in music education.

Let us, for a moment, consider how and why we place student teachers in K–12 programs. In what ways are we connecting LGBTQ preservice teachers with LGBTQ in–service teachers as mentor teachers? While placing student teachers in "successful" music programs could benefit their teaching, perhaps we might consider the impact of a strong gay or lesbian music educator mentor on a future music teacher who identifies as gay or lesbian. Perhaps this could be someone who may have more experience dealing with professional identity and sexual identity negotiations (Sweet & Paparo, 2010).

It is also important to consider the ethical implications of potentially outing either the teacher or the preservice teacher without their permission. In what ways could our own well–meaning intentions have a negative impact on the overall experience? While these are understandable concerns, asking the mentor teacher if they would like to be a mentor specifically because they are gay or lesbian gives them the chance to say either "yes" or "no." Asking the preservice teacher if they would like to be paired with a gay or lesbian teacher is equally important. This comes with the understanding that both parties have disclosed their sexuality to the advising professor.

Are schools welcoming of all teachers? Describing the participants' experiences in his study, McBride (2017) noted, "At the heart of this safe space existed a very unsafe space: the school. Even when out, . . . there was a need [for the teachers] to downplay or disguise and suppress sexual identity for the perceived benefit of the students" (p. 212). McBride also advocated for open spaces for the participants in his study to be able to weave their sexual and professional identities together. This reminds us of the historical erasure of gay and lesbians in

the teaching profession, as well as the dangerous stereotypes that have perpetuated—and continue to reinforce—anti–gay propaganda and rhetoric. Nancy's fears of being discovered, while teaching in a public institution where public tax dollars paid for her salary, were not misguided.

Considerations for Future Research

Despite the recent June 2020 Supreme Court ruling to include gay and transgender individuals in non-discriminatory policies, negative attitudes and personal beliefs towards LGBTQ individuals will remain and will take time to change. In what ways are schools and communities allowing for truly safe and open spaces for gay and lesbian teachers to be able to disclose their sexuality, *if they want to*, without fear of receiving a bad review, harassment, or firing? How are educational and political leaders using their power to model inclusivity and diversity within their own institutions? What kinds of conversations are taking place at local, state, and national levels to ensure that *all* LGBTQ individuals are protected from harassment, bullying, and hate speech so that they can truly be a part of the school community? I ask these questions, not only for myself as I consider the next steps that I take in my work, but also to encourage future researchers to consider in what ways they might make their voices heard and—more importantly—begin taking action.

Epilogue

Recently, Anna reached out to me to let me know that she decided this past year (her third–year teaching) to come out to her school community. We are now in the process of completing a follow–up study to explore why she made the decision to come out. In our first conversation I asked her to share with me what she thought was different now than when I first met her, three years ago. She shared with me that she felt professionally established as a band

director enough so that she believed that disclosing her sexuality would not necessarily prevent students from participating in or leaving band. Anna shared with me that because she asks students to be vulnerable in her classes and to take risks, she felt she needed to be more authentic, and by coming out to her students, she might "help someone" be able to be their authentic self in her classroom. Finally, Anna stressed that "it is not fair that queer teachers take on this responsibility" and that while she did not necessarily *want* to come out, she felt a *need* to in the current political climate in order to be real with her students. She shared with me that straight teachers need to be better about advocating, and that the support needs to be explicit, sustained, and said out loud. If we might take something from Anna's suggestion, it is that we need to do this for our LGBTQ colleagues, and we should do it now.

References

Allsup, R. (2017). Ifs, ands, and buts: A polyphonic vision of qualitative research in music education. Paper presented at New Directions in Music Education Conference. Michigan State University, East Lansing, MI, February.

Athanases, S. Z., & Larrabee, T. G. (2003). Toward a consistent stance in teaching for equity: Learning to advocate for lesbian- and gay-identified youth. *Teaching and Teacher Education*, *19*(2), 237–261.

Betsy DeVos is grilled on discrimination against LGBTQ students. (2017, June 6). Retrieved from https://www.youtube.com/watch?time_continue=5&v=e9SOuuABjrY

Brant, C. (2014). *Pre-service teachers' perspectives on methods, pedagogy, and self-efficacy related to gender and sexuality as a part of their multicultural teacher education.* (Doctoral dissertation). The Ohio State University.

Bergonzi, L. (2015). Gender and sexual diversity challenges. In C. Benedict, P. Schmidt, G. Spruce, & P. Woodford (Eds.), *The Oxford handbook of social justice in music education* (pp. 221-237). New York: Oxford University Press.

Blount, J. M. (2005). *Fit to teach: Same–sex desire, gender, and school work in the twentieth century.* Albany: State University of New York Press.

Butler, J. (1990). *Gender trouble.* New York: Routledge.

Butler, J. (2004). *Undoing gender.* New York: Routledge.

Cavicchia, J. (2010, May). *Queer path and career path: A phenomenological study.* Paper presented at Establishing Identity: LGBT Studies and Music Education, University of Illinois, Urbana-Champaign.

Connell, C. (2015). *Schools out: Gay and lesbian teachers in the classroom.* Oakland, CA:

University of California Press.

Donahue, D. M. (2007). Rethinking silence as support: Normalizing lesbian and gay teacher identities through models and conversations in student teaching. *Journal of Gay and Lesbian Issues in Education, 4*(4), 73–95.

Ferfolja, T. (2007). Teacher negotiations of sexual subjectivities. *Gender and Education, 19*(5), 569-586.

Fraser, H. (2004). Doing narrative research analyzing personal stories line by line. *Qualitative Social Work*, *3(*2), 179–201. https://doi.org/10.1177%2F1473325004043383

Furman, L. J. (2012). *The personal and professional life experiences of three lesbian middle and high school instrumental band conductors.* (Doctoral dissertation). University of Michigan.

Garrett, M. L. (2012). The LGBTQ component of 21st–century music teacher training: Strategies for inclusion from the research literature. *Update: Applications of Research in Music Education, 31*(1), 55–62. https://doi.org/10.1177%2F8755123312458294

Goffman, E. (1963). *Stigma: Notes on the management of spoiled identity.* New York: Simon & Schuster, Inc.

Graves, K. (2009). *And they were wonderful teachers: Florida's purge of gay and lesbian teachers.* Chicago: University of Illinois Press

Harbeck, K. (1997). *Gay and lesbian educators: Personal freedoms, public constraints.* Malden, MA: Amethyst Press & Productions.

Johnson, D. K. (2004). *The Lavender Scare: The Cold War persecution of gays and lesbians in the federal government.* Chicago, IL: The University of Chicago Press.

Kissen, R. M. (1996). *The last closet: the real lives of lesbian and gay teachers.* Portsmouth,

NH: Heinemann Publishing.

Knauer, N. (2009). LGBT elder law: Toward equity in aging. *Harvard Journal of Law and Gender, 32*, 308–358.

Kissen, R. M. (1996). *The last closet: the real lives of lesbian and gay teachers.* Heineman Publishing.

Lipkin, A. (2002). The challenges of gay topics in teacher education: Politics, content, and pedagogy. In R. Kissen (Ed.), *Getting Ready for Benjamin: Preparing Teachers for Sexual Diversity in the Classroom* (pp. 29-41). Lanham, MD: Rowman & Littlefield Publishers, Inc.

Lorber, J. (2012). *Gender inequality: Feminist theories and politics* (5th ed.) Oxford University Press.

McBride, N. (2017). *Onstage, offstage, and in–between: Negotiating gay identity and teacher identity in the choral classroom.* (Doctoral dissertation). Teachers College, Columbia University. ProQuest Dissertations Publishing, 10285072.

McCarn, S., & Fassinger, R. (1996). Revisioning sexual minority identity formation: A new model of lesbian identity and its implications for counseling and research. *The Counseling Psychologist, 24(*3), 508-534.

Minette, S. (2018). *"Do I really want to do this now?" Negotiations of sexual identity and professional identity: An intergenerational collaboration with six gay and lesbian K-12 music educators.* (Doctoral dissertation). Arizona State University. ProQuest Dissertation Publishing, 10979676

Minette, S. (2011). *Themes resulting from the perceptions of women teaching secondary instrumental music.* (Master's Thesis). University of St. Thomas, St. Paul, MN.

Meyers, L. (2017). *Women's experiences as doctoral students in music education.* (Doctoral dissertation). Arizona State University. ProQuest Dissertations Publishing, 10276016.

Natale-Abramo, M. (2011, May). Sexuality and the construction of music teacher identification. *Bulletin of the Council for Research in Music Education, 188,* 38-42.

Nichols, J. (2016). Sharing the stage: Ethical dimensions of narrative inquiry in music education. *Journal of Research in Music Education, 63*(4), 439–454. https://doi.org/10.1177%2F0022429415617745

Palkki, J. (2017). Transgender students in the choral classroom. *The Choral Journal, 57(11)*, 20-35.

Palkki, J. (2014, June). *Negotiating the closet door*. Paper presented at MayDay Group Colloquium: *Co-Constructing our Music Education.* Gettysburg, Pennsylvania.

Palkki, J. (2016). *"My voice speaks for itself": The experiences of three transgender students in secondary school choral programs.* (Doctoral dissertation). Michigan State University.

Paparo, S. & Sweet, B. (2014). Negotiation sexual identity: Experiences of two gay and lesbian preservice music teachers. *Bulletin of the Council for Research in Music Education, 199,* 19-37.

Quinn, T., & Meiners, E. (2011). Teacher education, struggles for social justice, and the historic erasure of lesbian, gay, bisexual, transgender, and queer lives. In A. Ball & C. Tyson. (Eds.), *Studying diversity in teacher education* (pp. 135-152). Lanham, MD: Rowman & Littlefield Publishers.

Rodgers, C., & Scott, K. (2008). The development of the personal self and professional identity in learning to teach. In M. Cochran-Smith, S. Feiman-Nemser, D.J. McIntyre, & K.E. Demers, *Handbook of research on teacher education: Enduring questions in challenging*

contexts, 3rd ed. (pp. 732-755). New York: Routledge.

Sherwin, G., & Jennings, T. (2006). Feared, forgotten, or forbidden: Sexual orientation topics in secondary teacher preparation programs in the USA. *Teaching Education, 17*(3), 207-223.

Salvador, K., & McHale, K. (2017). Music teacher educator perspectives on social justice. *Journal of Research in Music Education, 65*(1), 6–24. https://doi.org/10.1177%2F0022429417690340

Stake, R. E. (2005). Qualitative case studies. In N. K. Denzin & Y. S. Lincoln (Eds.), *The Sage handbook of qualitative research,* 3rd ed. (pp. 443–466). Thousand Oaks, CA: Sage.

Supreme court rules for Colorado baker in same–sex wedding case. (2018, June 4). Retrieved from https://www.cnn.com/2018/06/04/politics/masterpiece–colorado–gay–marriage–cake–supreme–court/index.html

Sweet, B., & Paparo, S. (2010). *Starting the conversation in music teacher education programs.* Paper presented at the Establishing Identity: LGBT Studies and Music Education Symposium, May 23–26, University of Illinois.

Taylor, D. (2011). Identity negotiation: An intergenerational examination of lesbian and gay band directors. *Research & Issues in Music Education*, 9. Retrieved from http://www.stthomas.edu/rimeonline/vol9/taylorfinal.htm

Taylor, D. (2016, March). *Mentorship between LGBTQ student teachers and successful LGBTQ educators:* Paper presented at National Association for Music Education Research Conference, Atlanta, GA.

Taylor, D. (2018). LGBTQ music educators: External mentoring between student teachers and in-service teachers. *Bulletin of the Council for Research in Music Education, 216*, 65-86.

Woodford, P.G. (2002). The construction of music teacher identity in undergraduate music education majors. In R. Colwell & C. Richardson (Eds.), *The new handbook of research on music teaching and learning* (675-695). New York: Oxford University Press.

APPENDIX A

Journal Prompts

1. How would you describe yourself as a person? As a teacher?
2. How would you describe the school where you teach/taught? Paint a picture of the students, faculty, what the school looks like.
3. Describe an interaction that you had with a colleague, administrator or student this week that made you consider your sexuality?
4. Have any of your students come out to you? What was that experience like for you as a teacher? Can you describe some of the emotions you felt? Did that experience change your relationship with this student?
5. Do you know any other gay or lesbian teachers in your school? Have you disclosed your sexuality to them? Are your interactions with them any different than interactions with your heterosexual colleagues?
6. Describe your thinking about creating safe spaces for students.
7. Teachers are often held to a higher "moral" standard than other professions. It is not unusual for teachers to adopt a different identity in the school and outside the school. What identities did you adopt throughout this week. Describe each identity and the ways in which they are similar or different.
8. Where do you see yourself in 5 years, 10 years, 15 years? What are your hopes and dreams in your professional and personal lives?
9. Did anything happen this week that you would like to discuss in our next interview?

APPENDIX B

Visual Story Prompts

1. A picture of you and your family when you were in middle school/high school.
2. A picture of you in college.
3. A picture of you with a partner, past or current.
4. A current picture of you dressed as you would normally dress for a day of teaching.

Cooperating Music Teachers' Experiences Mentoring Student Teachers from Multiple Music Teacher Preparation Programs

Erin J. Zaffini[7]

Abstract

The purpose of this case study was to examine how cooperating music teachers who work with multiple music preparation programs (a) perceived their role as mentors, (b) described the training and communication they received from the partnering colleges and universities about their role, and (c) described the extent that the communication and training influenced what they did to enact their roles as mentors. Three cooperating music teachers served as participants: one high school band and general music teacher, and two middle school band and general music teachers. Data were collected through interviews, meetings during student teaching observations and cooperating teacher journals, and the author derived themes from the data. Cooperating teachers perceived that their experiences serving as mentors for multiple preparation programs did not influence their philosophies for mentoring student teachers. However, the levels of training and communication they received from their partnering schools did influence their work as mentors. Two cooperating teachers believed their ability to serve in their roles would improve if music education program coordinators better communicated the preparation of preservice teachers prior to student teaching, along with the expectations of student teachers and themselves.

[7] Longy School of Music of Bard College, Cambridge, Massachusetts, USA

Corresponding Author:
Erin J. Zaffini, Longy School of Music of Bard College, 27 Garden Street, Cambridge, MA 02138, USA
Email: ezaffini@longy.edu

Keywords: cooperating teachers, preservice music teachers, mentoring, university supervisor

Introduction

Early career music teachers cite their student teaching experience among the most influential experiences within their teacher preparation programs (Conway, 2002; Draves, 2013). Cooperating teachers, those who host and mentor student teachers in their final semester of preservice preparation, are valuable stakeholders in the field of music teacher education. Although cooperating teachers play many roles, including "Providers of feedback, Gatekeepers of the Profession, Modelers of Practice, Supporters of Reflection, Gleaners of Knowledge, Purveyors of Context, Convenors of Relation, Agents of Socialization, Advocates of the Practical, Abiders of Change, and Teachers of Children" (Clarke, Triggs & Nielson, 2014, p. 163), cooperating teachers lack a conception of their roles in teacher education (Clarke, Triggs & Nielsen, 2014; Goodfellow, 2000; Zeichner, 2002). Furthermore, there are few examples of research regarding the preparation of music cooperating teachers for their roles as mentors (Draves, 2013).

Authentic-Context Learning in Teacher Education

Studies about the influence of authentic-context learning—preservice field experiences that take place in school-settings (Paul, 1998)—have flourished in music teacher education. The number and quality of authentic field experiences in the classroom influenced preservice teachers' identity formation and initial teaching performance (Austin & Miksza, 2009; Broyles, 1997; Haston & Russell, 2011; Paul, 1998; Paul, Teachout, Sullivan, Kelly, Bauer & Raiber, 2001; Pellegrino, 2019; Powell, 2011). Preservice teachers who participated in authentic-context experiences improved pedagogical knowledge, lesson plan writing, classroom management skills, and creativity in the classroom (Haston & Russell, 2011), increased confidence in teaching

abilities (Baughman, 2020; Schmidt, 1998) and increased connections between coursework and real-world teaching (Pellegrino, 2019).

Student Teaching and the Cooperating Teacher

Student teaching, one form of authentic-context learning, played an important role in teacher development (Conway, 2002; Draves, 2013; Schmidt, 1998). It developed preservice teachers' communication and lesson planning skills, classroom management and instructional pacing (Juchniewicz, 2014). Perhaps equally important has been the role it played on preservice teachers' commitment to enter the profession. In a study of 152 preservice music teachers, Kelly (2015) learned that student teaching reinforced preservice teachers' commitment to teach. Preservice music teachers in Bartolome's (2017) study also developed increased confidence in their chosen career path.

Cooperating teachers were often viewed as the most important contributors to student teacher development (Conway, 2002), so important that Abramo and Campbell (2016) developed a conceptual framework for cooperating teacher selection, development and assessment. They have served as models for effective practice (Matsko, Ronfeldt, Nolan, Klugman, Reininger & Brockman, 2018) and helped develop preservice teachers' pedagogical content knowledge (Haston & Leon-Guerrero, 2008) and reflection skills (Stegman, 2007). Indeed, cooperating teachers viewed modeling and reflection as essential practices while mentoring student teachers (Abramo & Campbell, 2019).

The Working Relationship Between University Supervisors and Cooperating Teachers

Experts have made a plea to better connect what has been taught in universities to student teaching experiences (Conkling, 2007). Such connections seemed necessary, since working relationships between cooperating teachers and college supervisors may have been impacted by

the level of communication between both university and K-12 stakeholders within partnerships (Greene, 2015; Johnson & Napper-Owen, 2011). Johnson and Napper-Owen (2011) learned that two cooperating teachers for physical education were negatively impacted by a lack of communication with university supervisors about their role within teacher preparation. The researchers suggested that cooperating teachers receive mentor training and role clarification from university supervisors.

In their study of a "failed triad" (p. 407) of a cooperating math teacher, a university math professor and supervisor, and a student teacher, Bullough and Draper (2004) learned that the working relationship between the cooperating teacher and university supervisor was strained through a lack of communication, differing goals for student teaching, and disagreement about best practices in mathematics pedagogy. As a result, the student teacher became "stuck" (p. 417) between the demands of the university supervisor and the cooperating teacher and the university supervisor left the triad. The researchers recommended that university supervisors and cooperating teacher mentors acknowledge differences in approaches and partake in professional development together in areas such as mentoring and supervision of preservice teachers (p. 419).

The Preparation of Cooperating Teachers for Mentorship

There has also been literature about cooperating teachers' experiences as mentors in light of their preparation for the role. While cooperating teachers' mentoring and preparation experiences have varied, a lack of communication between university supervisors and cooperating teachers often has inhibited mentor preparation (Abramo & Campbell, 2019; Greene, 2015; Handcock, 2013). In a study of three cooperating music teachers who mentored for the same college, Greene (2015) learned that cooperating teachers were ill-prepared to give student teachers feedback. Like cooperating teachers in studies conducted by Handcock (2013)

and Hamilton (2010), they desired mentor training, more information about the duties and expectations as cooperating teachers, and information regarding the preparation of their student teachers. Teachers in Abramo's and Campbell's (2019) study asked for additional guidance from teacher educator programs about the goals of student teaching, since most "create their own mentor strategies, pedagogies and modes of [student teacher] evaluations" (p. 180).

Using Ravitch and Riggin (2012) as a guide, Abramo and Campbell (2016) constructed "four notions" (p. 117) that might serve as criteria for selecting and assessing cooperating teachers, as well as for offering cooperating teacher professional development. Specifically, the ideal characteristics of cooperating teachers were: (a) a working knowledge of educational theory and practice, (b) an understanding of the importance of context within education, (c) understanding the narrative's role within the process of learning to teach, and (d) the ability to model and practice critical reflection into his or her own teaching practices (pp. 120-124). In light of these notions, Abramo and Campbell noted the need for music teacher educators to help provide professional development for cooperating teachers who have not demonstrated all of these attributes, or perhaps those who might not have viewed their own practice as mentors within the framework.

Purpose

With the importance placed upon student teaching and the role of cooperating teachers on teacher development, there has been a need for further exploration into the communication between university supervisors and cooperating teachers and the training that cooperating teachers receive to serve in their roles. Cooperating teachers with experience mentoring student teachers from different preparation programs might conceivably have experienced various levels of communication and preparation for their roles from each university. As a university-based

supervisor, the three cooperating music teachers I collaborated with also mentor for other teacher preparation programs. My desire to learn of their experiences as mentors, along with the lack of literature pertaining to cooperating teachers for multiple preparation programs, led me to this study.

The purpose of this study was to examine how cooperating music teachers who work with multiple music preparation programs (a) perceived their role as mentors, (b) described the training and communication they received from the partnering universities about their role, and (c) described the extent that the communication and training influenced what they did to enact their roles as mentors. Three research questions were used to guide the present study:

1. How do cooperating music teachers who work with multiple music teacher preparation programs perceive their role?
2. How do cooperating music teachers describe the extent to which they received communication and training from universities about their role?
3. How do cooperating music teachers describe the extent to which communication and training influenced their practice as mentors?

Method

Participants

Three cooperating music teachers working with music education students from multiple Northeastern universities were participants in the study. Teachers were purposely selected for this study because of their extensive experiences as cooperating teachers for multiple teacher preparation programs within the same state. Three different music education faculty worked as university supervisors for the teachers: a part-time adjunct, a full-time lecturer, and a full professor.

Each cooperating teacher had more than five years of experience working with student teachers from different programs. Out of the three music educator preparation programs served by the cooperating teachers, all three teachers have served as a cooperating for one preparation program for at least five years, and the other two programs between two to four years. One teacher was a high school band and general music teacher and the other two were middle school band and general music teachers. All three participants were identified by pseudonyms.

Design, Data Collection and Analysis

Prior to beginning the IRB-approved research, I read a description of the tasks associated with this study to the three cooperating teachers. I also gave the teachers a copy of the study procedures and a description of what their participation would entail. The cooperating teachers signed Institutional Review Board-approved consent forms that informed them their participation within the study was voluntary and that they could discontinue participation at any time without penalty. After consent forms were signed and submitted, the study commenced.

Using a case study design (Yin, 2017), data collected were recorded individual 60-minute teacher semi-structured interviews (Glesne, 2016), email correspondence between the researcher and participants, notes from meetings with the cooperating teachers during student teacher observations and visits, and cooperating teachers' six-week reflection journals about their experiences as mentors. Interview topics included teachers' experiences working with different supervisors, challenges and successes of mentoring student teachers from multiple programs, and preparation to become a cooperating teacher. Journal entries were open-ended. For six weeks, teachers wrote weekly reflections about their preparation and experiences as cooperating teachers and about their experiences working with the universities and faculty supervisors within the programs. Other data were supporting documents used by cooperating teachers, specifically

(a) universities' student teaching handbooks, (b) student teacher observation forms, and (c) evaluation tools used to assess student teachers at the end of placements. I employed Saldaña's (2016) process of coding, and category and theme formation to interpret all the data. While reviewing the data, I labeled it with codes, and then combined codes that could be placed in the same categories. The categories were then reviewed and combined into larger themes.

As a supervisor of student teachers who has worked with all three teachers in this study for two semesters, I have acknowledged the potential for bias in this study. My work with these teachers allowed me an insider's view into the preparation of teachers and work with the cooperating teachers that helped me frame findings and discussion later in this study. To help establish validity and reliability, I used multiple data sources to triangulate data for the study to establish themes that arose from the data. To strengthen trustworthiness, I conducted member checks with all three cooperating teachers by sharing interview transcripts, and analytical thoughts and drafts of my findings and paper to ensure that I was representing participants accurately within the study. I invited a trusted colleague and advisor to conduct an external audit of the study to further ensure that the research protocols, coding, thematic analysis and findings were completed and true to the data. The two themes that emerged within the data were (a) the perceived role of the cooperating teacher, and (b) communication between cooperating teachers and university supervisors.

Meet the Cooperating Teachers

Charles. A music educator of 41 years, Charles had taught Pre-K through middle school general music, middle school music theory, orchestra, and band. At the time of the study, Charles was teaching high school band, guitar and world drumming. He had served as a cooperating teacher for approximately 30 student teachers since the mid-1980s. He believed that most student

teachers identify with teachers they have had themselves. He viewed himself as a safety net for student teachers, and believed they learn best when given many opportunities with students. Charles served as a cooperating teacher for two preparation programs that placed student teachers in two seven-week placements in different schools.

Bob. At the time of the study, Bob was in his 15th year of teaching music and taught middle school general music and band. Previously, Bob taught elementary general music and band. At the time of data collection, he team-taught with James, another teacher in this study. He has been a cooperating music teacher for seven student teachers from three programs over seven years. Of the programs he worked with, one program had semester-long student teaching experiences that were divided into two different placements, a second program required one placement for an entire semester of student teaching, and the third featured a one-year internship at one school. For Bob, hosting student teachers has been a balancing act between meeting the needs of his students and those of his student teacher. Bob viewed his role as a mentor was to allow student teachers solo opportunities to teach something all on their own so that they may experience more pedagogical growth and learn from mistakes.

James. A music teacher for 12 years, James has taught fourth and fifth grade band, and at the time of this study, was currently a band and general music teacher at a middle school. He worked with Bob, another cooperating teacher in this study, through team-teaching. He has served as a cooperating teacher for eight student teachers over eight years, with no experiences serving as a practicum teacher. James believed that student teachers genuinely try their best, but sometimes they are unable to take and implement his feedback for improvement. James employed a "hands-off" approach to mentoring student teachers. He allowed student teachers to develop lessons and select their own repertoire for performance, while still providing guidance

and meaningful feedback. At the time of the study, James had mentored student teachers from the same three preparation programs as Bob.

Results

Results of this study have been organized by themes found within the data. The two major themes that arose from the data were: (a) the perceived role of the cooperating teacher and (b) communication between cooperating teachers and university supervisors.

The Perceived Role of the Cooperating Teacher

Meeting the Needs of Student Teachers

All three cooperating teachers believed that regardless of their observed differences in the preparation of student teachers from the various programs, their role as mentors was to cater to the needs of individual student teachers. Charles explained his approach to working with different student teachers. “I treat every student teacher the same. Where they came from is not a factor for how I mentor them. I just want to know where they are and their goals.” Bob explained that differences in the preparation of student teachers did not affect his role as a cooperating teacher, and that his role was to help push them forward in their practice:

> You can see differences in the level of preparation for teaching. As far as the musicianship of student teachers, it varies with the individual, not the program. I don't know that my role or experiences would be different if they were all coming from the same institution or not. I just try to help them where they need help.

James believed that his experiences as a student teacher were very positive and helped shaped his teaching to what it is today. He ascertained that his experiences were what student teachers need today. “I give each student teacher the same opportunities that I had when I was a student teacher, which was a lot of teaching and freedom to make mistakes.” While this freedom

was important to James, he also shared the difficulty he had with finding a balance between meeting the needs of his student teachers and those of his students:

> We [James and Bob] had three student teachers from three schools, from October until May. You don't know what the student teacher is going to be like and what experience your [middle school] students are going to have. It's a disservice to the student teacher to jump in and interrupt but it's also a disservice to your students if they're getting poor instruction. It's a balance.

Charles also mentioned student teachers' need to make mistakes while supporting them along the way. He mentioned that in light of the "reality check" that student teachers go through, he viewed his role as being that of a safety net so as to help them through the challenging times that often occur with student teaching:

> I call it the nightingale approach where they have this vision of how they were going to come in and shape and change minds and be able to stand up and speak and the students would sit around them in a semi-circle and take in all the knowledge, and then the students walk out and their lives have changed. Then student teachers find out that this doesn't happen. It's actually a lot of hard work. Maybe they realize that this isn't for them. So, my role, first, is to provide a safety net for them. We don't want them crashing and burning. I'm still going to allow them to make mistakes from time to time, because that's how they learn.

All three cooperating teachers acknowledged that while student teachers' pedagogical skills might be developed to various degrees, they were responsible for helping them to improve.

Inducting Teachers and Service to the Profession

The cooperating teachers also noted that their roles supported the induction of new teachers and that mentoring allowed them to give back to the profession. Bob viewed mentoring in light of his own experiences as a student teacher. “I had great experiences with my cooperating teachers and great relationships after I had left. I felt like it was a good way to give back, to help perpetuate the future of the profession.” Charles noted that he began taking student teachers after a colleague of his advocated for the need to support and give back to the profession:

> At one school, the director of music felt strongly about us having student teachers. He said, "It's our way of giving back to the profession. We're going to start accepting these.” I was not opposed, I just had never given any thought to it and since then it has been a pretty wonderful experience for the most part. The words that the director said kept ringing in my head, "It's our way of giving back."

James pointed out that his role was not only to induct teachers into the profession, but to do so in as realistic way as possible to best meet their needs:

> Taking a student teacher is a commitment to give up some control of your environment and I don’t take that commitment lightly. You give up control to make sure that the student teacher doesn’t become a glorified secretary who gets coffee and makes copies, which I’ve heard from some people.

All three cooperating teachers agreed that although the work of being a mentor was often challenging and time-consuming, giving back to the profession made it all worthwhile.

Communication between Cooperating Teachers and University Supervisors

The second major theme that emerged from the data was that of communication between cooperating teachers and university supervisors. A lack of communication was cited as the most frustrating part of the cooperating teachers' experiences as mentors.

"I Don't Know What the Parameters Are."

For James and Bob, communication between themselves and university supervisors influenced their experiences as mentors. Both cited a lack of communication from the university supervisors regarding certain aspects of their role as cooperating teachers and they expressed a desire for clarification of the colleges' expectations of them. For Bob, the only communication with the university supervisors were the brief discussions that took place during supervisors' student teacher observations. As a result, he was unsure of the specific tasks and responsibilities that he was supposed to be giving his student teachers. "I only interact with college supervisors during observation visits. I don't know how much I'm supposed to give a student teacher to do. Should they be grading things? I don't know what the parameters are."

Bob and James explained they would benefit if they received additional communication from university supervisors about the programs' standards and benchmarks for student teachers. Bob liked to observe interactions between his student teachers and supervisors, as it provided him with information that helped inform his own work as a cooperating teacher. "I like seeing the communication between the supervisor and the student teacher, so that I know what the supervisor is looking for. I get that sometimes and I don't other times. That's a useful thing for me to know."

James mentioned he would benefit from additional communication about the standards that the preparation programs set for student teachers:

> We're told we're going to have forms to fill out, but not much about the student's requirements, and how to guide them towards meeting them. I don't know much about the student's requirements, so I'm not sure if they're progressing towards what the university has identified as their standards.

James further explained the differences between his experiences with working with various college supervisors and claimed that the college supervisors influence much of the communication he received. In one example, he explained the communication about supervisors' observations of student teachers. "An organized supervisor keeps you informed. For others, it's more of a surprise, like, 'By the way, I'm coming tomorrow for an observation.'"

For Bob, the quality of the opportunities to interact with supervisors differed during observations. He recalled two experiences with two different supervisors, and how the interactions helped or hindered his work as a mentor:

> One supervisor dozed off during an observation. There was no conversation about the student teacher after, or it was brief. The other supervisor from the other school is very hands-on during post-observation conferences. The conversations between the student teacher, that supervisor, and myself are filled with specific feedback.

When asked what could be done to improve communication, Bob and James desired more information about their roles, the student teacher preparation program, and colleges' standards for successful student teaching. In this study, none of the cooperating teachers were offered mentor training from any university to assist them in fulfilling their roles. Bob was open to training offered by the universities to learn more about cooperating teacher expectations and student teacher preparation before the partnerships commence. James echoed this sentiment, noting that learning colleges' expectations for lesson planning would assist him in performing

his duties. “One thing that none of the schools do, that would be helpful, is tell us what a lesson plan in their program looks like. It would be nice to know exactly how each institution formats their lesson plans.”

Bob had similar experiences, and shared that for one preparation program, he learned about the expectations for student teachers in the middle of a placement, at a time when he was to complete a mid-placement evaluation. “I feel like the evaluation is the first time where I'm really seeing what the expectation from the university is for the student teacher. At that point, I'm seeing what they're really looking for.” James also made suggestions for how communication could be improved. “I’d like to have a list of what it takes for students to pass their student teaching experience, and colleges’ expectations of us during their placement.”

“I don’t evaluate student teachers. They may be here for six weeks, but at the end of the placement, I'm not responsible.”

Discussion also included the cooperating teachers’ ability to communicate their feedback about student teachers’ progress. Although James and Bob each have had student teachers from multiple preparation programs, in many instances, they did not volunteer for such roles, but were assigned student teachers from their district music coordinator. Therefore, they were not the official cooperating teachers of record for many of their student teachers’ placements and were not given opportunities to formally evaluate student teachers. James highlighted how this affected his duties as a mentor:

> The high school director will send the student teacher to me for once a week for a semester or five to seven weeks. They're not assigned to me from the college. So, one college asks me to evaluate the students; the others have never asked.

Bob voiced similar frustrations and challenges, and described what he is allowed to communicate back to the preparation program. “It’s frustrating that the communication from the programs gets filtered through the music coordinator. Sometimes it doesn’t make its way here. I don’t evaluate student teachers. They may be here for six weeks, but at the end of the placement, I'm not responsible.”

James explained that while he is happy to mentor, having student teachers assigned to him by his district music coordinator takes a toll. “Many times I haven't agreed to take a student teacher and I am given one, which is a commitment. You give up control of your class. I don't like to do it so that I'm oversaturated by it.”

“After they would observe and have a conversation with the student teacher, I would have a different conversation with the student teacher after they left.”

James and Bob both articulated that there were differences between them and the university supervisors in how they would approach the preparation of student teachers in the college setting. Yet both clarified that they are rarely given opportunities to communicate their ideas. When asked what he would change, Bob mentioned the need to further prepare student teachers to be responsive to what is happening in the classroom:

> The thing that I think college prep programs tend to focus on a lot, is having a student teacher be really prepared with a plan when they walk in to teach a lesson, which is great. It's important. But the thing they are missing most of the time is the ability to react on their feet and deviate from that plan when something doesn’t go the way it’s supposed to. I just think that there needs to be better preparation for that aspect of teaching. Ultimately, you have to deal with what you're seeing and hearing.

James also noted different opinions on the preparation of student teachers. He explained that he was asked one time for feedback from a university supervisor, but that he held some reservations on expressing his views:

> One school asked me for feedback on their program. I remember Sean [the university supervisor] asking. It wasn't in a form that we filled out. It was sort of just him asking. But, it also kind of makes you feel like, "I don't want to tell you what to do to change your program. I don't know enough about the program to make those suggestions." That's kind of presumptive of me.

The topic of communication also arose in conversation with Charles, although it pointed more to a disagreement between himself and one university supervisor about how best to teach. Unlike James and Bob, Charles handled disagreements with the university supervisor a little differently. Charles explained one situation in which a university supervisor's views on teaching did not align with his own:

> There was one supervisor who had philosophical differences on how to approach teaching. It didn't affect our friendship at all. After they would observe and have a conversation with the student teacher, I would have a different conversation with the student teacher after they left.

In this case, Charles chose not to communicate the different feedback he had given his student teacher once the university supervisor had left after the scheduled observation.

Discussion

A Need for Communication and Guidance to Fulfill Roles

Teachers in this study experienced varying levels of communication from the university supervisors, which influenced their overall experiences as cooperating teachers and the working

relationships with university supervisors. Of particular concern was the lack of communication and support for the cooperating teachers to fulfill their perceived roles. Although teachers viewed themselves as inductors into the profession who must meet the needs of their students and student teachers, it appeared that the lack of sufficient communication between the cooperating teachers and the university supervisors and preparation programs poorly equipped them for such roles. Since Bob and James received little guidance regarding cooperating teacher expectations and student teacher standards—perhaps due to the manner in which the district music coordinator passed along the communication received from university supervisors—they were forced to rely on their own recollections of student teaching when fulfilling their roles. Additionally, while both teachers agreed that meeting the needs of student teachers was a priority, a lack of knowledge about preparation program standards caused them to guess what specifically needed to be addressed. Like cooperating teachers in other studies (Abramo & Campbell, 2019; Greene, 2015; Handcock, 2013; Johnson & Napper-Owen, 2011), both expressed a need for more communication with university supervisors, and guidance and professional development to help fulfill this need.

So Much to Say, but Not Being Heard

Of additional concern was the lack of opportunities given to James and Bob to provide feedback on student teacher performance and the preparation programs curricula as a whole. It was clear that both held strong opinions about what student teachers needed in the realistic setting of the classroom and that these needs were not being sufficiently addressed in preparation programs prior to student teaching. Yet the lack of opportunity to communicate these needs to program supervisors indicated that future student teachers may continue to struggle within these same areas. Interestingly, even when James was directly asked what he would change about

preparation programs, he mentioned he felt ill-equipped to make such curricular recommendations because he was unaware of current curricular offerings, further reinforcing the need for improved communication between university programs and cooperating teachers.

Unlike James and Bob, Charles's experiences with communication with program supervisors was different. The only problems he cited were disagreements he had with one college supervisor about best practices in the classroom, which resulted in Charles instructing his student teacher to do the opposite of what the university supervisor had requested earlier from the student. While similar disagreements led to a failed triad in Bullough and Draper's (2004) study, this was not the case here. Perhaps this was due to the friendship between Charles and the supervisor, although also of concern in this situation was the lack of communication between Charles to the university supervisor. Similar to James and Bob, Charles clearly felt that his philosophies and approach better served the needs of his student teacher. Yet, he chose not to share this information with the supervisor, therefore increasing the likelihood of continuing to address the needs of future student teachers in the same manner. While it is not necessary for both the cooperating teacher and the university to agree about everything, such disagreements, when not acknowledged and discussed in a professional manner, might often place the student teacher in the middle, causing them to feel torn about which directives follow. Ultimately, such a scenario could be a disservice to the student teacher, as a lack of communication about differing goals and expectations might not only undermine both the cooperating teacher and university supervisor but might inhibit the overall pedagogical skill development of the student teacher.

The Induction of Student Teachers into the Profession: Sending Mixed Messages

All of these occurrences surrounding the lack of communication between cooperating teachers and university supervisors point to a greater issue that needs to be addressed: the

sufficient induction of music educators into the profession and the message that university supervisors and cooperating teachers send to student teachers. This study shows that when a student teaching triad suffers from a lack of communication between university supervisors and cooperating teachers, student teachers receive different messages about how best to teach, and they are forced to reconcile these differences for themselves. When cooperating teachers and university supervisors fail to communicate expectations for student teachers, differing philosophies of music education, or feedback on student teacher performance, we fail to present a unified front on teacher preparation. In doing so, we demonstrate to our student teachers that they are being inducted into a profession that is wrought with a lack of communication, and, perhaps, does not value the importance of preK-12 schools and preparation programs equally. In a time when collaboration is key for optimizing student teacher success and induction, this widens the divide between cooperating schools and university preparation programs.

Implications and Suggestions for Further Research

As a university supervisor for one of the programs discussed in this study, the communication problems shared by the cooperating teachers were new to me. I was unaware that the cooperating teachers lacked a conception of their roles, student teaching standards, and desired more preparation to serve as mentors. Had this study not taken place, I might still be unaware. To improve the perceived lack of communication regarding program standards, university supervisors should give cooperating teachers' access to student teacher evaluation tools before the commencement of student teaching. This could open up a dialogue about student teacher assessment to provide cooperating teachers with clarity about student teaching standards. In addition, faculty at colleges and universities might consider offering specialized training for cooperating teachers in the role and duties of mentoring student teachers. This training could

include an in-depth examination of university program requirements and student teacher assessment, as well as a detailed discussion about the duties that cooperating teachers are to fulfill. A handout of information learned in training could be made accessible on universities' preparation program websites, and university supervisors could hold weekly or bi-weekly "check-in" meetings with cooperating teachers to answer questions and ensure that cooperating teachers possess the knowledge to feel confident in their roles.

Similarly, cooperating teachers should make efforts to reach out to university supervisors to inform them of their specific needs for further communication within the partnership regarding student teacher expectations and assessments for growth and development. To foster such a dialogue, university supervisors should establish a supportive, open and collaborative partnership between themselves and cooperating teachers to ensure that cooperating teachers feel welcome to reach out for assistance. As a result, communication within partnerships might be enhanced, and the overall working relationships among stakeholders might improve as well.

The communication breakdown that Charles experienced, resulting from differing philosophical views, poses another problem that often undermines either the cooperating teacher or the university supervisor. In addition, student teachers might also find themselves caught in the middle trying to please both, with little time and energy left for true growth throughout their student teaching placement. While it is certainly healthy to have differing philosophical viewpoints at times within a school-university partnership, a dialogue regarding these views should take place prior to the commencement of student teaching. University supervisors who offer training for cooperating teachers might choose to include a discussion regarding different philosophies of teaching, as well as steps to take within the partnership to help ensure that differing opinions do not poorly influence the growth of the student teacher.

Perhaps the most surprising result of this study was Bob's and James's frustration that they were mentoring student teachers yet were not listed as the cooperating teachers of record for one of the universities because student teachers were formally assigned to their district music coordinator. University supervisors should keep a closer eye on who is ultimately mentoring student teachers so as to confirm cooperating teachers' willingness to serve in this capacity, as well as allow them opportunities to give feedback about student teacher progress. In instances such as this, perhaps the district music supervisor could co-mentor the student teacher alongside the cooperating teacher. This might help promote a fair distribution of the workload for everyone involved in the partnership, as well as improve the likelihood that accurate feedback regarding student teacher progress is reported to the university supervisor. If college or university supervisors should choose to assign student teachers to different cooperating schools in this manner, it is important that any cooperating teachers who do work with student teachers are given the same opportunities to communicate student teacher progress and development.

This study focused on the viewpoints of cooperating music teachers who served as mentors for multiple programs. The results are limited in their ability to be generalized to other cooperating mentor teachers. Additional research into the viewpoints of other cooperating music teachers who serve for multiple programs might benefit the profession by providing additional insights. In addition, in light of the lack of communication shared by the cooperating teachers and its apparent influence upon mentor experiences, further research about the factors that influence the efficacy of cooperating teachers for multiple preparation programs could be conducted to provide music teacher educators with additional ways to support cooperating teachers.

References

Abramo, J. M. & Campbell, M. R. (2016). Four notions on the qualities of cooperating music teachers. *Arts Education Policy Review, 117*(2), 117-129. doi:10.1080/10632913.2016.1061257

Abramo, J. M. & Campbell, M. R. (2019). What cooperating music teachers say about educative mentoring: A focus study research project. *Research Studies in Music Education, 41*(2), 171-188. doi:10.1177/1321103X18773106

Austin, J.R., & Miksza, P. (2009). *Trying on teaching.* Paper presented at the Society for Music Teacher Education Biennial Symposium, Greensboro, NC.

Bartolome, S. (2017). Comparing field-teaching experiences: A longitudinal examination of preservice and first-year teacher perspectives. *Journal of Research in Music Education, 65*(3), 264-286. doi:10.1177/0022429417730043

Baughman, M. (2020). Mentorship and learning experiences of preservice teachers as community children's chorus conductors. *Journal of Music Teacher Education, 29*(2), 38-52. doi:10.1177/1057083719876116

Broyles, J. (1997). Effects of videotape analysis on role development of student teachers in music (Doctoral dissertation). *Dissertation Abstracts International, 58*(03A), 823.

Bullough, Jr, R. V., & Draper, R. J. (2004). Making sense of a failed triad: Mentors, university supervisors, and positioning theory. *Journal of Teacher Education*, *55*(5), 407-420. doi:10.1177/0022487104269804

Clarke, A., Triggs, V., & Nielsen, W. (2014). Cooperating teacher participation in teacher education: A review of the literature. *Review of Educational Research*, *84*(2), 163-202. doi:10.3102/0034654313499618

Conkling, S. W. (2007). The possibilities of situated learning for teacher preparation: The professional development partnership. *Music Educators Journal*, *93*(3), 44—48. doi:10.1177/002743210709300319

Conway, C. (2002). Perceptions of beginning teachers, their mentors, and administrators regarding preservice music teacher preparation. *Journal of Research in Music Education, 50*(1), 20—36. doi:10.2307/3345690

Draves, T. J. (2013). Transition from Student to Teacher–Student Teaching: The Capstone Experience. *Journal of Music Teacher Education*, *23*(1), 50-62. doi:10.1177/1057083712474935

Feiman-Nemser, S. (2012). *Teachers as learners*. Cambridge, MA: Harvard University Press.

Glesne, C. (2016). *Becoming qualitative researchers: An introduction* (5th ed.). New York, NY: Pearson.

Goodfellow, J. (2000). Knowing from the inside: Reflective conversations with and through the narratives of one cooperating teacher. *Reflective Practice*, *1*, 25–42. doi:10.1080/713693136

Greene, J. (2015). *Looking big at cooperating teachers in music education: Examining narrative authority within a college community.* [Doctoral dissertation, Boston University]. Retrieved from https://hdl.handle.net/2144/16311

Hamilton, J. (2010). *Cooperating teachers: An investigation into their needs and training as mentors and supervisors of student teachers* (Doctoral Dissertation). Retrieved from ProQuest Dissertations and Theses database. (UMI No. 3416990)

Handcock, S. Y. (2013). *Cooperating teachers' perceptions of support needed to mentor teacher candidates effectively* (Doctoral dissertation). Retrieved from ProQuest Dissertations and

Theses database. (UMI No. 10110426)

Haston, W., & Leon-Guerrero, A. (2008). Sources of pedagogical content knowledge: Reports by preservice instrumental music teachers. *Journal of Music Teacher Education*, *17*(2), 48-59. doi:10.1177/1057083708317644

Haston, W., & Russell, J. A. (2011). Turning into teachers: Influences of authentic context learning experiences on occupational identity development of preservice music teachers. *Journal of Research in Music Education*, *59*(4), 369-392. doi:10.1177/0022429411414716

Johnson, I. L., & Napper-Owen, G. (2011). The importance of role perceptions in the student teaching triad. *Physical Educator*, *68*(1), 44-56.

Juchniewicz, J. (2014). An examination of social intelligence development in preservice music teachers. *Journal of Music Teacher Education*, *23*(2), 21-32. doi:10.1177/1057083713475628

Kelly, S. (2015). The influence of student teaching experiences on preservice music teachers' commitments to teaching. *Journal of Music Teacher Education, 24*(2), 10-22. doi:10.1177/1057083713506120

Matsko, K., Ronfeldt, M., Nolan, H., Klugman, J., Reininger, M., & Brockman, S. (2018). Cooperating teacher as model and coach: What leads to student teachers' perceptions of preparedness? *Journal of Teacher Education, 71*(1), 41-62. doi:10.1177/0022487118791992

Paul, S. J., Teachout, D. J., Sullivan, J. M., Kelly, S. N., Bauer, W. I., & Raiber, M. A. (2001). Authentic-context learning activities in instrumental music teacher education. *Journal of Research in Music Education*, *49*(2), 136-145.

Paul, S. (1998). The effects of peer teaching experiences on the professional teacher role development of undergraduate instrumental music education majors. *Bulletin of the Council for Research in Music Education, 137,* 73-92.

Pellegrino, K. (2019). Becoming music teachers in a supportive string project community. *Journal of Music Teacher Education, 28*(3), 11-27. doi:10.1177/1057083718803638

Powell, S. R. (2011). Examining preservice music teachers' perceptions of initial peer-and field-teaching experiences. *Journal of Music Teacher Education*, *21*(1), 11-26. doi:10.1177/1057083710386751

Ravitch, S. M. & Riggan, M. (2012). *Reason and rigor: How conceptual frameworks guide research*. Thousand Oaks, CA: Sage.

Saldaña, J. (2016). *The coding manual for qualitative researchers.* Thousand Oaks, CA: Sage.

Schmidt, M. (1998). Defining "good" music teaching: Four student teachers' beliefs and practices. *Bulletin of the Council of Research in Music Education, 138,* 19-46.

Stegman, S. (2007). An exploration of reflective dialogue between student teachers in music and their cooperating teachers. *Journal of Research in Music Education, 55*(1), 65-82. Retrieved from https://www.jstor.org/stable/4494331

Yin, R. K. (2017). *Case study research and applications: Design and methods*. Thousand Oaks, CA: Sage.

Zeichner, K. (2002). Beyond traditional structures of student teaching. *Teacher Education Quarterly, 29*(2), 59–64.

Experiences of Middle School Band Directors

Lauren J. Diaz[8]

Abstract

Middle school band is an important part of an instrumental music program in the united states. For some, this is where learning begins, while others are building skills toward proficiency. However, in a growing push for accountability, it is important to understand what is being taught in these classrooms and why. The purpose of this study is to explore the experiences of performance-based middle school instructors and whether creativity and context, both historical and cultural, fit into that teaching pedagogy. Interviews were conducted with four middle school band directors from Pennsylvania and New Jersey. Findings indicate that these middle school band directors are aware of the things that they are not teaching in the rehearsal setting but lean on general music to fill in the gaps in student learning. They also feel that their hands are tied in their ability to do more due to limitations of time and scheduling as well as performance requirements. The themes identified through the interview process were: (a) student/teacher rapport' (b) pedagogical implications; (c) curriculum goals; (d) performance goals; and (e) challenges and limitations. Teachers expressed that they feel trapped between what they should teach and what they can accomplish in their schedule. Teachers also expressed a desire to expand learning experiences for students, but feel that they are caught in the middle of administrative and parental expectations and a lack of support. As many schools eliminate

[8] Department of Music and Music Education, Teachers College, Columbia University, New York, New York, USA

Corresponding Author:
Lauren J. Diaz, Department of Music and Music Education, Teachers College, Columbia University, 525 West 120th Street, New York, NY 10027, USA
Email: diaz2@tc.columbia.edu

general music for an elective-based teaching model, ensemble teachers should focus more on a holistic teaching model.

Keywords: middle school, instrumental music, creativity, band director experience

Introduction

Allsup and Shieh (2012) remind teachers that "Music teaching is more than the teaching of sound and sound patterns alone- that there is something non-neutral about music that requires our moral engagement" (p. 51). If music is more than notes on pages, Rolle (2017) questions, "What is to be done? Which issues are to be taught? What music should be performed? What are the musical experiences that we want to enable the students to have" (p. 96)? In a world of growing cultural diversity, it is essential for teachers to understand that their musical choices impact students on multiple levels.

Middle School Band

Middle school band is of critical importance to the performance-based teaching model in U.S. schools. Middle school presents a time when students are transitioning from learning the fundamentals of an instrument but are far from being proficient. The central focus of literature related to middle school is related to student experience including Clementson (2018) who examines flow experience[9] in the middle school music program. A smaller amount of literature is focused on the focus of teaching practices. Of this literature, there is a significant amount focused on young teachers and teachers in urban schools (Baker, 2012; Bell-Robertson, 2014; Fitzpatrick, 2012; Miksza & Berg, 20130.

The position in which middle school band has been situated varied from school to school. Glover (2015) focused his research on instructional time concluding there was a possible correlation between quality instructional time and retention. Glover's findings suggested that the more time a student has engaged with their music teacher the more likely they will continue their

[9] Flow experience is based on Mihalyi Csikszentmihalyi's theory of intrinsic motivation and enjoyment. The idea is that students experiencing flow are both appropriately challenged and highly engaged to the point where they may lose their sense of time. (Clementson, 2019).

participation. Scheduling and school-wide curriculum planning was also a focus of research, highlighting the importance of music and the struggle to create a schedule that worked for all teachers (Bondurant, 1956; Hinckley, 1992). Standerfer and Hunter (2010) focused their attention on lesson planning, and stated that a "music curriculum does not fit into this traditional lesson planning model" (p. 25). These articles highlighted the struggles that many teachers incur with the administrative end of teaching music. Many teachers struggled to give the time and attention their students need when they are required to fit themselves into a structure that was not necessarily adaptable.

The need to teach musical concepts through band rehearsal has been the focus of a handful of studies including Blocher, Greenwood, and Shellahmer (1997), Ihas (2011), Singletary (2006), and Tan (2017). These studies, which focused on both middle school and high school instrumental music teachers, concluded that the teaching of concepts was not done often, but occurred at a higher frequency at the middle school level. The findings in these four studies highlighted the importance of teaching concepts and the need for a greater focus on concept teaching in the developing instrumental rehearsal.

Alternative Pedagogies for Instrumental Music

As schools became more diverse and band programs struggled with time and retention, some teachers have begun to look beyond the traditional rehearsal format to support student engagement. Beyond the traditional rehearsal format, authors have also suggested a plethora of best practices to create a more holistic and democratic classroom, including aural learning, critical theory, and Comprehensive Musicianship through Performance (Garofalo, 1983; Sindberg, 2006, 2012). Norgaard (2017) and Running (2008) suggested possible ways that improvisation can be incorporated into the large ensemble. Researchers have also focused on the

use of composition as a way of supporting their students music learning beyond the recreation of the music they are given (Hickey, 2009; Koops, 2013).

As teachers, we have long known that our students come to us with primarily informal music learning. Exposing students to aural learning has also been connected to music learning at home for some. Encouraging students to learn by ear helped bridge the gap in their musical learning by making connections to what they are already learning at home. Mills and McPherson (2015) reminded us that aural learning was essential to school music programs both culturally and pedagogically. Hear, Listen, Play (HeLP) was a handbook to assist classically trained music teachers to facilitate informal music learning in the music classroom (Green, 2013). Ear players did much better in their average score than did the control group and teachers reported growth in student confidence (Baker & Green, 2013). From a cultural perspective, aural learning was a natural form of music learning. Learning, however, was not complete until the student was able to be innovative within the confines of the given work (Schippers, 2010). This practice of learning by ear was contrary to theories that stress the importance of "sound before symbol" or "rote before note." However, Lind & McCoy (2016) suggested that by learning aurally, students were able to find a deeper understanding and a connection between the elements of music they experienced every day, not just the limited notes they were capable of reading.

Some teachers chose to approach music education in their classroom through critical pedagogy. Critical Pedagogy was a pedagogy that aimed to promote freedom, equality, and democracy. It historically has been a pedagogy that valued what students already know and aimed to work through dialogue between teachers and students to support learning (Giroux, 2010). Abrahams (2007) began this approach with a set of questions a teacher should have asked themselves before approaching a new unit: “Who am I? Who are my students? What might they

become? What might we become together (p. 229)?" This approach to teaching was one of exploration, of problem posing, and dialoguing. Hess (2017) studied the teaching of four music teachers. These teachers invited their students to learn to play an arrangement of a "traditional " Mandarin" folk song. Instead of having students learn to play a piece the teacher engages them in dialogue to better understand where the piece originated from. They were also invited to problematize its' use through themes of exoticism and nationalism.

Comprehensive Musicianship has been both a pedagogy and a practice whose core goal was that "all music students should be taught the entire scope of what music is and to just certain things about music" (Sindberg, 2006, p.46). An application of this pedagogy, entitled Comprehensive Musicianship through Performance (CMP) evolved from the original concepts of the Comprehensive Musicianship model. This model (CMP) was a guide for teachers to help create a curriculum that goes beyond the notes on the page. The five components of the CMP model were Selection, Analysis, Outcomes, Strategies, and Assessment (Sindberg, 2012). The use of CMP required teachers to go beyond the performative aspect of the large ensemble by using a more student-driven lens that allowed for multiple viewpoints from both students and teachers (Sindberg, 2006).

Repertoire was the vehicle that ensemble directors used to teach music. For some band directors, the music chosen determined how the curriculum was approached. For the Comprehensive Musicianship through Performance model, repertoire was the keystone of the pedagogy. Sindberg (2012) explained that, "The music presents the problem, the solutions develop musicianship" (p. 10). Howard (2001) also highlighted the importance of repertoire selection in the middle school in his dissertation. He concluded that for the specific level of proficiency at the middle school, there was a higher focus on the ability and limitations of the

students when choosing the music than on any other factor. However, students entered school music programs with a knowledge of music that was often overlooked by some music teachers. In addition to methods and pedagogies like CMP, culturally responsive pedagogy supported teachers and students as they navigate their collective musical knowledge.

Geneva Gay (2018) defined culturally responsive pedagogy as a way of approaching curriculum and teaching that creates encounters that were more relevant and thus more effective for student learning. The goal was to "get teachers to connect with students' cultures and to help students connect with their cultural and social identities in ways that learning in any subject is made more effective and relevant" (Abril, 2009, p. 79). To be engaged in culturally responsive teaching was to bridge the gap between school and home cultures (Lind & McKoy, 2016) which validated the knowledge that students bring into a music classroom (Smith, 2016). This importance was also highlighted in the works of Martinson (2011), Whiteside (2013) and Pawelski (2013), focusing on understanding cultural barriers, motivation, and social justice. This research emphasized the importance of teachers getting to know their students for successful understanding and learning.

Problem and Purpose Statement

Heuser (2015) stated: "the educational culture to which I belonged held deeply ingrained beliefs and expectations having little to do with the educational needs or musical interests of young people" (p.220). Often a band rehearsal, regardless of the age group, resembled the community band rehearsal from a century ago (Battisti, 2018). Additionally, much of the research was focused on how to make what was already learned, better (Rush, 2006), or new ways of conceptualizing the instrumental music space (e.g., culturally responsive teaching, world music pedagogy, comprehensive musicianship). However, to understand how to better inform

pedagogical suggestions in teaching training and professional development, researchers must first understand what has been going on in the classroom and why it was happening.

Despite research that suggested best practice in instrumental music and music education Heuser (2015) stated that, "although there is an evolution in the field of music education, instructional practices within large ensembles seem to remain with few exceptions, static" (p. 228). The purpose of this study was to explore the experiences of middle school band directors and their ability to infuse creativity and context, both historical and cultural, into their teaching pedagogy. Research questions employed for this study were:

1. How do teachers negotiate pedagogy, curricular foundations and performance demands?
2. Where do creativity and historical and cultural context fit into the middle school music curriculum?
3. What is the effect of school environment and policies on the middle school band?

Research Design

Research Approach

Following the guidelines in Creswell (2017) the study employed a phenomenological approach. I interviewed four middle school band directors that currently teach in New Jersey and Pennsylvania following the interview procedures outlined in Kvale (2008). The four teachers interviewed were all women with a minimum of ten years of experience. For this study pseudonyms were used for anonymity: Angela, Jessica, Sarah and Melissa. The demographics of their positions range from rural Pennsylvania and suburban New Jersey and Pennsylvania, ranging in diversity with the New Jersey schools representing a more diverse population of students. All interviews were semi-structured in which an interview protocol was designed to

facilitate the interview, but questions were open-ended so that each participant could answer freely based on their experience. During the beginning stages of the research design process, a set of themes were drawn up to facilitate the flow of the interview: introduction, teaching experience, cultural context, creativity, historical context, challenges, ideals, and a closing. Interview questions related to each research question were arranged within each theme to guide both the researcher and the participant through the interview process. The interview protocol was never followed precisely during the interview process but allowed for me, as the researcher, to ascertain that, and all interview questions were asked and answered.

Data Collection

Prior to and during the interviews, participants were presented with informed consent and willingly agreed to an audio recording of interviews and the use of findings for the academic setting. Interviews took place at times and places that were most convenient to the participants. Melissa's interview, conducted over FaceTime, was the only one not completed in person. She was at home and tried to find a quiet place after lunch that was away from her children, who did make a cameo during the interview. I met Angela in her office at school during the late morning after school had ended for the year. Jessica and Sarah's interviews were conducted in public coffee shops in the morning before they had to get home and back to their roles as mothers. Interviews varied in length from forty-eight minutes to seventy-two minutes. There was also the time before and after interviews to establish rapport and collaborate as colleagues. The interview protocol can be found in the appendix.

Plan for Analysis

As the interview protocol was designed for the flow of the conversation and the comfort of the participant, questions did not line up chronologically, but organically. Therefore, analysis

of interview data began by matching research questions, and sub-questions, to the interview questions. Coding of the interviews began while editing each transcript; keywords were jotted down, and quotes that stood out were highlighted. Upon a second, keywords and themes were identified for each participant separately. These keywords and themes common to all four interviews were then pinpointed from each separate list.

These themes were then matched to the research questions. At this point in the analysis process, it was discovered that the initial research questions were limited to the themes that had emerged. While still answering the central research questions, sub-questions were reworked to reflect the interviews' emergent themes better and more fully answer the purpose of the research. Quotes that stood out in conjunction to themes were entered into an Excel worksheet and organized separately for each participant and theme. Quotes were sorted by theme and then by research question to check for connections and disagreements. Participants were also asked to member check the analysis, allowing for stronger reliability to the conclusions.

Role of the Researcher

As a former middle school band director, I was torn between what I wanted to teach and when I ended up teaching my students. It was frustrating to me that I had to make decisions based on factors beyond my control. With a background in ethnomusicology, I wanted to have my students explore their music more deeply through active listening and meaningful discussions regarding the contextual framework of the piece. I found that I was doing more in my general music classes but failed to find the time and space during large group rehearsals and small group lessons. I also wanted to explore a more culturally diverse body of repertoire, but again found myself lost in a sea of literature that was primarily Eurocentric. Through this research, I sought to discover whether other middle school directors were also facing similar challenges.

Entering this research as an insider, I carried with me many assumptions. I assumed that I knew what a rehearsal should look like. I also assumed that all teaching participants thought deeply about their teaching; however, they may lack either the ability or desire to incorporate creativity and contextual pedagogies into their teaching. As both a researcher and an insider to the profession, I had to work to keep my questioning open to interpretation and allow the participants to freely answer each question in the manner that fit them best. I also had relationships with each of the participants ranging from a friend to teacher to colleague.

Participants

As this study was conducted while school was not in session, I had to rely on contacts I had or those for which I was able to get contact information. I reached out to over ten middle school band directors, both men and women, within driving range that were identified on their schools' websites as teaching middle grades. After receiving little response, I widened my search to include others that were further away, no more than 75 miles, that I knew may be more accessible. Participants were four female band directors who were middle school teachers at the time of data collection. They all had been teaching for more than ten years, and, while it was not part of the parameters for the research, all held a master's degree. Melissa worked in a rural school in which she taught fourth through eighth grade in the same building and then traveled to teach high school orchestra. Jessica taught in an intermediate model which only consisted of fifth and sixth graders. Sarah taught in a traditional middle school, grades six through eight, but as one of two band directors, she only focused on sixth grade beginning band. Angela began teaching in her district in the traditional middle school model, but traveled between a seventh grade and an eighth-grade building at the time of data collection.

Interview Portraits

Melissa

Melissa was a White woman in her mid-thirties. A trombonist by trade, she taught both band and strings in a 4th-8th grade middle school and high school orchestra. She held a B.S. and Master's in music education from two different schools in the Northeastern United States. In her second teaching position, she taught in a rural school district equidistant from two large cities. The instrumental program was a pull-out program with a rotating small group lesson schedule and a fixed ensemble schedule. She continually encountered conflicts with other teachers in her building about the schedule and struggled to see her students consistently. While almost half of her students were eligible for free or reduced lunch, the socioeconomic status of her district has improved over the past few years. Although the district was predominately White, Melissa celebrated her students and their cultures.

She has been able to grow her program over the past years, but worried that any more growth would require more time, space, or another teacher; all of which was beyond her district's ability to provide. She struggled with her teaching schedule, one that did not allow for travel time required to arrive on time for her next class. She felt that the lack of support and understanding by her administration has limited what she was able accomplish with her students. She knew her kids and was proud of the music community they had established within the school. Students were supported in their musical endeavors and found that the band room was a safe, drama-free place to relax.

Jessica

Jessica was a White woman in her late thirties. A trombonist by trade, she had a B.S. in music education and a Master's in school leadership and administration. She had been teaching music for twenty years, starting in a more urban school district, at the time of data collection. She

taught fifth and sixth grade in an Intermediate School building. She taught band and lessons as a pull-out program, and also taught an after-school advanced band and jazz band. The school district was suburban and was very culturally diverse with a large population of Asian and Indian students. The district also had a high socioeconomic status, one of the highest in the state. She was one of five music teachers in her building and had a healthy working relationship with the teachers in music throughout the district.

Jessica's district was aware of the problems with the pull-out program and only allowed students to be pulled out of physical education once a week for lessons. Ensemble class was also a pull-out and did affect the core classroom teachers. However, with over half of the grade level taking an instrument, both band and orchestra students were pulled out of regular class at the same time in order to keep classroom disturbances to a minimum. She struggled most with the support and understanding of the importance of her program. She continually worked to educate administrators, faculty, and parents of the benefits of playing an instrument. Her training as an administrator gave her an interesting perspective of what was happening in the school and how music fit into the curriculum of a well-rounded student.

Sarah

Sarah was an Asian-American clarinetist who was currently teaching in the same school from which she graduated. She had a B.A. in music and a Master's in music education. She started her teaching career in an urban school before returning to teach beginning sixth-grade band. She taught a pull-out program with a rotating lesson schedule once every six days and half-period band classes. Sarah also taught general music and piano to seventh- and eighth-grade students, respectively. Her district was predominantly White with a high socioeconomic status. She was aware of a small percentage of students who were eligible for the free and reduced-

lunch program and did what she could to accommodate students with socioeconomic difficulties in her program.

Sarah also worked with the high school's marching band as a visual and music technician and directed the woodwind choir. She was aware of the expectations of the high school director as well as those of the other middle school director. She struggled with the fact that they were not in line with each other. She gave a solid music foundation to her students that they can take with them as lifelong musicians.

Knowing that her students were on the older end of beginners, Sarah had a desire to arrange music that was more appropriate for their playing level. She also focused on creative teaching practices, and gave her students different kinds of activities to work on theory, rhythm, and note reading skills. She struggled with a schedule that was not accommodating to her program, as it required her to pull students out of tested subjects, which caused tension between her, the faculty, and the parents. She loved her students and had many ideas to push the program forward further.

Angela

Angela was a White woman in her late fifties. A clarinetist and jazz saxophonist, she had a B.S. and master's degree in music education. She has been teaching for thirty years, twenty-eight of those at her current position. She balanced her life with her partner, his kids, and being a Zumba instructor. She taught in a suburban district that has had a population boom in the past ten years. Angela taught seventh and eighth grade, splitting her week equally between the two buildings where the students were housed. She also directed a middle school jazz band and marching band, which met after school and on Saturday mornings respectively. Also, she was the music department chairperson. Angela was constantly aware of her students' playing abilities

when they entered seventh grade and what skills they needed before entering high school band. The focus of Angela's program tended to lean toward technical skills and music theory concepts.

As an experienced teacher who has worked within a pull-out program for twenty-eight years, she has seen the deterioration of this model in her school. The added pressure academically on the students as well as other extra-curricular demands meant that she was constantly losing time with her students. She encouraged them to explore their interests, but knew that it was to her program's detriment at times. She worked within the time constraints of her program and her students by constantly teaching them how to practice smarter, not longer.

Results

The results of this study were analyzed by first coding the interview questions, in Appendix A, to the research questions: (a) how do teachers negotiate pedagogy, curricular foundations and performance demands?; (b) where do creativity and historical and cultural context fit into the middle school music curriculum?; and (c) what is the effect of school environment and policies on the middle school band? After this initial coding of the four interviews, common themes began to emerge. Upon a second round of coding those themes were identified as: (a) student/teacher rapport; (b) pedagogical implications; (c) curriculum goals; (d) performance goals; and (e) challenges and limitations. These themes could be found, to some extent, in each of the four interviews. Interviewees were invited to member-check these findings for validation.

Student/ Teacher Rapport

Rapport was important to the middle school band directors who were interviewed for this study. Melissa spoke of a "band culture" where her students found a place to belong in the band room:

> I liked that they think the room is a safe place. You always have those kids that are like 'so and so's really bugging me today, I cannot eat lunch with them. Can I just sit in here? I just need to get away from the drama today.' I'm like, yes, anytime. We are your sanctuary. I don't let drama in here.

This highlighted the relationship between the teacher and student, and the students and their peers in the ensemble.

Especially when focusing on the socioeconomic status (SES) of the students, these teachers were aware of their students' needs and were willing and able to accommodate them. While every teacher had a stock of instruments to lend to students, it was Melissa who saw the most significant impact of her support for her students that needed help.

> Because I have quite a few kids who wouldn't be able to be in music right now. They are some of my strongest kids. It sucks. I've been to some of their houses….I will help them as much as they need. For example, I have extra lesson books too, that I usually [give out], there from the kids that leave them behind every year, or they grow out of them.

Culturally, teachers were less aware of the background of their students, but felt that they lacked time to address that more. Jessica, teaching in the most diverse school, talked about getting to know her students. She stated, "I like to get to know my students and if you talk to your students, which is really nice about the small group lesson model." She also worked to understand cultural background, and in particular instrument choices. For example, Jessica indicated, "Apparently, there is some male Indian God that plays the flute. So, there are a lot of boys who want to play the flute from that culture."

These teachers tried to give their students not only an education in music, but also an experience in a program at a critical time in their social development. When talking about the

awards displayed throughout her band room, Angela stated, "What's important is the experiences that they had. That's what I think those resemble or represent, not the ratings that were achieved."

Pedagogical Implications

When speaking about creativity or a cultural context in their rehearsal each teacher had a different understanding on how to answer. Sarah chose to reflect on her teaching:

> I think there is a lot of the creativity, it's the type of profession that we're in. It just lends itself towards being very creative. And we're lucky that it's not being a tested subject, at least as of yet. There's a lot more leeway in terms of what we can do and what we can teach our kids. So I try to be flexible. For instance, I like to arrange different things for the kids.

Jessica, thinking more with regard to having the students compose or improvise, stated:

> One of the misnomers, I think, about instrumental music is that in order to be good at an instrument is you have to be creative. I actually think when you're teaching an instrumental music program, you're actually teaching analytics and not so much creativity because it's all reading and mathematical analysis.

However, they all deferred to the general music curriculum to validate the lack of these practices in their teaching. These activities ranged from culturally responsive teaching to composition. Melissa stated:

> I know in general music class they have music shares and at the end of the semester they do have music around the world, like a musical passport. And the Bulgarian kids this year especially have reached out to our music teacher, and asked if they can do some in some stuff from their country. They gave him like the most popular artists and their favorite

> things, and he worked it in. Then he made that one of the countries on their stop, and it meant a lot to them, they loved it, and they really shared with the other kids.

Sarah, when asked if her students ever get to do any creative projects stated:

> I've always wanted to do more of that. And I do a lot of that, I would say with general music because there's time and we have a 40, 45 minute period, so we're able to do more. For example, I may give them the basics of rhythm and pitch and then they can come up with their own compositions. In the past I've done it with groups or with partners.

Implications of improvisation and its relevance in jazz band was also noted in three of the four teachers (Sarah did not teach a jazz band). Melissa spoke about how her students were learning to improvise and the challenges they found in that freedom:

> A lot of these kids are just getting their toes wet with the style. We don't do a lot of improvisation as far as like making up their own stuff. They don't know chord changes. We're learning; we're learning the blue scale. I'll say, ‘go up and down, pick a couple notes,’ that kind of thing. But they get really nervous with that. It's just that fear of failure is so and like looking dumb in front of your friends. The biggest thing we do with that is we'll take the written solo, and we'll just play it until they know it and get bored and then when they make a mistake I'll say, that was great. Do that again, that mistake was good.

Angela, after having a hard time answering the question for her band program deferred to her jazz programs stating:

> The most straightforward answer is with my jazz ensemble, because of the improvisational component. Some of them take to it like a fish takes to water, and others fight it tooth and nail. I like to expose all the kids to it no matter what their comfort level and tell them, ‘look, you have a vocabulary. I'm giving you a scale. The vocabulary of

> eight notes or not even, it could be five or six notes, and all you gotta do is just take one note, take one or two notes and just start exploring. If you use the notes that fit in there, it's going to sound good. You can hit a note, and you can hold it. I don't care what you do I want you to try.'

Historical context of the music was the one thing that teachers said happened during the large group rehearsal. Although Jessica was the only one that planned this as part of her curriculum:

> We do a pretty cool thing to fifth-grade bands are all named after classical composers. The 6th-grade bands are all named after modern composers. We start band right away by the way, and the very first lesson is you learn about your composer and listen to some of the pieces that you're a composer wrote and kind of gives their little group and identity.

The other three teachers used historical context more anecdotally. Melissa stated that it was not on purpose."

> So if there's a story behind it, I definitely more of an anecdotal thing, like if we need to, like I can tell they're losing focus, I'll bring them back in, and I'm like hey, let's have storytime real, let's talk shop and not, you know, super formally at all.

Sarah also followed this same line of thought in that it was "kind of giving them a frame of reference."

While incorporating these strategies into the rehearsal proved difficult for these teachers, they did discuss encouraging student-led groups in whatever endeavors they wished to pursue. Angela talked about her low winds:

> The component that I really liked was when my low wind players, I didn't have a lot of them, but they were a cohesive group. They were like, 'we'd like to put a small ensemble

> together.' I said that they would have to find a piece and after you find the piece you're going to have to prepare it on your own. I didn't think it would get off the ground because eighth graders, you know, as excited as they can be if there aren't grades involved and know they end up, you know, their mind goes to something else. Well, they decided, 'nope, we're going to do this.'

Melissa told a story of a flute player who composed her own song for her gifted class:

> But you could tell she like took ideas from all the songs we played this year. She took inspiration from things. It was so cute. That's awesome. Yeah, that was definitely like an on her own, no pushing for me. But I definitely celebrated it and was like, 'oh, this is cool. Everyone come check this out.'

The teachers also commented on creative decision-making. They all talked about their desire to have their students not only understand what they were playing, but also why and how those choices impacted the piece. Jessica referred to this as "the instruction feedback loop" in which students and not just teachers evaluate their playing and make decisions on how to better their playing.

Overall, a lack of time was mentioned as the cause of the absence of the practices discussed above. Melissa said, "I don't have the time for it. Actually, I would love to do something at the end of the year if we ever had an early enough concert." This was echoed by Jessica who commented that, "We don't have a lot of time. It's all going to be targeted time on task."

Performance Goals

Repertoire selection has been the cornerstone of any performance-based program. The musical concepts taught during a rehearsal have usually been based on the music in front of them (Blocher et al., 1997; Ihas, 2011; Tan, 2017). When discussing how they selected music Angela stated that:

> If I don't enjoy it, they're not going to enjoy it. And why do I say that? Because it can't spend two, three, four months on a piece, there is no way in the world my kids are going to be able to do it because I've got to be. I'm not gonna say the cheerleader, but I've got to be the motivator.

Jessica had a more formal approach to the selection, stating, "So we have something old, something new, something borrowed and a March." Sarah, with her beginner band, focused lessons less on genre and more on basic musical concepts:

> Usually, it's something that's very basic that has a whole notes, half notes, quarter notes at that point for the winter concert and maybe not so much more than quarter notes and quarter rests. We keep things very basic. I tried to pick stuff that is very easy, but at the same time something that gets their attention.

Ultimately, repertoire selection was made with the final performance in mind. Often pedagogical decisions were made with that end goal in mind as well. Angela vocalized this dilemma, stating that she often focused on what students would be able to perform for the next performance rather than exploring a more culturally diverse repertoire, "Because I am performance-based unfortunately, you know, . . . the concerts are the end goal." Jessica also wished she was not as pressured to put on a concert, expressing, "We could just do so much more and connect the dots more because we wouldn't feel . . . so forced to rehearse. We have to

rehearse; we have to play . . . [because] they're fifth and sixth-grade students." She knew that one goal was the concert, but there was also a larger goal for her students that she considered:

> The concert is great and it's a wonderful way to celebrate their learning, but whatever we're doing for the concert should be ultimately about what they're learning and kind of moving them along the curriculum to get them to hook up to where we need them to be to enter the seventh-grade program.

Curriculum Goals

All the teachers interviewed had one eye on the future of their students. They were always focused on what their students needed to know for the next school. Sarah noted meeting with the high school band director often, indicating, "So we talked a lot about what his expectations are for his program, and I see what he's doing with his kids, and I try to make sure that they're ready, you know, musically, like fundamentally, to go into that next level." Angela, in her extensive time at this district (28 years), has seen her fair share of high school band directors come and go. The newest director had lofty goals for the high school and has been successful in achieving them, so Angela was keenly aware of the need to prepare her students:

> I always wanted my kids to be able to seamlessly enter into ninth grade and be able to quickly adapt and jump right into the flow of things at the high school level. Because I don't feel like I'm preparing my kids well enough for them to come into ninth grade with a base knowledge, I feel like I'm failing them and I feel like I have my hands tied now more so than.

While concert goals and preparation are at the forefront of their curricular agendas, establishing foundational goals for success in high school are a key factor of the band directors' ultimate curricular decisions. Sarah, the band director teaching beginners only, stated, "It's just

laying the foundation, the basics such as how to sit up straight, you know, proper breathing, how to hold the instruments right way and just very fundamental things that need to come first." These fundamentals, for Sarah also include rhythm.

> I try to do fun things with that because I feel that if they don't get it from me, if they don't get proper learning. Learning how to count, for instance, quarter notes, eighth notes, even simple things like that rests. They're not gonna learn it all that much at the middle school level.

Tone quality was mentioned by all of the directors who taught beginners. Jessica said, "So we talk a lot about the clarinet, [does it] sound like a party horn or does it sound like a traditional clarinet sound." Whereas Angela, who taught more of a mid-level student focused more on music theory, expressing, "I get so excited when I can actually discuss music theory with my kids in their band lessons. I like to challenge their brains, know when their brain starts smoking."

These middle school band programs were shaped by a variety of goals including foundational curricular goals and performance goals. The teachers tried to balance what their students needed to know with what the repertoire encompasses, and tried to fill in the discrepancies as they went. However, other factors that were out of their control limited what the teachers could have taught their students, time being the primary factor.

Challenges and Limitations

A middle school band schedule can vary from school to school. The participants for this study all utilized a pull-out based program. Often teachers struggle for validation and student accountability because as Angela stated: "There are no grades given, there are no credits offered

for participation." It was also common that there was not a representative of the music department as part of the scheduling process (Hinckley, 1992). For example, Sarah affirmed that "you're at the mercy of your administrator's scheduling." Furthermore, many of the participants commented on the fact that the schedule was not made with them in mind. Jessica stated that large ensemble rehearsal was a matter of contention with the classroom teachers, "But that's why they pushed the band to Mondays and Fridays, because then it could remain in the day but you could say to the teachers [that they] will have a concession because they're not seeing them as much." Melissa struggled further: "It was awful. It was 30 minutes literally start to finish, and it was put right up against my high school rehearsal which is four miles away." Within the schedule, time was the most important factor to the teachers interviewed. Talking about her rehearsal schedule, Sarah stated, "I'd have band class that's about 22 minutes long . . . we don't have enough time."

All the participants, when asked about creativity or historical context responded that time was the reason they did not do as much as they would have liked. Jessica stated that she "just need[ed] more time," and Melissa avowed "I don't have the time for it." Angela mused, "I wish we could spend more time." Often it did not matter what they wanted to do; they simply did not have the time to teach everything.

There was an overwhelming agreement that participants lacked the support needed for their program from parents, teachers, and administrators, causing more profound animosity throughout the school building. Melissa discussed the struggles of their lessons program by commenting that, "We have a new principal in the last few years. He's been really anti-lessons . . . and a lot of the staff don't really care either." In response to building climate and support Jessica vented:

> We have teachers that tell parents at back to school night that if your kid is in band, they will fall behind in their class and the administration does nothing to quell that, which is really unfortunate. We need to be supporting this program and what this program does for kids. We have a great program, but we fight every day for that program.

Sarah summed up her feelings by stating that they, as music teachers, by stating that they were "considered low priority by some, you know, that's the kind of mentality, and no one ever says that out loud, but that's the way people are kind of viewed sometimes [in] the building."

Discussion

Findings indicated that these four middle school band directors were aware of the things that they were not teaching in the rehearsal setting but lean on general music to fill the gaps. In answering the first research question, teachers in this study have found that balancing pedagogy, curricular foundations, and performance demands tends to be challenging. The teachers were acutely aware of what students needed to know to be successful in their school's music programs, but the teachers also understood that part of their job was to simply foster a love of music and everything music has to offer. For these teachers, creativity and historical and cultural context did not fit into the middle school band curriculum. They may have sprinkled in a fun fact about a piece, however, they relied on general music classes to round out the curriculum for students.

The effect of school environment and policies on the middle school band was one of struggle for the teachers in this study. They knew that their programs were important but continued to have to advocate to parents, teachers, administrators, and communities. They were mindful of the lack of awareness their administrators and staff seemed to have as to the

importance of music in students' lives, and they were frustrated that despite efforts, stakeholders' opinions have not been swayed.

The participants also felt that their hands were tied in their ability to do more due to limitations of time and scheduling, as well as performance requirements. Research studies have also found that time and resources are common reasons teachers used to explain why they did not include more creativity into their band programs (Hopkins, 2015; Koops, 2013; Menard, 2015; Stringham, 2016). Teachers wanted to be more culturally responsive; they wanted to give opportunities for creative expression; but the reality of the school-day schedule determined what courses were taught, when, and how. Heuser (2015) supported this conclusion when he stated, "Those wanting to transform large ensemble teaching may need to move beyond writing about possibilities and actually partner with teachers in schools by engaging them in projects that might allow practice to catch up with theory" (p. 229).

Conclusion

The data from this study suggested that these middle school directors were in a precarious position trying to balance their desired pedagogy, foundational curricular demands, and performance demands. They also faced a multitude of challenges with lack of support and a schedule that did not work well for their programs. The participants were also aware of the gaps in knowledge and time, however, they felt unable to add more to what they were already doing. This study demonstrated that the teachers relied on general music class to "fill the gaps" pedagogically both creatively and contextually (historically and culturally). They displayed frustration in the lack of support from their schools' staff, administrators, and parents. For example, Jessica stated, "[They have a] lack of understanding of the importance of what it is that we do. It's probably one of my primary frustrations, and that's across the board. That's parents,

that's administration, that's other teachers in the building." The teachers interviewed in this study spent additional time fighting for their program that they could have been spending teaching their students.

The lack of research that focused on middle school band was already a call for more studies similar to this one. Echoing Heuser (2015), as educators and researchers, we need to bridge the gap between theory and practice in the transitional level. The teachers in this study felt trapped between what they should teach and what they could accomplish within the timeframe of their schedules.

References

Abrahams, F. (2007). Musicing Paulo Freire: a critical pedagogy from music education. In P. McLaren, & Kincheloe, J. L. (Ed.), *Critical Pedagogy: Where are we now?* New York, NY: Peter Lang.

Abril, C. R. (2009). Responding to culture in the instrumental music programme: a teacher's journey. *Music Education Research, 11*(1), 77-91. doi:10.1080/14613800802699176

Allsup, R. E., & Shieh, E. (2012). Social justice and music education: The call for a public pedagogy. *Music Educators Journal, 98*(4), 47-51.

Baker, D., & Green, L. (2013). Ear playing and aural development in the instrumental lesson: Results from a "case-control" experiment. *Research Studies in Music Education, 35*(2), 141-159.

Baker, V. D. (2012). Profile of an effective urban music educator. *Update: Applications of Research in Music Education, 31*(1), 44-54.

Battisti, F. L. (2018). *The New Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and Its Music*: Hal Leonard Corporation.

Bell-Robertson, C. G. (2014). "Staying On Our Feet" Novice Music Teachers' Sharing of Emotions and Experiences Within an Online Community. *Journal of Research in Music Education, 61*(4), 431-451.

Blocher, L., Greenwood, R., & Shellahamer, B. (1997). Teaching behaviors of middle school and high school band directors in the rehearsal setting. *Journal of Research in Music Education, 45*(3), 456-469.

Bondurant, D. (1956). Instrumental Music Is a Part of the Total Music Program. *Music Educators Journal, 43*(2), 38-43.

Clementson, C. J. (2018). A mixed methods investigation of flow experience in the middle school instrumental music classroom. *Research Studies in Music Education*, 1321103X18773093.

Creswell, J. W., & Creswell, J. D. (2017). *Research design: Qualitative, quantitative, and mixed methods approaches*. Sage publications.

Fitzpatrick, K. R. (2012). Cultural Diversity and the Formation of Identity: Our Role as Music Teachers. *Music Educators Journal, 98*(4), 53-59.

Garofalo, R. J. (1983). *Blueprint for band: A guide to teaching comprehensive musicianship through school band performance.* Hal Leonard Corporation.

Giroux, H. A. (2010). Rethinking education as the practice of freedom: Paulo Freire and the promise of critical pedagogy. *Policy Futures in Education*, *8*(6), 715-721.

Glover, M. F. (2015). *Instructional time structures in arkansas middle school and junior high beginning bands: Initial enrollment and subsequent retention.* (order No. 1587984). Available from Available from ProQuest Dissertations & Theses Global.

Green, L. (2013). *Hear, listen, play!: How to free your students' aural, improvisation, and performance skills*: Oxford University Press.

Hess, J. (2017). Critiquing the critical: the casualties and paradoxes of critical pedagogy in music education. *Philosophy of Music Education Review, 25*(2), 171+.

Heuser, F. (2015). Pipe dreams, ideals and transformation in music education: Lessons from the field. *Research Studies in Music Education, 37*(2), 215-231.

Hickey, M. (2009). At-risk teens: Making sense of life through music composition. *Musical experience in our lives: Things we learn and meanings we make*, 199-215.

Hinckley, J. (1992). Blocks, wheels, and teams building a middle school schedule. *Music Educators Journal, 78*(6), 26-30.

Hopkins, M. T. (2015). Collaborative composing in high school string chamber music ensembles. *Journal of Research in Music Education, 62*(4), 405-424.

Howard, R. L. (2001). *Repertoire selection practices and the development of a core repertoire for the middle school concert band* (Order No. 3039773). Available from Available from ProQuest Dissertations & Theses Global.

Hubbard, J. S. (2013). *The selection of instrumental band method books by middle school band directors in and around davidson county* (Order No. 1548024). Available from Available from ProQuest Dissertations & Theses Global.

Ihas, D. A. (2011). *Teaching behaviors of middle and high school orchestra directors in the rehearsal setting* (Order No. 3481230). Available from Available from ProQuest Dissertations & Theses Global.

Koops, A. P. (2013). Facilitating composition in instrumental settings. *Composing our future: Preparing music educators to teach composition*, 149-166.

Kvale, S. (2008) *Doing interviews*. Thousand Oaks, CA: Sage Publications.

Lind, V. R., & McKoy, C. L. (2016). *Culturally responsive teaching in music education: from understanding to application*. London, [England];New York, New York;: Routledge.

Martinson, A. J. (2011). *From barriers to bridges of understanding: A case study of sociocultural dissonances between an urban middle school band teacher and immigrant* (Order No. 3489544). Available from Available from ProQuest Dissertations & Theses Global.

McPherson, G. E. (2015). *The child as musician: A handbook of musical development*: Oxford University Press.

Menard, E. A. (2015). Music composition in the high school curriculum: A multiple case study. *Journal of Research in Music Education, 63*(1), 114-136.

Miksza, P., & Berg, M. H. (2013). A longitudinal study of preservice music teacher development: Application and advancement of the Fuller and Bown teacher-concerns model. *Journal of Research in Music Education, 61*(1), 44-62.

Mills, J., & McPherson, G. E. (2006). Musical literacy. In G. E. McPherson (Ed.), *The Child as musician: A Handbook of musical development*. New york: Oxford Iniversity Press.

Norgaard, M. (2017. Developing musical creativity through improvisation in the large performance classroom. *Music Educators Journal, 103(3), 34-39.*

Pawelski, C. (2013). *Music education for social justice: A case study of the north park middle school band* (Order No. 3560146). Available from Available from ProQuest Dissertations & Theses Global.

Rolle, C. (2017). What is Right? What is Wrong?: Music Education in a World of Pluralism and Diversity. *Philosophy of Music Education Review, 25*(1), 87-99.

Running, D. J. (2008). Creativity research in music education: A review (1980–2005). *Update: Applications of Research in Music Education, 27*(1), 41-48.

Schippers, H. (2010). *Facing the music: shaping music education from a global perspective*. New York;Oxford;: Oxford University Press.

Sindberg, L. (2012). *Just good teahcing: Comprehensive musicianship through performance (CMP) in theory and practice.* Lanham, MD: Rowman & Littlefield Education.

Sindberg, L. K. (2006). *Comprehensive musicianship through performance (CMP) in the lived experience of students.* ProQuest Dissertations & Theses Global. (3221852)

Singletary, L. (2016). *Time use and instructional focus in beginning and advanced middle school band settings* (Order No. 10192942). Available from Available from ProQuest Dissertations & Theses Global.

Smith, M. (2016). Creating Culturally Responsive Ensemble Instruction: A Beginning Music Educator's Story. *Bulletin of the Council for Research in Music Education*, 61-79.

Standerfer, S. L., & Hunter, L. R. (2010). Square peg for a square hole: A standards-and repertoire-based curriculum model. *Music Educators Journal, 96*(3), 25-30.

Stringham, D. A. (2016). Creating compositional community in your classroom. *Music Educators Journal, 102*(3), 46-52.

Tan, L. (2017). Concept teaching in instrumental music education: A literature review. *Update: Applications of Research in Music Education, 35*(2), 38-45.

Whiteside, D. (2013). *Effective techniques for motivating middle school band students to practice* (Order No. 1539132). Available from Available from ProQuest Dissertations & Theses Global.

Appendix A

Interview Protocol

Objectives	Questions
Introduction	Thank you for sitting down with me today. The purpose of this project is to get a sense of what instrumental music teachers are doing and how creativity and cultural and historical contexts fit into real-life teaching practices. Do you have any questions before we start?
Teaching Experience	• Can you tell me about your teaching? What do you teach? How long have you been teaching? Where did you go to school? • What does a day look like for you? • Tell me about your students. • What is the SES demographic of your school? • How does you and/or your school address SES for your program?
Cultural Context	• What is the cultural demographics of your school? • What is the role of music in the cultural identity of your students? • Do you feel that your program supports your student's cultural identity?

Creativity	• What do you consider to be creative practices in your ensemble?
	• Can you describe some creative activities that you have done in with your ensembles?
	• Do you have students compose for class?
	  o If so, can you tell me about a composition project?
	  o If not, can you tell me why?
	• Do you ever have students improvise?
	  o In what ensemble? Why?
	  o If not, Why?

Historical Context	• How do you choose the music that is performed in your class?

	• Do you ever have class discussions about the music?
	  o If so, can you tell me more about that? What does it look like?
	  o If not, why?

Challenges	• What are you most proud of in your teaching? • Is there anything that frustrates you in your teaching? o Can you tell me more about that? • How does your teaching reflect your training?
Ideals	• What would your ideal classroom look like? • What would your ideal schedule look like? • Would you include creative assignments in that classroom? If so, how. If not, Why? • Would you include historical contextual assignments or discussion in that classroom? If so, how. If not, Why? • Would you try to work in more ways you be culturally responsive? Why or Why not?
Closing	• Is there anything you would like to add to what you have said? • Is there anything else that you would like to tell me about that I have not asked?

Integrated Music Education in Elementary Classrooms: Music and Grade-Level Teacher Perspectives and Practices

Daniel C. Johnson[10]

Kristin Harney[11]

Amorette Languell[12]

Abstract

Integrated Music Education (IME) involves collaborative and experiential instruction, designed to address both music and non-music standards. The purpose of this study was to explore music and grade-level teachers' perceptions of IME and to examine their observed instructional practices. The corresponding research questions were: (a) what were participants' perceptions about IME; and (b) how did the participants' observed instructional practices demonstrate IME quality (i.e. disciplinary and interdisciplinary instruction)? We chose a multiple case study design and recruited a purposeful sample of teacher-participants, focusing on the research questions in context. In each of two cases, one music teacher and two of their grade-level teacher colleagues served as participants. We collected data in two forms: interviews and classroom observations. To determine the level of integration via the observations, we adapted existing models and created a protocol to rate disciplinary and interdisciplinary instruction. After inductive and deductive analysis of interview data and rating observations, five themes emerged:

[10] Department of Music, University of North Carolina Wilmington, Wilmington, North Carolina, USA
[11] School of Music, Montana State University-Bozeman, Bozeman, Montana, USA
[12] Department of Music, Northern Michigan University, Marquette, Michigan, USA

Corresponding Author:
Daniel C. Johnson, Department of Music, University of North Carolina at Wilmington, 601 South College Road, Wilmington, North Carolina 28403-5975, USA
Email: johnsond@uncw.edu

how participants defined IME, benefits of IME, factors that supported and hindered IME practice, and needs for its continuation. Our ratings largely confirmed these themes but also revealed a disconnect between teacher perceptions of higher IME levels and their lower-level practices. Implications for preservice and in-service teacher education include aligning definitions with practice, enhancing teacher collaboration, and developing focused professional development. Taken together, these may address the challenges of IME while simultaneously recognizing its opportunities for both elementary music and grade-level teachers.

Keywords: elementary education, music education, music integration, arts integration

Introduction

For decades, innovative educators have designed interdisciplinary curricula which conceptually and practically integrate arts and non-arts subjects, thereby addressing standards in multiple disciplines (Barrett, et al., 1997; Bresler, 1995; Burnaford, et al., 2013; Cslovjecsek & Zulauf, 2018). This type of pedagogy aligns with the Connecting process standard of the National Core Arts Standards [NCAS] (National Coalition for Core Arts Standards, 2015). Although the National Association for Music Education (NAfME) adopted the NCAS in 2015, the three remaining processes of Creating, Performing, and Responding received more attention. The Connecting process promotes understanding societal, cultural, and historical contexts, thereby offering practical applications to link music with other subjects. De-emphasizing this core artistic process is something of a missed opportunity because educators using integrated arts curricula have documented enhanced student understanding and engagement, including significant gains in student achievement, attitudes, attendance, and behavior (Noblit et al., 2000; Noblit et al., 2009).

Often termed integrated arts instruction, authentic interdisciplinary education involves multimodal and interactive teaching presentations as well as collaborative and experiential activities (National Coalition for Core Arts Standards, 2015). Music is one of the most commonly offered arts subjects in American public schools (National Center for Education Statistics [NCES], 2012; O'Keefe et al., 2016). In addition, music is an integral part of every past and present human civilization, addressing a myriad of personal and social purposes (Campbell, 2004; Wade, 2004). As such, music provides one of the most appropriate means of delivering an integrated arts curriculum.

Common components in teacher education curricula, music and arts methods courses routinely play an important part in teacher licensure for pre-service elementary education majors (Battersby & Cave, 2014; Cslovjecsek & Zulauf, 2018). As an effective extension of these arts methods courses, Integrated Music Education (IME) offers interdisciplinary ways to foster critical and creative thinking skills, to promote abstract reasoning, and to involve students with multi-sensory and multi-modal activities in academic learning (Barrett et al., 1997; Fowler, 2001; LaGarry & Richard, 2018; Smithrim & Upitis, 2005). Since the 1990's, some music and grade-level teachers have designed meaningful and effective integrated curricula to address both music and non-music standards; other teachers' efforts, however, have been more limited and generally less effective (Abril & Gault, 2006; Hallmark, 2012). The purpose of this study was to explore music and grade-level teachers' perceptions of IME and to observe their instructional practices. The corresponding research questions to study participants' IME perceptions and practices were: (a) what were participants' perceptions about IME; and (b) how did the participants' observed instructional practices demonstrate IME quality (i.e. disciplinary and interdisciplinary instruction)?

Review of Literature

Characterizing Integrated Music Education

In an early research publication on integrated arts education, Bresler (1995) described four different levels of integration: subservient, affective, social, and co-equal. The least involved type, subservient integration, describes situations where the arts serve other disciplines (e.g., memorizing song lyrics to help remember a set of facts). Affective integration indicates that teachers use the arts to affect mood or inspire creativity (e.g., playing background music to help students relax or concentrate, or drawing while listening to music). When the arts serve a

social function such as musical presentations at school board meetings or as a way to manage class behaviors, social integration occurs. Finally, co-equal integration signifies that teachers equally value and recognize understandings in both the arts and non-arts discipline (e.g., exploring the concept of contrast in music and literature).

Bresler's co-equal style of arts integration positions music as an "equal partner, integrating the curriculum with arts-specific contents, skills, expressions, and modes of thinking" (Bresler, 1995, p. 33). This style appears in previous literature with different labels, such as "concept-based arts integration" (Wolkowicz, 2017, p. 42), "conceptual connections" (Wiggins, 2001, p. 42), "two-way integration" (Barry, 2008, p. 33; Berke, 2000, p. 9), "syntegration" (Russell-Bowie, 2009, p. 1), and "integrity between the disciplines" (Barrett et al., 1997, p. 35). Similarly, the Kennedy Center's professional development program, Changing Education through the Arts (CETA), promotes a co-equal understanding of arts integration. CETA defines arts integration as "an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both" (Silverstein & Layne, 2010, para 1). Regardless of the specific labeling of arts integration approaches or styles, researchers agree that the majority of arts integration activities occurring in schools aligns with Bresler's subservient integration level, while those on the co-equal level are the least common (Bresler, 2002; O'Keefe et al., 2016; Wiggins, 2001).

Challenges and Benefits of Integrated Music Education

Specifically regarding music integration with other subject areas, previous literature suggests that although music and grade-level teachers engage in this curricular approach, music integration is frequently of limited scope and sometimes superficial (Abril & Gault, 2006;

Bresler, 2002; Giles & Frego, 2004; NCES, 2012; O'Keefe et al., 2016; Saunders & Baker, 1991). It appears that grade-level teachers generally hold positive attitudes about music (Giles & Frego, 2004), but they are not inclined to take responsibility for teaching musical concepts (Giles & Frego, 2004; O'Keefe et al., 2016). Hallmark summarized the situation by noting that, "a gulf exists between the idea of high-quality arts integration and its actual practice in schools" (2012, p. 95).

Challenges associated with arts integration include a lack of sufficient training in music integration for grade-level teachers, lack of sufficient integration training for arts specialists, lack of administrator support, and lack of time (Battersby & Cave, 2014; Cosenza, 2005; Hallmark, 2012; LaGarry & Richard, 2018; May & Robinson, 2016; O'Keefe et al., 2016; Wolkowicz, 2017). As Hallmark observed, "given traditional expectations of content sequencing, public performances or exhibits, and responsibilities toward large numbers of students, arts teachers rarely have time for quality arts integration work" (2012, p. 93). Additionally, researchers note the need for more collaboration among music and grade-level teachers (Bresler, 2002; Della Pietra, 2010; Munroe, 2015; O'Keefe et al., 2016; Strand, 2006) and effective professional development for arts integration (Burnaford et al., 2013; Hallmark, 2012; Krakaur, 2017; LaGarry & Richard, 2018).

Positive academic and social outcomes appear to be the primary benefits of integrated arts education for students (Catterall et al., 2012; Goff & Ludwig, 2013; May & Robinson, 2016). Additionally, arts integration may enhance the perceived relevance of the arts within the larger curriculum (Anderson, 2014; Bresler, 1995; Fowler, 2001; Hallmark, 2012; Wolf, 1992). In related research literature, authors identified numerous rationales for arts integration that benefitted both teachers and students. The primary advantages for music and grade-level teachers

included enhancing classroom learning environments (Cosenza, 2005; Deasy, 2008; Irwin et al., 2006), supporting student academic achievement (Burton et al., 2000; Moss et al., 2018), encouraging student creativity (Baer & Kaufman, 2012; Deasy, 2008; Root-Bernstein, 2001), and facilitating active participation in collaborative curricular planning (Barrett et al., 1997; Bresler, 2002; LaGarry & Richard, 2018; O'Keefe et al., 2016; Strand, 2006).

Although championing K-12 discipline-specific arts instruction, Hallmark also noted that when music is only taught separately from other subjects, "its very isolation may be its biggest vulnerability" (2012, p. 94). Instead, one avenue Hallmark suggested for the arts to safeguard their place in schools was to define and promote high-quality arts integration within the field. In view of the benefits and challenges of IME described in previous research, we designed this study to examine IME from music and grade-level teachers' perspectives. In addition to addressing the gap in the literature on interdisciplinary pedagogy and its impact on quality of instruction, the purpose of this study was to explore music and grade-level teacher perspectives and practices on IME. We asked these two corresponding research questions: (a) what were participants' perceptions about IME; and (b) how did the participants' observed instructional practices demonstrate IME quality (i.e. disciplinary and interdisciplinary instruction)?

Methodology

We chose a multiple case study design for this investigation because this approach offered a deeper understanding of the problem from both music and grade-level teachers, considering both their perspectives and practices, thereby adding confidence to our findings (Miles et al., 2014; Stake, 2006). We also used a purposeful sample, strategically selected, to focus on the specific research questions in context of music and non-music instruction (Miles et al., 2014; Stake, 1995). To answer our research questions with qualified participants (Creswell,

2013), we selected two cases, each consisting of one music teacher and two of their grade-level teacher colleagues. All six participants had experience with and actively practiced IME.

Data Sources

In this multiple case study, we collected two types of data from two sites. Each site for our study represented a single case, with each case including three participants who taught at the same school: one general music teacher (K – 5) and two grade-level teacher colleagues (one K- 2 and the other 3 – 5). Based on their own interest and experience with IME, we invited two music teachers who had grade-level colleagues with IME experience. Both music teachers identified two grade-level teachers as additional participants at their school site, for a total of six participants. All participants planned their lessons collaboratively but taught each lesson independently. Abby, Briana, and Charlotte taught in a university town in the Northwestern United States. Dorothy, Emily, and Francine taught in a city in the Southeastern United States. Using pseudonyms, we list them and summarize their professional backgrounds in Table 1. These participants provided our data sources via interviews and observations (Miles et al., 2014).

Consistent with qualitative research, our investigation included multiple forms of data; we interviewed the six individual teachers as detailed in Appendix A and observed eight lessons as described in Appendix B (Emerson et al., 2011; Siedman, 2013; Stake, 1995). For each of the four self-contained classes, we observed two lessons, one with their music teacher and one with their grade-level teacher. We also video-taped each classroom observation which lasted between 30 and 45 minutes. We then conducted and transcribed the interviews, which ranged from 45 to 90 minutes. Throughout this IRB-approved study, we used pseudonyms for participants to protect their anonymity.

Data Analysis

We analyzed data sets inductively and deductively, by searching for themes within each case and across cases. Single-case analysis began with open coding. By reading complete sets of data for each individual participant, we gained a holistic understanding of the perceptions and experiences of each teacher (Emerson et al., 2011; Saldaña, 2016). We then applied focused coding to lay the groundwork for cross-case analysis by identifying recurring themes (Miles et al., 2014) and conducting this analysis in a similar manner. Furthermore, we used inductive coding to allow codes to emerge during data collection and analysis, quoting participants' own words to maintain their uniqueness (Creswell, 2013; Miles et al., 2014; Saldaña, 2016; Stake, 1995).

Because the instructional decisions teachers make have a major impact on students' "learning, identity, and future educational opportunities" (Darling-Hammond et al., 2005, p. 172), we analyzed for IME quality, with particular attention to disciplinary and interdisciplinary standards. Especially given the challenges of teaching in 21st century settings, examination and measurement of instruction have become prevalent research and policy foci (Cslovjecsek & Zulauf, 2018; Rowan & Raudenbush, 2016). After consulting a number of widely-used teaching standards and other measures of instructional quality (e.g. Danielson, 2007; Interstate New Teacher Assessment Support Consortium, 1992; Marzano & Toth, 2013; National Commission on Teaching and America's Future, 1996; North Carolina Department of Public Instruction [NCDPI], 1998/2013; US Department of Education, 2002), we designed a focused observational protocol with four dimensions: disciplinary instruction, interdisciplinary instruction, classroom climate/culture, and facilitating learning. Of those, disciplinary and interdisciplinary instruction were the most relevant to our study. The corresponding instructional standards appear in professional teaching standards documents (e.g. NCDPI, 1998/2013).

We chose to adapt the NCDPI standards because they present disciplinary instruction on an equal level with interdisciplinary instruction, allowing for us to rate both types of teaching separately and equitably. While these first two dimensions were the focus of our observational ratings for IME quality, the NCDPI standards also include the two related dimensions of classroom climate/culture and facilitating learning, which we used to broaden our understanding of the learning context. We then used four conventional ratings for each dimension: emerging (not demonstrated), developing (somewhat demonstrated), proficient (effectively demonstrated), or exemplary (meritoriously demonstrated). In our findings, we connected these ratings with their corresponding levels of interdisciplinary instruction: subservient, affective, social, and co-equal (Bresler, 1995). For a display of our protocol, see Appendix B.

We ensured trustworthiness and validity through data triangulation, peer review, and participant checks (Creswell, 2013; Miles et al., 2014). Collecting data from a variety of sources allowed us to confirm and disconfirm evidence for emerging themes (Stake, 1995). As advocated by experts in the field (Emerson et. al, 2011; Stake, 1995; Yin, 2014), we used our researcher-generated observation protocol to aid in categorizing and organizing observations. Prior to beginning the data analysis, we completed a preliminary analysis of one classroom observation together to ensure consensus when using the protocol. We analyzed all of the remaining data independently, and then collectively agreed upon final ratings for each observation.

Findings / Discussion

After analyzing participant responses, we identified five emergent themes that described IME in terms of the perspectives and practices of these six educators: (a) Defining IME; (b) Benefits of IME; (c) Supports for IME; (d) Obstacles to IME; and (e) Needs for IME. See Table 2 for a display of the supporting topics of each theme. In this section, we connect our findings

with the related literature to show points of intersection and inconsistencies. Although not transferable to all elementary general music settings, our findings may directly benefit both classroom and general music teachers, along with their students.

Defining Integrated Music Education

Initially, we asked participants to define IME. Their responses indicated both an inexact use of terminology and a range of integration, which we aligned with Bresler's (1995) four arts integration levels. Many participants noted ways that music served other disciplines or teaching goals, aligning with Bresler's subservient level. For example, kindergarten teacher Briana said, "…[music integration is] any time you can integrate any sort of musical element into what you're doing." Kindergarten teacher Emily expanded on that same idea by saying:

> I would define arts integration as taking the concepts of music and art and trying to weave it into lesson plans and curriculum, by pulling in songs or art projects that go with books and stuff that we read. Just using it.

Participants' descriptions of activities in which music served to enhance the classroom atmosphere aligned with Bresler's second level of integration, affective. For example, Briana described her use of music in the classroom as a way, "…to make it more fun; sometimes just listening to me talk is not really that interesting." Similarly, Emily made a distinction between musical activities and other classroom content, noting that after her class has a short break with music, "then we can get back to work." This statement aligned with what we observed in Emily's classroom. Using our observation protocol, we rated her as developing in the authenticity of the relationship between musical activities and the classroom content, and as emerging in the balance of emphasis between subject areas. See Table 3 for all observation rating data.

Articulating Bresler's (1995) third level, integration addressing social functions, Briana also said, "We always stand up and move our bodies after the first bit before I move into the lesson." Similarly, third-grade teacher Charlotte reported that she used music "to reorganize into discussion groups, as a mixer." Finally, aligning with Bresler's fourth or co-equal level, the music-teacher participants defined music integration as a more complex enterprise. Probably as a function of her professional background, Abby said:

> I just try to make concept connections...thinking about texture in painting and texture in music or thinking about phrasing in poetry and phrasing in music, rather than thinking at the surface level of a quarter note, "that's like math because it says a fraction."

Anticipating some thinking models, she proceeded to say that "I feel like a lot of people feel like the connections need to be a straight line, but I think you can sort of circulate your way around, and then they really do connect." We observed this idea of connection in both of Abby's lessons where we rated the authenticity of the relationship between content areas as proficient. Summarizing some differences in integration levels, music teacher Dorothy said:

> ...a lot of people think of music integration [as] something like, "you just use music to support another subject," but actually it's truly integrating two things together…instead of singing a song about the moon or the moon cycles, it's actually using music to teach…I think the integration goes a lot deeper than what most people think…whenever you have integrated something it should be an equal balance; it should be supported on both sides.

Dorothy's statement demonstrated the inconsistencies we identified among teachers' IME definitions, their perceptions, and their practices. While Dorothy stated the need for "an equal balance," we rated the balance of emphasis in one of her observed lessons as emerging. Describing cross-curricular outcomes, fifth-grade teacher Francine said, "If you have the

connection across the different subjects between reading and music, for example, that connection is going to make you stronger in both areas."

As a related idea, music teacher participants distinguished authentic IME from more superficial integration. For example, Abby said:

> I think that they [grade-level teachers] should [integrate music], but I think that it needs to be genuine…I think if it's not going to be done well, they shouldn't do it. I think if they're willing to put forth the time...I think that it needs to be thought out and something the teacher wants to do…

Dorothy, the other music teacher, notably made a similar observation by saying:

> I just saw a Twitter post last week, "Oh, I'm going to integrate music - the beat with some math concept," and it was singing a song to the math topic which you're not teaching any real musical skills there. So it's not technically integration in my opinion...So I think when they use the term integration there it's really one-sided most of the time, especially when you are coming from a music teacher standpoint, I think a lot of times grade-level teachers think that it is integrating, but it's actually not because they are not supporting the music side of things.

The music teachers questioned the authenticity of IME understandings and practices among their grade-level teacher colleagues. Our classroom observations confirmed this; we rated authentic interdisciplinary relationships as developing or emerging for three of the grade-level teachers and proficient for one.

Another topic related to defining IME was its sporadic use. Many participants reported integrating music on an intermittent basis. For example, Briana said, “It's when I can fit it in…how relevant it is…” Similarly, Dorothy said, “I feel like it's valuable for certain things, not

100 percent of the time though." Fifth-grade teacher Francine described the connection between depth and frequency of music integration by saying:

> On a very basic level, when we're practicing reading fluently, we have a conversation on a weekly basis about the connection between music and reading because we are discussing pace and rhythm and expression. So, I think on a very basic level it's discussed with my students once a week. On a more involved level…that's maybe a couple times a year.

Perhaps because they lacked sufficient guidance or experience, the grade-level teachers primarily demonstrated superficial inclusion of music to support sight-word instruction, daily routines, transitions, and movement breaks. As we observed, this integration level reinforced previous research studies which suggested that when grade-level teachers integrated music with other disciplines, their practices were inconsequential (Giles & Frego, 2004; O'Keefe et al., 2016; Saunders & Baker, 1991).

Benefits of Integrated Music Education

When we analyzed for IME benefits, two categories of benefits emerged: academic and non-academic. The academic benefits included two topics: cross-curricular learning and learning styles. In addition, we found three topics related to non-academic benefits: student engagement, classroom management, and life skills.

Academic Benefits

The grade-level teachers often described connections between disciplines such as English Language Arts (ELA) and music, or mathematics and music in terms of music supporting students' academic learning. For example, Emily said:

> Students need to recall and be familiar with grade level sight words. So when we did the sight word songs that hit on those standards...In the afternoon when we do some math, we have math songs that we do that are different math standards...counting, skip counting, being able to add fluently within five. But the morning is our reading and our literature-based standards.

In some cases, participants described connections between music and another discipline that highlighted student learning in both subjects. For example, Francine explained a lesson that connected vocabulary in music and poetry:

> The purpose of it was to tie everything together for them to write a poem from the viewpoint of Langston Hughes, utilizing the vocabulary and the ideas that they had talked about in music with [the music teacher] to give their poem a rhythm and a beat that would particularly tie into that time period when Langston Hughes was writing poems.

In a parallel example, Abby expressed similar cross-curricular learning goals from a music-teaching perspective. She said:

> ... they [the students] understand that the syllables in a word are rhythmic, and so each syllable has to have a note head. So, they start to understand how to set lyrics to a rhythm, but... I do it the reverse for a while, where I have the lyrics and I have them make the rhythm, and then in fourth and fifth [grade] they write their own lyrics and they have to set it.

In related examples, Abby's third grade music class matched rhythms to the phrase "horrible, terrible, no good, very bad day," and her kindergarten music class selected music to match the emotions of the characters they were reading about in a story. These teachers' accounts of music integration supporting their students' academic achievement aligned with the findings of

previous studies (Burton et al., 2000; Moss et al., 2018). During the observations, however, we did not rate any lesson as having exemplary interdisciplinary instruction. This inconsistency between perception and practice relates to the obstacles and needs we observed and discuss later in this section.

Participants' comments regarding different learning styles and IME revealed how they valued different learning modalities and differentiated instruction through the arts. For example, Charlotte said:

> I think IME is very valuable, because I think kids remember things when they're tied to music. And we remember song lyrics and things like that. We have a lot of kinesthetic learners. And so, when they're able to move and learn at the same time, that is super helpful to them, and I think that just reaching all our learners in different ways, and giving them these options, is very helpful….I think it [IME] is very relevant. I think that it's just as important as anything else.

Abby made comments that related learning modalities to curricular content by saying:

> …some students might be really strong in science, but in music, they're just kind of like, "meh"... So, when you incorporate science, it starts to click for them. [Students think,] "Oh, yeah, music can be scientific, and science can be musical." Or vice versa, I've had kids who really struggle in reading and writing, but they... have no issue doing that [writing song lyrics] for some reason...I think it's so important that they [students] see that learning isn't compartmentalized.

The use of different learning modalities and differentiated instruction was also apparent during our observations. In terms of the facilitating learning dimension, we rated seven lessons as proficient with the variety of demonstrations provided in each class.

Non-Academic Benefits

Every participant noted non-academic student benefits of music integration, including student engagement. Emily said, "Most kids love arts and music, that's like their favorite special, so anytime that we're able to do things that usually engage them more, they're more likely to pay attention." She also said that she targets student interest by "...familiarizing myself with the kids' tastes and finding some of the stuff that's out there that's fun, and popular…" Similarly, Francine said:

> I would like to incorporate [music] because I know a lot of my students this year are very gifted artistically, whether it's music or otherwise….it would just be beneficial to make that connection with students to see where they have other interests or strengths outside of just my reading classroom…bring in something that they do show a strength in and they have a passion about….If they see I'm valuing the things they're interested in, then I feel like they also make an effort to value what I'm trying to teach in my classroom.

Issues related to classroom management emerged as a second non-academic topic. Emily described the role of music in managing student behaviors, stating:

> We have tried in the past, where we haven't used those songs and used those routines in the morning and it's been a little more chaotic, and more pushy-shovey; not wanting to sit by that person. We've kind of eliminated that by [incorporating] the morning songs and the hand shaking, and they're more willing just to sit. It doesn't matter who's sitting next to them.

Similarly, Briana said that integrating music helped with managing transitions like cleaning up and lining up. She said, "instead of constantly having to be like, 'Okay, stop. Look at me. Listen, this is your job,' they just know that you hear that song [and] this is your job; what you need to

be doing…" More globally, Charlotte summarized the effect of including music in her lessons by reporting, "...I use music more as a way to kind of enrich my own lesson, or just kind of, just like helps mood and helps like, transition, and all of those things."

Participants also identified a range of non-academic benefits related to music integration that promoted various life skills, aligning with previous research suggesting a connection between positive social outcomes and music integration (Catterall et al., 2012; Goff & Ludwig, 2013; May & Robinson, 2016). These non-academic benefits included building student confidence, developing empathy and other social skills, and promoting collaboration. Briana commented that music integration helps her students to believe, "...it's okay to sing in front of people....having performances, and having them [students] become confident in themselves and express themselves in a different way." Considering the topic more holistically, music teacher Abby said:

> I think that it's important to sometimes incorporate other subjects because I think it puts it [music] in a framework...it makes it so that the kids can understand that music isn't just an isolated place where you come in, but it doesn't really relate to like your real life skills. So, I like to integrate it so that they understand how music is really connected with lots of different things…

Similarly, music teacher Dorothy articulated multiple social benefits of participating in musical activities including building students' collaborative and interpersonal skills, empathy, and morale. She said:

> That's one of my primary reasons why I teach games, singing games in my classroom….the way that I taught the task [before] was through direct instruction because I wasn't able to really put them into groups because they would fight...but if you allow

> them to play a game, there's a lot of motivation there, but they also realize that they can work together.

Finally, in a commentary on the benefit of teachers modelling collaboration, Abby said:

> It's great for the students to see teachers collaborating, I do stuff with my gym teacher a lot, and with the librarian specialist, especially, but just to see us working together and to see how our jobs and our lives intersect.

The non-academic benefits of IME discussed in this section most closely pertain to the classroom climate/culture and facilitating learning dimensions of our observation protocol. Considering these ratings, our classroom observations supported these participant statements as we rated all teachers as proficient in terms of teacher/student relationships and teacher/student communication. Previous research also suggests that music integration enhances classroom learning environments (Cosenza, 2005; Deasy, 2008; Irwin, et. al, 2006) and promotes communication (Catterall et al., 2012; Goff & Ludwig, 2013).

Supports for Integrated Music Education

When discussing supports for IME, five ideas emerged from participant responses. We categorized two of these supports as tangible and three others as behavioral. More specifically, they were: artists-in-residence and professional development, and teacher attitudes, teacher skills, and professional communication, respectively. Taken together, they described what measures enabled music and grade-level teachers to practice and sustain IME in their classrooms.

Tangible Supports

The first tangible support for IME that participants named was enrichment in the form of artists-in-residence. For example, music teacher Abby said her school hires "people to work with our kids which is helpful because that's how I find that a lot of my teachers end up integrating

things." Similarly, Charlotte said, "...we definitely have more resident artists that come in…I think with the music, we've had a lot of events like drumming, which has been awesome, and dancing."

Although not available to all participants, the second tangible support was professional development. Music teacher Dorothy reported that, "I just did a workshop a couple weeks ago...It was geared towards grade-level teachers and it was about using music to improve literacy in the classroom." Similarly, kindergarten teacher Briana described her experience following a professional development workshop:

> One of the sessions was "Singing in the Classroom," and so I tried this year to do more, because [the presenter] sang in the morning. So, [now] we do things like we pick and choose what we're going to sing.

Instructional technology was the third tangible support cited by several participants. As kindergarten teacher Emily said, her music-teacher colleague:

> …has some awesome folktale kind of nursery rhyme books that also have a song that goes with them…she has uploaded all of those for us... so the kids see it in music and see it in my room, and it ties literacy to music.

Similarly, Francine reported that she and her music-teacher colleague "…collaborated on a slideshow that included our learning targets and some vocabulary across the curriculum." In addition, Dorothy described the essential role technology played facilitating inter-teacher collaboration by saying, "...we had a Google Excel spreadsheet with the musical terms and the poetry journal all inside….We talked mostly through that mechanism, through Google drive, or through email." As another example of technology-based assistance, Dorothy also indicated that shared resources were a helpful support for IME. She said, "Something that I've been working on

for all grade levels is a song database with keywords and the global regions of study." Voicing a contrary perspective on technology as something of a crutch, Emily said:

> I use a lot of technology for the song and the music part, for art projects and stuff. I usually have to look up ideas; I can't usually just think of [ideas] myself and…I don't know if that's good or not. I wish that I just had more of an innate ability to know songs and have a repertoire built up to pull from instead of having to look them up all the time.

Behavioral Supports

Participants also described their own attitudes, skills, and communications about IME as important behavioral supports. For example, kindergarten teacher Emily said, "I grew up singing children's songs, I grew up with nursery rhymes and all of that. I think if I didn't like music and singing, I probably wouldn't be as wanting to integrate it as much." Also illustrating her self-efficacy, kindergarten teacher Briana spoke about her own comfort level with regard to the context of her students as an accepting audience. She said:

> ...my own comfort in singing in front of children is probably fairly high, like I'm not afraid to sing in front of them. But...when you notice other people can hear you...or [the teacher] next door will say, "Oh we heard you singing," then you kind of feel a little self-conscious. But in front of kids, I'm not. You know, I'll make a mistake, and say, "Oops!" And they don't care.

Regarding communication, participants at one school site described both administrative and collegial communication as being critical to successful IME. Citing administrative input, music teacher Dorothy said:

> There is a big pull for integration in the classroom...the instructional coach at my school has been really supportive in trying to figure out ways to...put core subject classes in my own teaching and...support certain areas in the schools that are low performing.

At the same school, fifth-grade teacher Francine reinforced this attitude by saying, "I do think at [my school] that [IME] is valued more, whether that's because we're a global school and so the administration values it...I think a lot of it has to do with [the music teacher] as well." Discussing inter-teacher communication, Dorothy also said she rotated among other classes to teach songs to her grade-level teacher colleagues. Kindergarten teacher Emily commented on the positive nature of those interactions, stating that her music teacher colleague "…has been huge in helping me try to integrate music overall ...[with] resources that they're doing: folktales, books, and songs...so I can do that in the classroom."

The two dimensions of our observation protocol that most directly aligned with the behavior supports discussed above were facilitating learning and interdisciplinary instruction. While we rated all teachers' observations for facilitating learning as developing or proficient, the ratings for interdisciplinary instruction varied by teacher colleagues. In particular, the teacher colleagues at each school site had very closely matched ratings (with the same or within one rating) for the balance of emphasis in interdisciplinary instruction standard. These parallel ratings could indicate that the interdisciplinary instruction quality depended on teacher communication between particular teachers and their paired colleagues. While other explanations are possible, the related arts integration literature on the importance of facilitating student learning and collaborative curricular planning supports this explanation (Barrett et al., 1997; Bresler, 2002; LaGarry & Richard, 2016; O'Keefe et al., 2016; Strand, 2006).

Obstacles to Integrated Music Education

The following four topics emerged as obstacles to IME and pertained to: teacher responsibilities and expectations, curricular standards, formalized IME assessment, and teachers' self-efficacy. These were impediments or challenges that participants encountered in their experiences with IME. The most predominant obstacle that participants cited was an imbalance in responsibilities and expectations among their colleagues. This particular obstacle contributed to the large gap between the idea of quality arts integration and its actual practice in schools (Hallmark, 2012). The most obvious imbalance described how participants perceived music teachers as more responsible for integrating content than their grade-level teacher colleagues. Characterizing the relationship between music and grade-level teachers as different "sides," music teacher Dorothy explained, "I think it's a struggle to get the grade-level teachers to get involved. Sometimes they'll come to me and say, 'This is what we're doing,' but at the same time...they're not really integrating music on their side." Francine, her fifth-grade colleague, reinforced this imbalance by saying:

> We, as Gen. Ed. teachers, don't think about that the other way around. … I haven't ever really thought, "Oh well, I also could be supporting music, or art, or whatever that may be." So, I don't necessarily feel responsible for it [IME], but I do see where I think we need to be working together more...

We confirmed these imbalances through observations, noting that curricular content mostly addressed non-music objectives. Using our observation protocol, we also rated five of the eight lessons as emerging with respect to curricular balance. These findings are consistent with previous literature documenting grade-level teachers' self-perceived lack of responsibility for teaching musical concepts (Giles & Frego, 2004; O'Keefe et at., 2016).

Knowing what to teach, in terms of curricular standards, was a second obstacle that participants cited. While every teacher expressed familiarity with the standards in their own content areas, they differed in their knowledge of the standards of other disciplines. The two music teacher participants expressed a basic understanding of the non-music content standards such as mathematics and ELA, however, the grade-level teachers reported that they were not familiar with music standards and assumed those were addressed in music classes. Kindergarten teacher Briana said she focused on, "mostly [the] phonics side and math side [of standards]. Yeah. I'm not overly familiar with the music scene." In another example, third-grade teacher Charlotte suggested collaborative planning as a means for helping grade-level teachers address music standards, stating:

> ...having that knowledge of the standards and then maybe working with a music teacher would be really helpful. Even if it just starts with one lesson a year. You and the music teacher and the other third grade teacher sit down to create that lesson together…[it] would be very beneficial.

As evidenced by our observations, we rated all teachers as proficient regarding standards-based instruction within their discipline and proficient or exemplary in terms of their-content-specific knowledge. Conversely, one teacher rated as emerging, six teachers rated as developing, and one teacher rated as proficient with respect to interdisciplinary instruction standards, consistent with their stated unfamiliarity and inexperience in teaching interdisciplinary standards. This finding is also consistent with the related literature documenting a lack of preparation for IME among grade-level teachers (Battersby & Cave, 2014; May & Robinson, 2016; O'Keefe et al., 2016; Wolkowicz, 2017).

A third obstacle that emerged as a weakness in IME teaching practices was the lack of formalized IME assessment. Generally, grade-level teachers used informal assessments and observations of IME, with a focus on their content area. For example, fifth-grade teacher Francine described student reactions and comments as IME assessments by saying:

> I continue to hear them [the students] talk about, "Oh yeah, remember when we did the drums?" or "Remember when we talked about this with [the music teacher]?" And I hear them using the vocabulary terms that we had discussed. And I definitely hear it [fluency] in their reading to me. They've been working really hard to focus on their expression and reading. So, it has made a difference.

Her music-teacher colleague, Dorothy, had a similar observational approach to assessment. She said:

> …I had looked at what they [the students] wrote down and it was kind of an assessment to see how they were doing. It was actually pretty successful because the kids that normally fall asleep and are disengaged in music were [engaged]…They didn't quit. They did the work.

With more of a focus on her own content, kindergarten teacher Emily described her assessment of IME by saying:

> ...some of them [the students] did [meet the learning goals] because they participated. I want participation and I want to see them engaged ....with the sight-word songs, I want to see them spelling the word [and] saying the word, which probably 80 percent were on task and doing that. The steady beat… probably like five were able to really keep a steady beat while we were doing that, which was good. It kind of lets me see who can do it. I mean, overall, they did. Most of them participated.

This informal approach to assessing IME contrasts with the importance of standardized test scores, which Dorothy reported were a major concern at her school and in her county. Informal assessments were the only type of IME assessments that we observed, although the overall instruction did not appear to suffer. While we rated six of the eight lessons as proficient with respect to overall assessment of student learning, we observed that assessment practices of IME were superficial.

The fourth obstacle to IME that emerged was participants' self-perceived lack of efficacy to integrate music across the curriculum. Reporting this as a rating on a ten-point scale (ten being the highest), many grade-level teachers gave themselves a low score, depending on the nature of the musical experience. For example, third-grade teacher Charlotte said, "It depends if I'm singing or if we're listening to it [music]. So, if it was singing or writing a song to go with content, it would be like one [on a scale of one to ten]." Clarifying this perspective, kindergarten teacher Emily said her comfort level, "depends on how easy I feel it [a song] is and how familiar with it I am." She went on to explain that when she doesn't feel comfortable, she found herself saying, "I wish I could do more, and I wish I knew how to make it more meaningful." In contrast, both music teachers rated their comfort and ability regarding IME higher than the grade-level teachers. Abby rated her comfort at "an eight or nine," and her knowledge "more like a six, depending on the subject." For her self-rating, Dorothy responded:

> I'd say five out of ten just because I feel like I don't know a lot of that curriculum from the other side. I look at it, and I have to have the teachers explain it to me, but I'm always willing to learn.

We rated the four grade-level teachers as developing in terms of the authenticity between their content areas and music, while we rated the two music teachers as proficient in terms of

interdisciplinary authenticity. Taken together, these four obstacles to IME are consistent with the research literature characterizing IME as being limited and of low quality (Abril & Gault, 2006; NCES, 2012). They also confirm observation-based findings in previous studies, indicating that the majority of arts integration activities align with subservient level, while co-equal are least common (Bresler, 2002; O'Keefe et al., 2016; Wiggins, 2001).

Needs for Integrated Music Education

On balance with the observed obstacles presented above, the final theme emerged as areas of need to enhance IME instruction. In comparison to obstacles, we defined these needs as contributions the school or district could supply to enhance IME practices and possibly address obstacles to IME. These needs took the form of three more specific topics: resources, time, and professional development. When present, time and professional development appeared as IME supports, however they emerged as needs for IME more often because they were absent for most of the participants.

With attention to practical lesson planning and delivery, many participants cited their need for resources. Abby noted the importance and need for conveniently acquiring IME teaching materials: "I have a budget… if I need this book or I need this material, or whatever. I have everything like that at my fingertips, which is not always the case." More specifically, other participants responded with needs for ready-made resources designed for IME such as convenient and screened materials with pre-planned frameworks to design cross curricular connections. Charlotte said, "...the best thing is when you can give [teachers] something and then teachers can use it the next day…" As Emily said, "…I look around for something and if I can find it, I use it, and if I can't find anything, I just don't do any music with it."

Similarly, Briana expressed frustration about spending time online searching for resources related to her curriculum that she "could just teach in a few minutes." Echoing the importance of high-quality materials from a music-teacher perspective, Dorothy underscored the need for "video or written lesson plans that were curated…I like it that they [lessons] are out there, but you really have to search for them. So maybe just a curated standard set of lessons that were tried and true ideas."

The second topic was the need for more instructional and collaborative planning time to incorporate IME in the classroom. Generally, the way our participants cooperatively planned for instruction was not well-defined. Their processes seemed varied and more practical than strategic or fixed. For example, Briana expressed a desire for "more time to plan together. I think it would be great if we were working on, you know, similar texts or things, and she [the music teacher] was doing something with it in there…if you can find the time." Also addressing the lack of time for collaborative planning, Francine said:

> We don't necessarily have a common planning time that we use to be able to discuss, "OK. How are we going to do this? How are we going to make it work?" ....[My music teacher colleague] and I worked it out to be able to plan together, but because it's not necessarily something that's required by administration, I think it doesn't happen a lot of times, whereas with our own grade level team, we are required to plan with them. And so I think that's something that definitely could be worked on, making sure that collaboration and common planning is happening at some point.

Regarding the need for individual instructional planning time, Abby reflected:

> ...a lot of it is a "time and effort" thing: "How long is this going to take me to put together?" Because you know, when you're doing it [an IME lesson] for the first time,

> you're like, "I could put this together for six hours and it could be garbage." So, a lot of the things that I try are fairly quick and easy.

Succinctly, Briana said that she needed, “Time for planning. Yeah, like trying to add one more thing to integrate...is hard.” Charlotte echoed this perception about adding another activity by saying, "It's hard to think about, you're so focused on what needs to get done that sometimes taking that time to integrate something makes it harder. Or, you're worried, ‘Is it going to get them [the students] more off task?’” Previous researchers have also reported inadequate planning time as a challenge (Cosenza, 2005; LaGarry & Richard, 2018; O’Keefe et al., 2016), characterizing time as an essential component in promoting collaboration among teachers (Bresler, 2002; Della Pietra, 2010; Munroe, 2015; Strand, 2006), and noting that arts teachers rarely have time for quality arts integration work because of their heavy teaching demands (Hallmark, 2012).

A final topic was the need for professional development in IME. When offered, it would provide teachers with the support and confidence they need to practice IME more often and successfully. For example, Francine said, “…when I saw the question about professional development I really thought, you know, that's something I would be interested in because I've never really had that opportunity.” Similarly, Abby highlighted the need for approved professional development on a district level. She said, “I think teachers should be integrating music, but I think that there needs to be district provided quality professional development to teach teachers how to do it.”

In a related comment, Briana suggested a teachers-teaching-teachers model for professional development saying, “Maybe watching someone else? Because…you spend so much time in your room. It's so great to see how other people do it, and that isn’t often there.”

The lack of professional development in music integration is consistent with findings from earlier studies (Hallmark, 2012; LaGarry & Richard, 2018). Similarly, the need for specific teaching resources and planning time reinforce the general lack of effective arts integration in the related literature (Burnaford et al., 2013; Krakaur, 2017).

On the whole, we found that the observed disciplinary instruction did not have a direct link to the overall quality of interdisciplinary instruction. Overall, participants demonstrated proficient or exemplary levels of disciplinary instruction, while their interdisciplinary instruction was at the emerging or developing level. We observed that they struggled the most with balancing time between content-areas and authentic, interdisciplinary connections. It seemed that a high level of IME was not a requirement for high-quality instruction. Instead, a high level of authentic IME might enhance student engagement and achievement. We did not consider those outcome measures in our current study but they appear in previous research (Burton et al., 2000; Moss et al., 2018).

Summary

In summary, the themes and ratings discussed above addressed our research questions: (a) what were participants' perceptions about IME; and (b) how did the participants' observed instructional practices demonstrate IME quality (i.e. disciplinary and interdisciplinary instruction)? We found that participants' perceptions about IME included inexact use and understanding of related terminology, as well as applying a range of integration levels. This variety of integration parallels the four levels Bresler defined (1995). Four descriptive themes emerged from participants' rich and thoughtful interview responses: academic and non-academic benefits of IME, tangible and behavioral supports for IME, obstacles to IME instruction, and needs for implementing IME in the classroom.

To address the second research question, we found multiple points of connection between participants' perceptions about IME and their observed IME practices. In particular, we found that emergent themes from the interviews and ratings from classroom observations were consistent regarding definitions of IME, academic and non-academic benefits, and obstacles to IME. One disconnect was the way that some participants described co-equal integration, yet demonstrated subservient and social integration. This difference between perception and practice applied to the higher IME levels and ratings, while teachers describing IME in terms of lower-level activities demonstrated parallel practices, rated as emerging or developing. The low levels of music integration in the classroom observations are consistent with previous findings (Abril & Gault, 2006; Giles & Frego, 2004; O'Keefe et al., 2016), while the difference between IME perceptions and practice reinforces the obstacles and needs we found, consistent with Hallmark's conclusions (2012).

Implications

Practical implications of this study include recommendations for advancing IME at the pre-service and in-service teacher levels. It is essential for in-service elementary music teachers to embrace all four NCAS process standards, including Connecting along with Creating, Performing, and Responding (National Coalition for Core Arts Standards, 2015). By highlighting Connecting as an important and perhaps even co-equal artistic process, music and grade-level teachers may more fully appreciate and share the interdisciplinary benefits of music with their students. For teachers to implement successful and high-level IME practices in their classrooms, it is constructive and perhaps necessary for both grade-level and music teachers to have at least a consistent understanding of IME. Accomplishing this via enhanced and focused communication would also increase teacher collaboration and counteract the attitude both grade-level and music

teacher-participants described as having unequal responsibilities for IME. Planning IME instruction cooperatively instead of in isolation would also expand the presence of music in general education classrooms (Bresler, 2002; Della Pietra, 2010; Munroe, 2015; O'Keefe et al., 2016; Strand, 2006), thereby challenging the notion that music is reserved for the "specialist" teachers who are considered musically "talented."

Another practical implication is aligning music teacher and grade-level teachers' understandings of IME with its actual instructional practices. As shown in our findings, this is sometimes missing, yet is critical for successful IME implementation. One essential step in this direction for in-service music and grade-level teachers is recognizing the importance of relevant, practical, and repeated experiences with IME, resulting in an understanding of music and non-music standards to increase teachers' self-efficacy and comfort level (Burnaford et al., 2013; Hallmark 2012; Krakaur, 2017; LaGarry & Richard, 2018). Along with the lower levels of music integration, which have a purpose in grade-level instruction (Giles & Frego, 2004; Hallmark 2012), implications of this study are to promote and highlight the enhanced impact higher levels of music integration have on student engagement and achievement (Burton et al., 2000; Moss et al., 2018). This type of integrated instruction may lead to higher student achievement as demonstrated by test scores and other, less tangible measures (Johnson & Howell, 2009; Noblit et al., 2000; Noblit et al., 2009).

At the pre-service level, methods courses in both music and general elementary teacher education could strengthen their integrated music content to promote a mindset for integrated learning practices. If teacher-educators model and promote the value of IME among pre-service teachers, they can instill this instructional approach for future generations. Perhaps revitalizing interest in IME among teacher-educators (Battersby & Cave, 2014) will also have the added

benefit of making an often-required "arts" course more professionally relevant to pre-service teachers. Beyond music, these implications have broader applications for integrated arts education, with cross-curricular benefits for students and teachers through dance, drama, and the visual arts.

Directions for future research include investigating student achievement and engagement as a function of interdisciplinary instruction. By considering student responses to IME pedagogy, we may learn more about its potential impact from academic and non-academic perspectives. In addition, we may also understand more about the implications of high-quality teacher preparation and professional development as demonstrated in music and grade-level classrooms. Finally, we plan to replicate this study at the middle-school level to learn more about differences and similarities by age and grade levels in order to develop a more complete understanding of IME.

References

Abril, C. R., & Gault, B. M. (2006). The state of music in the elementary school: The principal's perspective. *Journal of Research in Music Education, 54*(1), 6-20.

Anderson, A. (Ed.). (2014). *Arts integration and special education: An inclusive theory of action for student engagement.* New York, NY: Routledge.

Baer, J., & Kaufman, J. C. (2012). Divergent thinking. In J. Baer & J. C. Kaufman (Eds.), *Being creative inside and outside the classroom: How to boost your students' creativity - and your own* (pp. 13-60). Springer Science & Business Media.

Barrett, J., McCoy, C., & Veblen, K. (1997). *Sound ways of knowing: Music in the interdisciplinary classroom.* New York, NY: Schirmer.

Barry, N. H. (2008). The role of integrated curriculum in music teacher education. *Journal of Music Teacher Education, 18*(1), 28-38.

Battersby, S. L., & Cave, A. (2014). Preservice classroom teachers' preconceived attitudes, confidence, beliefs, and self-efficacy toward integrating music in the elementary curriculum. *Update: Applications of Research in Music Education 32*(2), 52-59.

Berke, M. K. (2000). Curriculum integration: A two-way street. *General Music Today, 14*(1), 9–12.

Bresler, L. (1995). The subservient, co-equal, affective, and social integration styles and their implications for the arts. *Arts Education Policy Review, 96,* 31–37.

Bresler, L. (2002). Out of the trenches: The joys (and risks) of cross-disciplinary collaborations. *Bulletin of the Council for Research in Music Education, 152*(Spring), 17-39.

Burnaford, G., Aprill, A., & Wiess, C. (2013). *Renaissance in the classroom: Arts integration and meaningful learning.* Mahwah, NJ: Lawrence Erlbaum Associates.

Burton, J.M., Horowitz, R., & Abeles, H. (2000). Learning in and through the arts: The question of transfer. *Studies in Arts Education, 41*(3), 228-257.

Campbell, P. S. (2004). *Teaching music globally.* Belmont, CA: Wadsworth.

Catterall, J. S., Dumais, S. A., & Hampden-Thompson, G. (2012). The arts and achievement in at-risk youth: Findings from four longitudinal studies. Washington, D. C.: National Endowment for the Arts, Research Report #55. Retrieved from http://www.nea.gov/research/arts-at-risk-youth.pdf

Cosenza, G. (2005). Implications for music educators of an interdisciplinary curriculum. *International Journal of Education and the Arts, 6*(9), 1-7.

Cslovjecsek, M., & Zulauf, M. (2018). *Integrated music education: Challenges of teaching and teacher training.* Bern, Switzerland: Peter Lang.

Creswell, J. W. (2013). *Qualitative inquiry and research designs: Choosing among five approache*s (3rd ed.). Los Angeles, CA: Sage.

Danielson, C. (2007). *Enhancing professional practice: A framework for teaching.* Alexandria, VA: ASCD.

Darling-Hammond, L., Hammerness, K., Grossman, P., Rust., F., & Shulman, L. (2005). The design of teacher education programs. In L. Darling-Hammond & J. Bransford (Eds.), *Preparing teachers for a changing world: What teachers should learn and be able to do* (pp. 390 – 441). Jossey-Bass.

Deasy, R. J. (2008). Why the arts deserve center stage. *School Administrator 65*(3), 12-15, 17.

Della Pietra, C. J. (2010). Preservice elementary classroom teachers' attitudes toward music in the school curriculum and teaching music. *Research and Issues in Music Education 8*(1), 1-15.

Emerson, R. M., Fretz, R. I., & Shaw, L. L. (2011). *Writing ethnographic fieldnotes* (2nd ed.). Los Angeles, CA: Sage.

Fowler, C. B. (2001). *Strong arts, strong schools: The promising potential and shortsighted disregard of the arts in American schooling.* Oxford University Press, USA.

Giles, A. M., & Frego, R. J. D. (2004). An inventory of music activities used by elementary classroom teachers: An exploratory study. *Update: Applications of Research in Music Education, 22*(2), 13-22.

Goff, R., & Ludwig, M. (2013). Teacher practice and student outcomes in arts-integrated learning settings: A review of literature. Washington, DC: American Institutes for Research. Retrieved from http://www.wolftrap.org/~/media/Files/PDF/ArtsIntegratedLearningWhitePaper2513.ashx

Hallmark, E. F. (2012). Challenge: The arts as collaborative inquiry. *Arts Education Policy Review, 113*(3,) 93-99.

Interstate New Teacher Assessment Support Consortium. (1992). Model standards for teacher licensing and development. Washington, DC: Council of Chief State School Officers. Retrieved from http://programs.ccsso.org/content/pdfs/corestrd.pdf

Irwin, R. L., Gouzouasis, P., Leggo, C., & Springgay, S. (2006, March 6 – 9). *Investigating curriculum integration, the arts and diverse learning environments* [Paper presentation]. World Congress on Arts Education, Lisbon, PT. Retrieved from http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.497.8270&rep=rep1&type=pdf

Johnson, D. C., & Howell, G. (2009, September 10 – 12). *Drop-out prevention among at-risk students through integrated arts education: A school-university-community partnership*

[Poster presentation]. Society for Music Teacher Education Symposium. Greensboro, NC.

Krakaur, K. (2017). *Arts integration for understanding: Deepening teacher practice in and through the arts* [Doctoral dissertation]. University of Maryland. Retrieved from https://drum.lib.umd.edu/handle/1903/19930

LaGarry, A. E., & Richard, B. (2018). Arts integration in rural Minnesota: A collaborative arts integration framework. *Arts Education Policy Review, 119*(3), 146-157.

Marzano, R. J., & Toth, M. D. (2013). *Teacher evaluation that makes a difference*. Alexandria: ASCD.

May, B. N., & Robinson, N. R. (2016). Arts teachers' perceptions and attitudes on arts integration while participating in a statewide arts integration initiative. *Journal of Music Teacher Education 25*(3), 12–26.

Miles, M. B., Huberman, A. M., & Saldaña, J. (2014). *Qualitative data analysis: A methods sourcebook* (3rd ed.). Los Angeles, CA: Sage.

Moss, T. E., Benus, M. J., & Tucker, E. A. (2018). Impacting urban students' academic achievement and executive function through school-based arts integration programs. *SAGE Open, 8*(2), 1-10.

Munroe, A. (2015). Curriculum integration in the general music classroom. *General Music Today, 29*(1), 12–18.

National Center for Education Statistics [NCES]. (2012). Arts education in public elementary and secondary schools. U.S. Department of Education. Retrieved from http://nces.ed.gov/surveys/frss/publications/

National Coalition for Core Arts Standards. (2015). *National Core Arts Standards.* Dover, DE: State Education Agency Directors of Arts Education.

National Commission on Teaching & America's Future (1996). *What matters most: Teaching for America's future: Report of the National Commission on Teaching & America's Future.* New York, NY: The Commission on Teaching & America's Future.

Noblit, G., Corbett, D., & Wilson, B. (2000). *The arts and education reform: Lesson from a four-year evaluation of the A+ Schools program, 1995–1999.* Winston-Salem, NC: The Thomas S. Kenan Institute for the Arts.

Noblit, G., Corbett, D., Wilson, B., & McKinney, M. (2009). *Creating and sustaining arts-based school reform: The A+ Schools Program.* New York, NY: Routledge.

North Carolina Department of Public Instruction. (1998/2013). North Carolina Professional Teaching Standards. North Carolina State Board of Education, Department of Public Instruction. Retrieved from https://files.nc.gov/dpi/north_carolina_professional_teaching_standards_2.pdf

O'Keefe, K., Dearden, K. N., & West, R. (2016). A survey of the music integration practices of North Dakota elementary classroom teachers. *Update: Applications of Research in Music Education, 35*(1), 13–22.

Root-Bernstein, R. S. (2001). Music, creativity, and scientific thinking. *Leonardo, 34*(1), 63-68.

Rowan, B., & Raudenbush, S. W. (2016). Teacher evaluation in American schools. In D. Gitomer & C. Bell, (Eds.), *Handbook of Research on Teaching* (pp. 1159-1216). American Educational Research Association.

Russell-Bowie, D. (2009). Syntegration or disintegration? Models of integrating the arts across the primary curriculum. *International Journal of Education in the Arts, 10*(28), 1-23.

Saldaña, J. (2016). *The coding manual for qualitative researchers* (3rd ed.). Los Angeles, CA: Sage.

Saunders, T. C., & Baker, D. S. (1991). In-service classroom teachers' perceptions of useful music skills and understandings. *Journal of Research in Music Education, 39*(3), 248-261.

Siedman, I. (2013). *Interviewing as qualitative research* (4th ed.). New York, NY: Teachers College Press.

Silverstein, L., & Layne, S. (2010). *Defining arts integration.* Retrieved from http://www.kennedy-center.org/education/partners/defining_arts_integration.pdf

Smithrim, K., & Upitis, R. (2005). Learning through the arts: Lessons of engagement. *Canadian Journal of Education/Revue Canadienne de l'Éducation, 28* (1/2), 109-127.

Stake, R. E. (1995). *The art of case study research.* Los Angeles, CA: Sage.

Stake, R. E. (2006). *Multiple case study analysis.* New York, NY: The Guilford Press.

Strand, K. (2006). The heart and the journey: Case studies of collaboration for arts integrated curricula. *Arts Education Policy Review, 108*(1), 29-40.

US Department of Education, Office of Postsecondary Education. (2002). Meeting the highly qualified teachers challenge: The Secretary's Annual Report on Teacher Quality. Washington, DC: US Department of Education, Office of Postsecondary Education.

Wade, B. C. (2004). *Thinking musically: Experiencing music, expressing culture.* New York, NY: Oxford University Press.

Wiggins, R. A. (2001). Interdisciplinary curriculum: Music educator concerns. *Music Educators Journal, 87*(5), 40-44.

Wolf, D. P. (1992). Assessment as an episode of learning. *Assessment Update 4*(1), 5-14.

Wolkowicz, T. (2017). Concept-based arts integration: Lessons learned from an application in music and biology. *Music Educators Journal, 103*(4), 40-47.

Yin, R. K. (2014). *Case study research: Design and methods* (5th ed.) Los Angeles, CA: Sage.

Table 1
Participant Profiles

Participant	Teaching Area	Teaching Experience	Degrees/Certifications	Interdisciplinary Preparation
Abby	K-5 Music	6 years	BME; M.Ed.; certified K-12 music	Undergraduate & graduate level training; taught undergraduate music integration course
Briana	Kindergarten	13 years	BA; MA; certified K-8	Attended arts integration PD
Charlotte	3rd Grade	10 years	BA; MA; National Board certification; certified K-8	Undergraduate training
Dorothy	K-5 Music	4 years	BM, MM, & DMA in flute performance; Kodaly Level I; music theory pedagogy certificate; certified K-12 music	Attended two half-day Kennedy Center for the Arts workshops
Emily	Kindergarten	14 years	BA; MA; certified K-6	No specific training
Francine	5th Grade ELA	8 years	BA; National Board Certification; certified K-5; certified middle grade Social Studies and Language Arts	No specific training

Table 2
Findings

Themes		
Defining IME	Inexact terminology usage A range of integration	
Benefits of IME	Academic	Non-Academic
	Cross-curricular learning Learning styles	Student engagement Classroom management Life skills
Supports for IME	Tangible supports	Behavioral supports
	Artist-in-residence enrichment Professional development	Teacher attitudes Teaching skills Professional communications
Obstacles to IME	Imbalanced responsibilities and expectations Lack of curricular standards knowledge Lack of formalized IME assessment Lack of teachers' self-efficacy	
Needs for IME	Instructional resources Planning and instructional time Professional development designed for IME	

Table 3
Observation Ratings

	Northwest Teachers				Southeast Teachers			
	Music		Grade Level		Music		Grade Level	
	Abby (K)	Abby (3)	Briana (K)	Charlotte (3)	Dorothy (K)	Dorothy (5)	Emily (K)	Francine (5)
Interdisciplinary Instruction								
Disciplinary standards	P	D	D	D	Em	D	D	D
Authentic relationships	P	P	D	Em	Em	P	D	P
Balance of emphasis	P	Em	Em	Em	Em	P	Em	P
Disciplinary Instruction								
Disciplinary standards	P	P	P	P	P	P	P	P
Discipline-specific knowledge	P	P	P	P	P	Ex	P	P
Student engagement	P	P	D	D	D	D	D	P
Critical thinking/collaboration	P	P	P	P	P	P	P	Ex
Classroom Climate/Culture								
Teacher/student relationship	P	P	P	P	D	P	P	P
Teacher communication	P	P	P	P	P	D	P	P
Diversity advocacy	P	Ex	P	P	D	Ex	P	Ex
Facilitating Learning								
Variety of demonstrations	P	P	P	D	P	P	P	P
Quality of assessment	P	D	P	P	P	D	P	P
Alignment	D	P	D	P	D	D	P	P

Note. Em = emerging; D = developing; P = proficient; Ex = exemplary

Appendix A
Interview Questions

Demographics/Education/Background:

1. Name, position, grade(s)
2. School, district
3. How long have you been teaching in your current position? Overall?
4. What degrees/certifications do you hold?
5. What do you consider to be the definition of music integration?
6. How long have you been integrating music?
7. How often do you integrate music?
8. What percentage of your teaching involves music integration?
9. What training have you received related to music integration? Undergraduate courses? Professional development? Other?
10. Rate your own comfort/ability/knowledge regarding music integration lessons.

Lesson/Observation:

1. Talk me through your lesson plan.
2. Was this lesson an extension of the previous lesson?
3. What prior knowledge did students have before today's lesson?
4. How well do you think it went?
5. How would you describe the way/s you integrated music (or other content area) in this lesson?
6. What changes would you make to today's lesson if you were going to teach it again?
7. Did the students meet your goals/objectives? How do you know?
8. Describe any collaborative preparation for this lesson you had with a teacher/colleague.
9. Are you addressing music and grade-level standards or just your specific discipline? Why? How?

    Grade-Level teacher—
    10a. How comfortable are you teaching music skills/concepts in your classroom?
    10b. Do you feel responsible for meeting music objectives in your classroom?
    10c. Should music teachers integrate content from other subjects with music? How often?

    Music teacher—
    10d. How comfortable are you teaching skills/concepts of other disciplines in your classroom?
    10e. Do you feel responsible for meeting objective in other disciplines in your classroom?
    10f. Should grade-level teachers integrate music content with other subjects? How often?

Teacher Perceptions:

1. What structures does your district or school have in place to support music integration?
2. What factors impact your decisions to integrate music with other subjects?
3. What factors impact your ability to integrate music with other subjects?
4. What would be most helpful to you in <u>preparing</u> music integration lessons?
5. What would be most helpful to you in <u>delivering</u> music integration lessons?
6. How valuable do you think integrating music instruction with other content areas is to you (personally), for professional collaboration, and for your students?
    a. How is it important? (or not important)
    b. Why is it important? (or not important)
7. How relevant is music integration to your overall instruction?
8. How do you decide about integrating music with another content area?
9. How does integrating music with another content area influence your students' learning?
10. In what other ways does integrating music with another content area influence your students?

Appendix B
Observation Protocol

Ratings	Dimensions	Evidence Observed or Collected (open-ended response)
Emerging	CLASSROOM CLIMATE/CULTURE 1. Students do not have a positive relationship with the teacher. 2. The teacher does not communicate effectively. 3. The teacher does not embrace diversity in the class or school community. DISCIPLINARY INSTRUCTION 1. The teacher usually does not align discipline-specific instruction to meet grade-level standards. 2. The teacher does not demonstrate their discipline-specific knowledge to support their instruction. 3. The teacher does not make instruction relevant to students. 4. The teacher does not assist students in developing skills in teamwork, critical-thinking, or in other higher-order thinking. INTERDISCIPLINARY INSTRUCTION 1. The teacher's instruction does not lead students to show evidence that they meet standards in either discipline. 2. The teacher does not demonstrate the use of authentic relationships between disciplines (lack of valid connection). 3. The teacher does not demonstrate a balance of emphasis between the disciplines in the lesson (understandings in music and another discipline are not equally valued and recognized. FACILITATING LEARNING 1. The teacher usually does not use a variety of methods or collect evidence of student learning in different formats. 2. The teacher usually does not analyze student learning. 3. The teacher does not use appropriate objectives or assessments for the lesson.	
Developing	CLASSROOM CLIMATE/CULTURE 1. Students generally have a positive and nurturing relationship with the teacher. 2. The teacher sometimes communicates effectively. 3. The teacher somewhat embraces diversity in the class and/or school community. DISCIPLINARY INSTRUCTION 1. The teacher somewhat aligns discipline-specific instruction to meet grade-level standards. 2. The teacher somewhat demonstrates their discipline-specific knowledge to support their instruction. 3. The teacher somewhat makes instruction relevant to students. 4. The teacher somewhat assists students in developing skills in collaborative teamwork, critical-thinking, and/or other higher-order thinking. INTERDISCIPLINARY INSTRUCTION	

	1. The teacher's instruction leads students to show evidence that they meet standards in only one discipline. 2. The teacher marginally demonstrates the use of authentic relationships between disciplines (minimally valid connection). 3. The teacher somewhat demonstrates a balance of emphasis between disciplines in the lesson (understandings in music and another discipline and somewhat equally valued and recognized). FACILITATING LEARNING 1. The teacher sometimes uses a variety of methods or collects evidence in different formats to assess students learning. 2. The teacher sometimes analyzes students learning. 3. The teacher uses somewhat appropriately aligned objectives and assessments for the lesson.	
Proficient	CLASSROOM CLIMATE/CULTURE 1. Each student has a positive and nurturing relationship with the teacher. 2. The teacher communicates effectively, 3. The teacher regularly embraces diversity in the class and school community. DISCIPLINARY INSTRUCTION 1. The teacher regularly aligns discipline-specific instruction to meet grade-level standards. 2. The teacher regularly demonstrates their discipline-specific knowledge to support their instruction. 3. The teacher regularly makes instruction relevant to students. 4. The teacher regularly assists students in developing skills in collaborative teamwork, critical-thinking, and other higher-order thinking. INTERDISCIPLINARY INSTRUCTION 1. The teachers' instruction leads students to show evidence that they meet standards in each integrated discipline. 2. The teacher demonstrates the use of authentic relationships between disciplines (valid connection). 3. The teacher effectively demonstrates a balance of emphasis between the disciplines in the lesson (understandings in music and another discipline are equally valued and recognized). FACILITATING LEARNING 1. The teacher uses a variety of methods or collects evidence in different formats to assess student learning 2. The teacher analyzes student learning. 3. The teacher uses appropriately aligned objectives and assessments for the lesson.	
Exemplary	CLASSROOM CLIMATE/CULTURE 1. Each student has a positive and nurturing relationship with the teacher as an adult who cares. 2. The teacher consistently communicates effectively. 3. The teacher consistently embraces diversity in the class, school community, and the world. DISCIPLINARY INSTRUCTION	

	1. The teacher effectively aligns all discipline-specific instruction to meet grade-level standards. 2. The teacher effectively demonstrates their discipline-specific knowledge to support their instruction. 3. The teacher effectively makes all instruction relevant to students. 4. The teacher effectively assists students in developing skills in collaborative teamwork, critical-thinking, and other higher-order thinking INTERDISCIPLINARY INSTRUCTION 1. The teacher's instruction leads students to show evidence that they meet standards in each integrated discipline equally. 2. The teacher highlights authentic relationships between disciplines (exceptional connection). 3. The teacher meritoriously demonstrates a balance of emphasis between the disciplines in the lesson (understandings in music and another discipline are highlighted and promoted). FACILITATING LEARNING 1. The teacher effectively uses a variety of methods and collects evidence in different formats to assess student learning. 2. The teacher effectively analyzes student learning. 3. The teacher effectively uses appropriately aligned objectives and assessments for the lesson.	