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A Qualitative and Quantitative Study of Behavioral Characteristics and Instructional Patterns of Selected Elementary Music Teachers.

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**A qualitative and quantitative study of behavioral characteristics
and instructional patterns of selected elementary music teachers**

Hendel, Catherine E., Ph.D.

The Louisiana State University and Agricultural and Mechanical Col., 1993

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Ann Arbor, MI 48106

A QUALITATIVE AND QUANTITATIVE STUDY OF
BEHAVIORAL CHARACTERISTICS AND INSTRUCTIONAL PATTERNS
OF SELECTED ELEMENTARY MUSIC TEACHERS

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

in

The School of Music

by
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May 1993

DEDICATION

I dedicate this dissertation to my mother, Aileen DeSha Hendel.

Wise, unschooled teacher:

Patient, ever-challenging

Inspiring wonder.

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I would like to express my sincere appreciation to the dissertation committee members: Dr. James Byo, Dr. Jane Cassidy, Dr. Peter Kaminsky, Dr. Dennis Landin, Dr. Charles Teddlie, and Dr. Cornelia Yarbrough, chairperson. Few doctoral candidates have had the privilege, the beneficial collaboration, and the delightful pleasure of working with a group of scholars and teachers like these. I am especially grateful to members of the music education faculty at Louisiana State University whose dedication to research and excellence in teaching have enriched my life and my profession. In particular, Dr. Yarbrough's consistent support and encouragement as well as her ever-present instruction that appeared in classroom and corridor alike, is a treasure I am grateful to have experienced and honored to have received.

Nine excellent elementary music specialists, who shall continue to remain anonymous, have my deepest respect. I am grateful for their contributions that made this work possible, to their district personnel who facilitated this process, and for their continued excellence in the profession of music education. I sincerely look forward to collaborating with each of them in the future.

While worth the investment, doctoral degrees cost time and money. For this reason, I have been twiced blessed by the leave and financial support given to me by Clarke College in Dubuque, Iowa. In addition to these benefits, the personal support of the entire Clarke College Community throughout these

years of study has enabled me to face the challenges of doctoral study enthusiastically.

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ABSTRACT

The purpose of this study was to identify what good elementary music teachers do by: (a) identifying primary factors that contribute to effective music teaching as defined by exemplary behaviors of recognized music specialists; (b) examining the relationship of teacher-defined instructional values, which emerge through qualitative study to operationally defined characteristics of effective music instruction resulting from quantitative research; and (c) exploring the possibility that qualitative and quantitative methods of research might be complementary. Nine experienced, elementary music specialists from three regions of the country were observed, audio- and videotaped, and interviewed. Interviews with selected students and instructional documents supplemented the data. Both qualitative evaluation and quantitative measurement were used to analyze the data. While modifications of operational definitions for elementary level were required, results showed that the teachers' instructional patterns consistently supported previous research in the areas of teacher magnitude (Yarbrough, 1975) and sequential patterns of instruction (Yarbrough & Price, 1989). Analysis of sequential patterns enabled categorical expansion of complete/incomplete patterns. Qualitative evaluation revealed high intensity behaviors (Madsen & Geringer, 1989), personal values relative to effective teaching (Porter & Brophy, 1988), and increased the potential for accurate interpretation. Specific instructional patterns and behavioral characteristics may be useful for training prospective music teachers and promoting formative evaluation among experienced specialists. Generalizations, however, should

be made with caution until this collaborative form of research is developed further and the number of participants expanded.

CHAPTER I

INTRODUCTION

"The goals and values of a teacher are more related to what the teacher does than what he or she might believe they are doing" (Madsen & Yarbrough, 1985, p. 8). And yet it is not only impressive, but also commendable when teachers arrive at a level of competency that they can report what they do and the values that motivate both their current practice and desire for improvement. In an age when teacher evaluation increasingly emerges as a theme in educational research and as the uninvited guest at the door of many classrooms in this nation, watching what teachers do has become all the more important. Identifying teacher actions (verbal and non-verbal) that are considered good music teaching and qualifying those practices with goals and values expressed by teachers within the realistic environment of their regular music class, aim at answering the simple question: "what is it that good elementary music teachers do?"

While the specific sequential patterns of instruction and style of delivery (magnitude) demonstrated by music specialists provided the initial focus for this study, concern for understanding the nature and relationship of these teacher behaviors and the context in which they occur resulted in augmenting the process by gathering and evaluating information directly from teachers and their students. Collecting, reflecting on, and analyzing the information gathered in the observation and interview stages of the study, aim at describing effective

music instruction that incorporates research based indicators with more intangible teacher traits.

The combined aggregate of characteristics that emerged in this study represents the daily instructional repertoire and underlying factors that motivate nine elementary music specialists. Among the factors that shape the instructional styles of these teachers are the three culturally diverse regions of the country and the specific socioeconomic status of the school populations that they represent. Thus, the conclusions provide a rich assortment of examples to illustrate effective music instruction that may be used for preparing young men and women for a career in music education as well as specific criteria upon which improvement by experienced teachers may be achieved.

Teacher effectiveness studies have contributed substantially to the body of literature on teacher evaluation, and specifically to improvement of instructional styles (Rosenshine & Furst, 1971; Medley, 1977). In these studies, aspects of student achievement were used frequently to verify the quality of instruction. In the present study, however, good music teaching--with its corresponding positive student progress assumed--was an a priori qualification for identifying and selecting the participants. Consequently, student achievement as such will not be included in the discussion or among the goals of this study.

Despite the varied goals inherent in the teacher evaluation process, numerous researchers recently have suggested that teacher preparation and improved instructional performance are crucial (Darling-Hammond, 1990;

Natriello, 1990). Furthermore, they contend that responsibility for this kind of formative evaluation resides with teacher and researcher alike. Therefore, specific evaluation practice using this type of collaborative approach demands examining both teachers' words and actions from more than one perspective as well as aspects of the environment in which these occur. On one hand, isolation of specific behaviors in the evaluation of music teachers, may eliminate contextual influences of instruction. On the other hand, unrefined global observation revealing the total environment may produce such extensive generalities that nothing can be discovered. Previous research in music education has been primarily quantitative in nature; using a qualitative approach may serve to both confirm and augment those efforts. Combining the qualitative and quantitative approaches not only reaffirms recognized "compatibility" theories (Smith, M., 1986; Howe, 1988), but also provides for interpretations resulting from the correlation of reported meaning and observed behaviors that are not possible when a single methodology is employed. This study addressed the issue of compatibility by gathering preliminary information and examining the plausibility of a collaborative model in a pilot study that has been included and extended in this work.

In an effort to expand upon the previous research, this study endeavors to: (a) identify primary factors that contribute to effective elementary music teaching as defined by exemplary behaviors of recognized, excellent music specialists; (b) examine the relationship of teacher-defined instructional values, which emerge through qualitative study, to the operationally defined

characteristics of effective music instruction resulting from quantitative research;
and (c) explore the possibility that qualitative and quantitative methods of
research might be complementary.

CHAPTER 2

REVIEW OF LITERATURE

It is important to note the fact that schools are basically evaluative settings. The very young student may be temporarily fooled by tests that are presented as games, but is soon to realize that school, after all, is a serious business. It is not only what you do there but what others think of what you do that is important. Adaptation to school life requires the student to become used to living under the constant condition of having his words and deeds evaluated by others (Jackson, 1968, p. 10).

If this condition accurately describes the student population of our schools, especially what they do successfully, then it is not surprising that American educators' response to the controversial Coleman Report (1966) resulted in a vast assortment of evaluation projects that in part endeavor to determine what good teachers do. From the outset, these evaluations were taken as "serious business," but often their intent was as mysterious as the so-called "games" in the primary grades. Four key concerns that have emerged amid the recent deluge of evaluation efforts and produced frustration among administrators and cynicism among teachers are: purpose, level, form, and process of teacher evaluation. Lack of clarity in distinguishing among these issues has contributed to the failure of successful evaluation in many school districts throughout the nation (Guba, 1973, 1987), and demonstrated a need for organizational change (Buttram & Wilson, 1987; Shulman, 1988a, 1988b).

Issues of certification, hiring, inspection, salary, accountability, promotion, prestige, tenure, teacher preparation, and improvement have constituted the primary purposes for doing evaluation. Scriven (1967) was the first to delineate and label the two distinct roles or functions of evaluation as "formative" and

"summative" evaluation (Nevo, 1986 p. 17). Formative evaluation serves to improve or develop teaching, while summative assessments are used for accountability, certification, or selection. Nevo included two other purposes of evaluation: "psychological or sociopolitical functions" that are used as motivational tools and "administrative functions" that are exercised by school authority (1986, p. 18). Frequently, these two types of evaluation have been included in either formative or summative roles.

The complexity of these purposes increased when the results of similar evaluations were used on such different levels as individual, organizational, and environmental (Natriello, 1990; Popham, 1986). After employing a specific teacher evaluation instrument, the effects may have been used (a) to detect specific competencies requiring improvement by a teacher (individual), (b) to distinguish between teachers and their respective competencies for placement on specific grade levels (organizational), or (c) to compare a specific teacher's competency level with those of others in the district (environmental). If these levels were not clearly understood by the participants, then "unintended consequences of teacher-evaluation systems--that were just as real in their impact as those that were intended--cannot be avoided" (Natriello, 1990 p. 42).

More recently, the education reform movement appears to have come to grips with the roles of summative and formative evaluation and their respective levels of effects for educational assessment. Having gathered momentum throughout the 1980s and into the 1990s, the new watch-words, "school restructuring" and "teacher professionalism," seemed to pinpoint more

accurately the characteristic differences between teacher and school evaluations (Darling-Hammond 1990, p. 17).

While the differences between the purpose and intended level for teacher evaluation have been clarified, the form and process of evaluation continue to be controversial. "The form or content of evaluation, the way it is designed, and the process through which it is implemented, are closely related and point to critical issues that have surfaced frequently in teacher evaluation studies" (Good & Mulryan, 1990, p. 200). The major concern has been one of balance, namely, how are those who are being evaluated involved in the process itself, and to what degree will research based indicators be used as standards of measurement?

One key to successful evaluation design has been gaining the trust and confidence of the primary evaluation participants, in this case, teachers (Brown, 1983; Iwanicki, 1981). Medley (1978) noted that, traditionally, studies evaluating teacher effectiveness did not include teacher perception or goals. Since teacher behavior does not always have the meaning one might ascribe to it (Brophy and Evertson, 1981), including the teachers to be evaluated in the planning, implementation, or review stages of evaluation is imperative (McLaughlin & Pfeifer, 1988). Evaluation of teaching performance without such inclusion may produce inaccurate interpretation and seriously impair one's understanding of instructional performance (Sherman & Webb, 1990). In fact, several teacher effectiveness studies have shown that teacher input in the research process can produce results that indicate the quality of the teachers'

performance (Brock, 1981). On one hand, teachers lacking breadth of pedagogical content knowledge or influenced by cultural bias were reported to experience difficulty in articulating what they know and how they know, as well as inconsistency in what they do (Shulman, 1987; Smith, M., 1988). On the other hand, a significant and positive relationship between the prior knowledge and belief system held by influential teachers and their teaching effectiveness was demonstrated by Ruddell and Harris (1989). Consequently, recent developments such as, Ashton and Webb's (1986) "ecological analysis" focusing on "teacher efficacy," and Valentine's (1992) "performance-based developmental evaluation" were based on principles of participatory development, that is, those affected are involved in developing, implementing, and evaluating the system.

Valentine (1992) confronted the issue of including research based indicators by initiating performance-based developmental evaluation. "This new approach incorporated a review and discussion of the current literature on effective teaching, effective schools, effective evaluation, and evaluation models used in other school systems and states, early in the evaluation process" (p. 15). In this way, he avoided the criticism identified by Goodson and Walker (1988) who comment: "Research tends to be highly esoteric and its findings inaccessible, except to those with specialized knowledge; inaccessible, that is, particularly to those researched" (p.111).

One reason for this inaccessibility is that the "research deals with the preconceptions of the researcher, not the researched" (Goodson & Walker,

1988, p. 111-112). Walker labels this problem as a "lack of fit between research and practice" (Walker, 1980, p. 41). Among the various prescriptions used to remedy this diagnosed mismatch of research and practice are: adhering to clearly defined qualitative or quantitative inquiry (Smith, J., 1983a, 1983b; Smith, J. & Heshusius), employing more qualitative methods in educational research (Evertson & Holley, 1981; House, 1986), maintaining pragmatic but empirical methods to examine classroom teaching and learning (Nuthall & Alton-Lee, 1990), adapting ethnographic inquiry from the social sciences to research in education (Fetterman, 1986; Goetz & LeCompte, 1984), involving more teachers in the research process in education (Greenfield, 1978; Threadgold, 1985), specifically in music education (Froehlich, Paul, & Rainbow, 1983; Taebel, 1990), and--relevant to procedures in this study--combining research methods (Maxwell et. al., 1986; Smith, M., 1986), specifically in music (Kemp, 1987; Radocy, 1988).

Despite their different approaches, many of these researchers have acknowledged potential short comings inherent in their particular method of preference and addressed them. For example, in responding to the question of generalizability that commonly confronts qualitative researchers, Schonfield (1990) not only identified three "target" categories: "what is, what may be, and what could be," but also gained a means to establish a "fit" between the information collected and what is known from common practice (p. 226-227). As advocates of integrating methods, Maxwell, Bashook, and Sandlow (1986) pointed to the advantages of each approach. Their findings suggested that

qualitative efforts surfaced functions and processes in the setting unavailable to other methods; while quantitative procedures provided both control and a means to arrive at more specific and accurate data. Similar findings in the field of music education supported their collaborative position (Sidnell, 1987; Tunks, 1987). Moreover, in conducting an ethnographic study with beginning teachers for the purpose of formative evaluation, Berliner & Tikunoff (1976) noted their intent was to "gather more qualitative information along with the quantitative information usually collected" (p.24). Highlighting the benefits of this type of inquiry, Berliner states:

The gathering of such qualitative evidence, . . . involves intensive local observation that goes beyond disciplines to an open-eyed appreciation of the surprises nature deposits in the investigative act. It necessitates the direction, observation of human activity, and interaction in an ongoing, naturalistic fashion. It allows the researcher to "file descriptive information, . . . instead of reporting only those selected differences and correlations that are nominally 'greater than chance'" (1976, CBTE, p. 24).

While arguments might be waged among researchers as to the mode of inquiry that is most beneficial to educational research, few will deny the valuable contributions to educational practice that have resulted from process-product studies (Borich, 1986; Berliner, 1990). The competencies identified by these studies provide invaluable tools for designing assessment instruments. Furthermore, they have explored a vast number of specific variables that offer the practical and theoretical content essential to any evaluation of teacher performance. Gage and Berliner (1989) recommend that "teachers need to

think critically, practically, and artistically about the relationships uncovered by research and their actions need to be guided by this information" (p.212).

Developing substantive content for teacher evaluation that focused on teacher performance in the context of classroom instruction and student achievement occupied large contingents of educational researchers in the 1970s and 1980s. These research endeavors aimed at identifying indicators of good teaching, defining these attributes, and describing their relationships. Assimilating the results of Flanders (1970) and other researchers examining teacher/student interaction, Rosenshine and Furst (1971) cited ten variables that were identified consistently as indicators of effective teaching. They are:

clarity of teacher's presentation . . . , teacher enthusiasm . . . , variety of activities during the lesson . . . , task-oriented and businesslike behaviors in the classroom . . . , content covered by the class . . . , teacher's acknowledgment and encouragement of students' ideas during discussion . . . , criticism of the student (negatively related to achievement) . . . , use of structuring comments at the start of and during a lesson . . . , use of a variety of types of questions . . . , and probing students' response by teacher (pp. 37-54).

This list of teacher behaviors was important to researchers for several reasons, it provided: (a) highly specific competencies; (b) competencies conducive to isolated or collective examination; and (c) behaviors not defined solely by achievement, thus foreshadowing the later distinction between teacher effectiveness and teacher performance. Subsequent research on teacher evaluation relevant to this study focused on relating and describing these specific teacher behaviors in terms of content, time, and "direct instruction" (Rosenhine, 1977). While Rosenshine labeled this instructional repertoire,

Becker (1971) defined its component parts--teacher presentation, student response, and teacher reinforcement--and other researchers examined this pattern (Brophy, 1979; Good, 1979).

Focusing on performance issues related to the content of instruction, Shulman (1987) broke open the traditional understanding of content that centers solely on the information to be taught (Leinhardt & Greeno, 1986). Although he initially differentiated between content knowledge and pedagogical knowledge, he was quick to blend those categories "into an understanding of how particular topics, problems, or issues are organized, represented, and adapted to the diverse interests and abilities of learners and presented for instruction" (Shulman, p. 8). This "information schemata" is rounded out by listing additional social, environmental, and professional factors that shape the expert teacher's pedagogical content knowledge.

Describing detailed aspects of this pedagogical content knowledge reflected in practice, Stallings (1975) reported that time spent with text books and content covered by the teacher were positively related to student achievement. Likewise, the degree of specificity of instruction appears to produce higher student gains (Kennedy & Bush, 1976; Rosenshine, 1979). High rates of success are achieved when students participate in demonstrations or engage in independent practice (Yates & Yates, 1990). Similarly, positive and significant student gains were reported when teachers employed highly specific and factual, single answer questions (Rosenhine, 1979, 1983; Soar and Soar, 1979). One way of thinking about teacher communication of content

is related directly to questioning, for the teacher's questions inform students of instructional goals, expectations, and implied theories (Florio-Ruane, 1987; Morine-Dersheimer, 1985). Teacher communication skills have not only been recognized for successfully imparting content, but also for their potential to increase positive teacher/student interaction (Evertson, 1986).

Frequently, researchers have examined this interaction from a temporal standpoint, that is, how do students react or achieve based on use of time or time engaged in learning (Brophy & Evertson, 1976)? Again, Stallings and her associates (1975, 1979, 1980) revealed results that differentiated between the positive correlation of "interactive on-task instruction" and the negative correlation of "noninteractive on-task instruction" with student gains. Stated differently, the more teachers and students were engaged collaboratively in the instructional process, the more successful was their respective teaching and learning (Berliner, 1979; Coatney, 1985). It has been suggested that one concrete way of improving teacher use of time is to improve the momentum or activity flow and pacing or time flow of the class (Arlin, 1979; Kounin, 1970, 1975). While other specific methods addressed momentum and pacing, the consensus was that good teachers maintain a brisk pace with tasks packaged in small steps that are monitored continuously (Borg, 1980; Good & Grouws, 1977).

One distinctive instructional design identified for its success in achieving this cluster of teacher competencies was "direct instruction" (Carnine, 1979). Rosenshine (1987) summarized this teacher directed approach by identifying its

functions: (1) review and check of previous work; (2) present new material in small steps; (3) guide practice; (4) provide feedback and correctives; (5) supervise independent practice; and (6) review, weekly and monthly (p. 35). While these functions appear to be solely academic in nature, structuring instruction and classroom management are implied. Issues pertinent to this current study that were drawn from explicit or implicit components of direction instruction are teacher presentation (functions two and three above), reinforcement (function four), and the structuring and management required to achieve success.

It is not surprising that much of the previous discussion about communication of content and time spent interacting with students has influenced the quality of teacher presentation (Carnine & Fink, 1978). As a result, the following studies confined their endeavors to instructional issues that extended and refined the research cited above. In his summary of research on effective learning, Goldberger (1984) described presentational style in a global fashion and pointed to "clarity of purpose" as a consistent and essential factor of presentation. Chilcoat (1987) approached this issue of clarity from the perspective of effective teaching and reaffirmed its importance. Gagné (1988) emphasized the importance of more specific ingredients: instructional cues, balance between detailed and conceptual blocks of knowledge, and definite context. Momentum and smoothness serve as key attributes for Kounin and Gump (1974). Even more research has addressed the issues as related to reinforcement.

A key word used in many teacher effectiveness studies that examined reinforcement is "contingent" (Brophy, 1981, 1983; Stallings, 1980).

Researchers have reported that reinforcers were most effective when they were contingent in nature, that is, when they related directly to student academic responses or social behaviors. While earlier results on measures examining academic criticism were inconsistent, positive correlation between negative feedback and achievement was evidenced in cases where academic matters or correction was operative (Altman & Linton, 1971; Stallings, 1979). Brophy and Evertson (1976) reported their findings in terms of negative relationship between teacher statements like "silence" or "get to work" and student achievement.

In addition to contingent reinforcement, consideration of direct instruction cannot be complete without exploring key areas of management and structure that create conditions in which successful teaching and student learning takes place (Evertson, 1986). In terms of teacher performance, management means controlling the physical movement, student behavior, and instructional time; structure connotes organizing space, behavioral and instructional routines. Successful learning was achieved by effective teachers who knew how to manage and structure their environment (Kounin & Gump, 1974; Medley, 1977, 1979). These effective teachers engaged in numerous activities prior to instruction that had been proven successful (Murphy, Weil, & McGreal, 1986). Specific preliminary teacher competencies included: organizing materials (Berliner, 1979), analyzing instructional tasks and creating the climate for

achievement by means of established rules, procedures, and guidelines (Brophy, 1986; Soar & Soar, 1976), structuring both presentation and reinforcement by clearly outlining instructional tasks (Coker, Medley, & Soar, 1980; Gage, 1976), identifying ways to control the environment so that learning can be enforced (Stallings, 1980), and organizing class activities for maximum student involvement and minimum disruption (Coatney, 1985; Good, 1979).

When studying the issues of content, time, direct instruction, and the competencies related to successful instruction, the distinctions between teacher effectiveness and teacher performance remained unclear. While these studies probed specific teacher competencies, the strengths or weaknesses continued to be defined in terms of student achievement. With Porter and Brophy's (1988) publication of "Highlights of Research on Good Teaching," which resulted from studies of the Institute for Research on Teaching and those of others over the last 10 years, a picture of the effective teacher appeared.

These effective teachers: 1) are clear about their instructional goals, 2) are knowledgeable about their content and the strategies for teaching it, 3) communicate to their students what is expected of them, and why, 4) make expert use of existing instructional materials in order to devote more time to practices that enrich and clarify the content, 5) are knowledgeable about their students, adapting instruction to their needs and anticipating misconceptions in their existing knowledge, 6) teach students metacognitive strategies and give them opportunities to master them, 7) address higher- as well as lower-level cognitive objectives, 8) monitor students' understanding by offering regular appropriate feedback, 9) integrate their instruction with that in other subject areas, 10) accept responsibility for student outcomes; are thoughtful and reflective about their practice (p. 75).

With this statement, they demonstrated that good teaching is fundamental to effective schooling, and that teacher performance had achieved recognition and independent status, a variable capable of being evaluated on its own merit.

This separation did not deny the inherent relationship between teacher behavior and student achievement, but focused on specific teacher traits as well as other factors, like student behaviors and classroom environment, that influence successful teacher performance. Such distinctions led to clarity--clarity that comes from defining and relating teacher competencies, effectiveness, competence, and performance (Darling-Hammond, Wise, & Pease, 1986). Once these distinctions were made, the progress in identifying a global view of teacher competence and performances became apparent, but specific teacher competencies and their relative effectiveness still emerged as issues requiring considerable study.

Berliner and colleagues (1976) contributed to these distinctions by engaging in a study using extensive observation and analysis to identify characteristic dimensions for classroom comparison. The resulting list of sixty-one dimensions included fifty-one teacher behaviors, seven student behaviors, and two classroom descriptors. In addition to this initial effort to include both context and climate when formulating teacher performance behaviors, Berliner (1986, 1991) more recently has continued to expand this research in two ways: first, by investigating these dimensions through observation of "expert" teachers; second, by exploring effective evaluation methods for expert teachers. While

his recommendations may lack specificity, observation and formative evaluation of teacher performance are the primary considerations.

In other recent research endeavors, Berliner (1985, 1986, 1990) has refocused his study of teacher performance by examining the attributes of expert teachers, a characteristic of the primary participants in this study. While many specific competencies and qualities are being identified by an ever-growing number of researchers, the fundamental characteristics of expert teachers appear to fall into several categories, some more global than others. While Campbell (1991) noted that most factors demonstrated by excellent teachers appeared to be a "function of personality characteristics and experiences internalized prior to an individual's career" (p. 39), or in King's (1981) words, "indirect measures," other scholars suggested that expertise results from on-going, in-class development over time (Brandt, 1986; NEA, 1988), and/or the reflection on that practice (Sparks-Langer, Simmons, Pasch, Colton, & Starko, 1990; Zeichner, 1987). Some admit the benefits of experience, but are hesitant to place primary emphasis on that one factor (Coladarci, 1988; Swanson, O'Connor, & Cooney, 1990) or to view expert teaching as distinct from the complex art form it expresses (Andrews, 1988). Moreover, many researchers including those cited above included various forms of mentorship and collaboration with other expert teachers as contributing to excellent teaching (Shedd & Bacharach, 1991; Smith & Scott, 1990).

Research on teacher performance in music replicated the focus on teacher effectiveness as demonstrated in the field of education. Moreover, the

studies on teacher effectiveness cited above influenced research in music education. Within the music environment, three strains of research were particularly influential in shaping this study, namely studies of: "magnitude" (Yarbrough, 1975), "sequential patterns of instruction" (Yarbrough & Price, 1981, 1989), and "intensity" (Madsen & Geringer, 1989). For this reason, research on teacher effectiveness, and subsequently, teacher performance in music education was viewed in relation to these three major strains.

As educators were struggling with identifying successful characteristics of classroom teachers, music educators were striving to define and isolate conductor behaviors that contributed to exciting and productive rehearsals (Yarbrough, 1975). Preliminary studies demonstrated that teacher use of music, music performance, or music activities enhanced attentiveness (Forsythe, 1975; Madsen & Madsen, 1975). Contingent instructor reinforcement (in a proportion of 80% approving--20% disapproving) likewise promoted on-task student behaviors (Kuhn, 1975; Murray, 1975). Furthermore, music by itself provided reinforcement and directly effected student attitude and preference (Greer, Randall, & Timberlake, 1975; Murray 1975) as well as modified behaviors of children with physical and emotional problems that interfered with learning (Jorgenson, 1974). These successful indicators of student attentiveness and attitude, and issues relating to teacher effectiveness that are outside the field of music (described above), contributed to the study of "magnitude." Initially these indicators of teacher behavior, defined operationally in Figure 1, were examined individually in conducting.

Teacher Behavior	High Magnitude	Low Magnitude
Eye Contact	Maintains with group and/or individuals throughout rehearsal.	Never looks at individuals or group. Looks at music, ceiling, or occasionally in direction of piano.
Closeness	Frequently walks or leans toward chorus or particular section.	Stands behind music stand at all times. Music stand is always minimum of four feet from chorus.
Volume and Modulation of Voice	Volume constantly varies. Wide range of volume as well as speaking pitch. Voice reflects "enthusiasm and vitality."	Volume remains clearly audible but the same approximate volume and pitch throughout rehearsal. Voice reflects little "enthusiasm and vitality."
Gestures	Uses arms and hands to aid in musical phrasing. Great variety of movement. Varies size of conducting patterns to indicate phrases, dynamics and the like.	Strict conducting pattern, never varying. Uses arms and hands for attacks and releases. Exact movements.
Facial Expressions	Face reflects sharp contrasts between approval/disapproval. Approval is expressed by grinning, laughing aloud, raising eyebrows, widening eyes. Disapproval is expressed by frowning, knitting brow, pursing lips, narrowing eyes.	Neutral mask. No frowns. No smiles.
Rehearsal Pace	"Rapid and exciting." Quick instructions. Minimal talking. Less than one second between activity. Frequently gives instructions to group while they are singing.	"Slow and methodical." Meticulous care and detail in instructions. Always stops group to give instructions.

(Yarbrough, 1975)

Figure 1. Operational definition of high and low magnitude.

Subsequently, however, they were synthesized and viewed as a single factor, namely magnitude, that was useful in describing a "conductor's ability to change behavior dramatically in all defined categories at precisely the right time during the rehearsal" (Yarbrough, 1975, p. 144).

Yarbrough continued to contribute to research in music education with another seminal study (Yarbrough & Price, 1981). This research was influenced by the work of Becker, Englemann, and Thomas (1971) who described direct instruction in terms of its three component parts: teacher presentation, student response, and teacher reinforcement. The "Sequential Patterns of Instruction" as shown in Figure 2 was the result of a series of studies that have examined, analyzed, and refined the operational definition of these teacher behaviors for more than ten years (Price, 1983, 1985; 1987, 1989; 1992a, 1992b; Price & Yarbrough, 1993, in press; Yarbrough, 1985; 1988; Yarbrough & Price, 1981, 1989). Extensive literature in music education confirmed the presence of this model of teacher performance in a variety of settings: ensemble rehearsals (Price, 1983; Yarbrough & Price, 1981; 1989), elementary music classrooms (Jellison & Kostka, 1987; Rosenthal, 1981), studio lessons (Benson, 1989; Price, 1992b), class guitar instruction (Duke & Blackman, 1989; Duke & Madsen, 1991), and private piano lessons (Kostka, 1984; Speer, in press), as well as in materials used in these settings (Madsen & Madsen, 1983; Price, 1987) .

Components of Sequential Patterns:	
<i>Teacher Presentations (1)</i>	
1a - academic musical task presentation (talking about musical or performance aspects, including modelling by teacher or piano and questioning)	
1d - direction (giving directions regarding who will, or where to sing/play; counting beats, usually ending in "ready, go"; questioning)	
1s - social task presentation (presenting rules of behavior)	
1o - off-task statement (unnecessary and irrelevant comments such as talking to oneself)	
<i>Student Responses (2)</i>	
2p - performance (entire ensemble or sections performing)	
2v - verbal (ensemble members asking or answering a question, or making a statement)	
2nv - nonverbal (ensemble members nodding heads, raising hands, or moving in response to teacher instruction)	
<i>Reinforcement (3)</i>	
3a - verbal academic or social approval (positive statement about student performance or social behavior)	
3d - verbal academic or social disapproval (negative statement about student performance or social behavior) specific: exact feedback containing musical information; nonspecific: vague feedback containing no musical information	
Sequential Patterns:	
Complete: Presentation of Task (1) - Student Response (2) - Reinforcement (3)	
Correct:	1a - 2 - 3a specific 1a - 2 - 3d specific 1d - 2 - 3a specific 1d - 2 - 3a nonspecific 1d - 2 - 3d specific 1d - 2 - 3d nonspecific 1a - 2 - 3a nonspecific 1a - 2 - 3d nonspecific
Incomplete - Presentation of Task (1) - Student Response (2)	
1a - 2	
1d - 2	

(Yarbrough and Price, 1989)

Figure 2. Operational definitions of sequential patterns.

Furthermore, this model has been used in pre-service teacher training of music majors (Bowers, in press; Rosenthal, 1981, 1985, 1989), music therapy majors (Wolfe, 1989), and elementary education majors (Jellison & Wolfe, 1987); and teacher education with experienced teachers (Yarbrough & Price, 1989; Yarbrough, Price, & Bowers, 1991). Presentation and reinforcement behaviors that occur as the first and third steps of this process were examined in numerous studies. Verbal presentation and reinforcement behaviors have been counted and timed (Carpenter, 1988; Moore, 1981), and a number of studies have shown that teacher talk occupied approximately 50% of the period whether in high school ensembles (Yarbrough & Price, 1981; 1989), university music education classes (Madsen & Geringer, 1983), or private instruction (Benson, 1989; Kostka, 1984). Time on-task has been evaluated as more effective when varied and short instructional segments rather than longer ones were used (Yarbrough, 1988).

Studies focusing solely on presentation behaviors--directions and presenting academic information--are scarce, despite the importance of teaching new material in the over-all instructional pattern. Nevertheless, the number of directions was examined and results varied according to teacher experience; those with more experience gave fewer directions (Moore, 1976; Wagner & Strul, 1979). When offered the opportunity to indicate their preference between types of presentation, elementary and high school students (Yarbrough & Hendel, in press), college students (Price & Yarbrough, 1993),

and university students and experienced teachers rated patterns with academic musical information highest (Yarbrough, Price, & Hendel, in press).

Reinforcement issues in the music environment were examined in relation to achievement, attention, and attitude. Madsen and Madsen (1975) showed that students achieved more accurate intonation when contingent reinforcement was employed. High-approval techniques improved student attentiveness (Dorow, 1977; Forsythe, 1975) and lessened inappropriate social behaviors (Madsen & Alley, 1979; Erbes, 1983). Similarly, the use of high-approval techniques positively influenced students' attitudes toward music (Greer, Dorow, Wachhaus, & White, 1973; Murray, 1975). When rating individual patterns of instruction, experienced teachers agreed with the preferences of college students (Price & Yarbrough, 1993; Yarbrough, Price, & Hendel, in press) and elementary and high school by selecting patterns ending with approvals rather than disapprovals (Yarbrough & Hendel, in press).

The use of sequential patterns with its derivative categories, such as academic presentation, direction, approval, disapproval, has proven successful in a variety of settings. Focusing on student outcomes, elementary children demonstrated greater recall of specific information when sequential patterns were used (Jellison & Kostka, 1987; Duke & Blackman, 1990), and student ensembles improved both in performance and attentiveness (Price, 1983). Summarizing the importance of sequential patterns, Price (1989) contends:

The sequential pattern, with a preponderance of positive feedback, will likely result in more efficient use of class or

rehearsal time, in which students pay better attention, perform better, and are more positive about the teacher and the music (p. 44).

An important part of preparing to teach in this efficient manner is learning to detect indicators of effective instruction, that is, the component parts of sequential patterns or conditions of magnitude and evaluate these teacher behaviors through observation (Duke, 1987; Standley & Greenfield, 1987). This may be accomplished by developing the ability to accurately identify and consistently describe teacher behaviors (Duke & Blackman, 1991; Madsen & Duke, 1985a, 1985b), by discriminating among specific behaviors (Duke & Prickett, 1987; Prickett & Duke, 1992), and by developing self-monitoring skills toward improving one's instruction (Prickett, 1987a).

While related in some ways to these teacher behaviors, the specificity of sequential patterns of instruction provided contrast to the global nature of intensity, the third strain of research influencing this current study. In the process of defining intensity, Madsen and Geringer (1989) and their colleagues addressed a variety of issues by appropriating traits commonly associated with good teachers. Among those selected were: "withitness," a less tangible skill used to observe, critique, and respond appropriately and immediately to deviant behaviors (Doyle, 1981), "overlap," a skill that appears when teachers demonstrate more than one event at a time (Kounin, 1970), and "expertise," a characteristic observed in experienced teachers who demonstrate a firm command of subject matter and solid command of management strategies (Berliner, 1986). Yet since instructional styles vary from one teacher to the next,

the distinct characteristics of magnitude (Yarbrough, 1975), enthusiasm (Collins, 1978), and teacher affect (Sims, 1986), which have been cited among the most critical behaviors (Madsen & Geringer, 1989; Standley & Madsen, 1987), were also incorporated in the attribute of intensity. Finally, conscious of the "multidimensionality, simultaneity, immediacy, and unpredictability" characterizing classrooms (Doyle, 1979), Madsen and Geringer (1989) formally defined intensity as a "global attribute that is used to describe sustained control of the student/teacher interaction evidenced by efficient, accurate presentation and correction of the subject matter with enthusiastic affect and effective pacing" (p. 90). This combination of factors derived from general education and music education provided the foundation for this evaluative measure that integrates management, content, and delivery of teacher performance in music classes.

Two important issues relevant to this study appear to dominate the research in intensity: maintaining the balance among the primary features of intensity, and intensity training. The first issue results from several findings which highlight the ease with which intensity can be recognized when the observed conditions showed strong contrasts by using examples of very high or very low intensity (Byo, 1990; Madsen, Standley, and Cassidy, 1989). Enthusiasm was the most common comment given to define the behavior exemplifying high intensity (Madsen, Standley, and Cassidy, 1989). While enthusiasm is an essential indicator of high intensity and may noticeably characterize the mode in which accurate content is effectively delivered (McKinney, et. al, 1983), the researchers most commonly associated with study

of intensity frequently focus on the "inextricable interaction between the knowledge of the subject matter and the effective delivery and sequencing of the subject matter" (Madsen, 1990). Madsen & Geringer (1989) specifically point to "teacher on-task as an important variable," and emphasize "substance in both the subject matter and delivery" (p. 92).

The research examining this global attribute of intensity has also endeavored to distinguish between what is teachable and what is assimilated through experience. Cassidy (1990, 1993, in press) has demonstrated that training in intensity can and does improve specific delivery skills and is most successful when specific strategies are identified and practiced. But because intensity is a "pool" of behaviors, such isolation of specific behaviors is not always possible. Consequently, studies in which pre-service and novice teachers lacked adequate guidance with specific feedback, have demonstrated difficulty in pinpointing specific behaviors that contribute to high level of intensity (Madsen, Standley, Byo, & Cassidy, 1992; Furman, 1987). Moreover, when students were asked to label specific behaviors, agreement increased on indicators that they had been specifically included in prior instruction (Madsen, Standley & Cassidy, 1989).

While some delivery skills result from training, the good sense of timing frequently associated with effective teachers appears to develop with experience (Cassidy, 1990). A good sense of timing testifies to a teacher's awareness of student need and potential as well as how much and in what order the subject matter should be presented (Duke & Madsen, 1991; Madsen,

1990; Madsen & Geringer, 1989). Furthermore, proponents of intensity warn against limiting one's instruction solely to a high intensity condition (Cassidy & Madsen, 1987; Madsen, 1990), for structured and controlled low intensity teaching can also be a highly effective contrast. One key to good teaching, that is, doing the right thing at the right moment, lies in the teacher's ability to maintain student attention by balancing high and low intensity conditions (Cassidy, 1990).

While research in intensity, as a defined attribute of good teaching, is still in its infancy, it continues to examine teaching from a variety of perspectives. Several studies purposely examined the plausibility of this global attribute and its definition stated above (Standley & Madsen, 1987), others have demonstrated that intensity is definable (Madsen & Geringer, 1989), recognizable (Byo, 1990; Madsen, Standley, Byo, & Cassidy, 1992), measurable (Cassidy & Madsen, 1987), and teachable (Madsen, Standley, & Cassidy, 1989). Preservice, inservice, and experienced teachers have demonstrated intensity in their teaching by displaying a diverse assortment of the defined indicators at varying levels, thus, constituting their own unique teaching style.

It is precisely this "multi-faceted" nature of teaching that this study addresses. Numerous reviews over the past twenty years testify that research in music education has systematically chipped away at the monolithic structure of music teaching in the area of effective teacher performance in general (Brand, 1984; Grant & Drafall, 1991), in relation to specific principles (Single,

1991), as evidenced in music education journals (Schmidt, C., 1992; Yarbrough, 1984), in the music therapy journal (Gilbert, 1979), and in common practice (Baxter & Stauffer, 1988; Taebel & Coker, 1980). Operationally defined characteristics of effective music instruction in concert with relevant research findings from the field of education served to shape the observation phase of this study, augment the analysis, and provide additional reliability measures for this predominantly qualitative endeavor.

In 1978, Madsen and Madsen remarked that "there is a lack of investigation in the most basic issues relating to the teaching-learning situation and the most elementary aspects of music" (p. 39). With this challenge in mind, this study endeavors to expand upon previous research in music education by (a) identifying primary factors that contribute to effective elementary music teaching as defined by exemplary behaviors of recognized, excellent music specialists; (b) examining the relationship of teacher defined instructional values which emerge through qualitative study with the operationally defined characteristics of effective music instruction resulting from quantitative research, and (c) exploring the possibility that qualitative and quantitative methods of research might be complementary.

CHAPTER 3

PROCEDURES

The interplay of qualitative and quantitative methods facilitated and directed the process throughout all phases of this study. The procedures included evaluative processes that involved the participants and considered instructional climate and context as well as quantitative indicators that had been operationally defined in previous research in music education. These indicators helped to focus, gain control, and aid in analyzing the volume of information in all stages of the study.

Spradley's (1980) method of ethnographic inquiry with its step-by-step procedure became the specific means for examining the qualitative dimension of teaching performance in the area of music education where the teacher-participants are likely to be the first to admit their unique and diverse classroom culture. In addition to its broad overview that progresses from "descriptive observations" to "focused observation" and then to "selective observations," Spradley's elaborate support schema guided the researcher through the intricate steps during the observation and interview phases as well as the subsequent analyses of multiple layers of data that surfaced in each phase of the study. Using his method, this study employed four major stages: preparation, observation, interview, and analysis.

Selection of Teachers and Schools

Selection of the social setting and key informants constituted the primary activities involved in preparation for this study. The task involved identifying

and selecting elementary music teachers from culturally diverse environments. After choosing cities in three geographic and culturally distinct regions of the country--Midwest, South, and Southwest--teacher recommendations were solicited from local school music supervisors and/or university music education faculty. Three teachers from each region were recommended and subsequently selected (see Table 1). These nine teachers were recognized as "excellent" music specialists with a minimum of five years teaching experience and willingness to participate. The term "excellent" used to describe potential participants was not defined when presented as a qualifying characteristic; this did not appear to present a problem for either the supervisors or university personnel. Excellent teachers were recognized for what they do. The consultants making recommendations appeared to agree with Minnich (1990) who suggested, "the best teachers try very hard to help all students do their best work" (p.98).

Before contacting the music specialists identified as excellent teachers, however, access to their respective schools and music classes depended on gaining approval and complying with detailed district policies for conducting research in the schools. Each region differed in its established policies for conducting on-site educational research. In the Midwest, the district personnel coordinator outlined the procedures that included a one page description of the project goals and a letter requesting parental consent for interviewing children. He and the music supervisor presented the project and gained approval from the three building principals where the selected music specialists taught.

Table 1

Demographics of Elementary Music Specialists

Teacher	Experience	Degree	Region	School	School S.E.S.
1. Carol	24 yrs.	BME +51	West	Joslin	Upper
2. Ellen	16	BM	West	Duncan	Upper-mid.
3. Erin	10	MME	South	Tamling	Lower
4. Fay	10	BA	Midwest	Aspen	Lower-mid.
5. Fran	14	BA +30	West	Whitnor	Lower
6. Rita	33	MME	South	North	Lower
7. Sara	10	MME	South	South	Upper-mid
8. Sue	13	BS	Midwest	Hamilton	Middle
9. Wendy	16	MA	Midwest	Central	Middle

Working with university music education faculty in the South was the most expedient source for both identifying good teachers as well as gaining access to the schools. Here the recommended teachers were contacted directly and they consulted with their respective principals for approval and specific requirements. All three schools required parental approval for student interviews, and one school, in which mainstreamed children were present in the selected classes, required additional parental approval for videotaping.

The most involved process for gaining access to the school occurred in the West. Since a large university is located in the district selected for this study and frequently requests to engage in educational research in the schools, the district employs a "Research, Planning, and Development" committee that regularly deals with such requests. The committee required submission of the

"Request to conduct research" form and any pertinent descriptive materials.

After reviewing the materials and consulting with building principals and the music supervisor, approval and any specific conditions were communicated in written form. The project was approved as requested with one exception, student interviews were to be conducted outside school time and with parental permission. In this case, two students per day were interviewed after school hours.

Once these procedures had been completed the key informants, nine elementary music specialists, were contacted, and the nature and parameters of the project were shared with them. When describing the study to individual teachers, they were informed that each teacher would be observed for twelve regularly scheduled music classes (presuming approximately 25 to 30 minutes per class). Fourth grade music classes were targeted as the preferred population for the study, however, if scheduling or other complicating factors existed, third grade classes would be used to supplement the established minimum number (seven classes) of fourth grade observations. Supplementary information would be collected from a variety of sources: (a) audiotape of all classes; (b) videotape of at least five or six, fourth grade classes; (c) audio- and videotape transcriptions; (d) on-site note taking; (e) student and teacher interviews; and at the end of the observation phase, (f) collecting printed matter: lesson plans, personal and local music curriculum guides, and sample hand-outs. Finally, after obtaining each teacher's consent, the last step of this first

stage occurred: setting up an individualized schedule for the observation phase of the study.

Qualitative Procedures

Three sequential phases of inquiry comprised the qualitative procedures employed in this study of the instructional patterns and behavioral characteristics of selected elementary music teachers. Focused observation, student and teacher interviews, and examination of relevant documents such as lesson plans and curriculum guides, provided the means through which data was received, examined, analyzed, and refined. Each phase of inquiry included all of these spiral-like steps as they moved toward the next level of investigation.

Focused Observation

In order to achieve maximum results throughout the observation phase of this study, three important steps were required: (a) identifying precise features to focus initial observation sessions, (b) using field notes and audiotapes of the observations to refine and/or expand specific features in subsequent sessions, and (c) simultaneously developing domain analyses that could be used for final selective observations, taxonomic analysis, and as a basis for creating interview questions.

Initial observations

Entering the social setting of the elementary school and general music class environment during the pilot study set in motion a series of observations that focused on major features of this phase of the study: "the space (music

room), the actors (music teacher and students), and the activities (events designed to promote learning about and making music)" (Spradley, 1979, p.78). Other important dimensions shaping the observation phase of the study included Spradley's six remaining features of the social setting: objects, acts, events, time, goals, and feelings. While these ethnographic characteristics essentially addressed the social and environmental categories of the study, indicators of "magnitude" and "intensity," and "sequential patterns of instruction" that were gleaned from quantitative research in music education focused the pedagogical aspects of the observation of the music specialists and their unique role as teacher of the arts. Stated differently, these indicators provided a precise way to describe teachers who are challenged not only to demonstrate a mastery of pedagogy, that is, their cognitive and instructional skills, but also to express their musical talents and enable affective response and musical expression in and from their students. Consequently, these quantitative characteristics collectively offered tangible objectives in both the early and intermediate qualitative stages of observation.

A large amount of information about the music teachers and their respective social scenes emerged during each session and subsequently, influenced future observations. The twelve class-observations occurred in six to nine sessions per teacher. Single day observations, with two or three, twenty-five, thirty, or forty minute class periods, constituted one session. This represented a total of one hundred eight classes of third and fourth grade students. The first session included a "grand tour" or primary question: "what

teacher characteristics are most apparent?" and two subordinate questions: "what are the major activities in the class?" and "what does the music room look like?" After this observation, the inquiry format seemed to replicate this "one-to-two" pattern. Therefore, each session focused on a major question and one or two minor questions that evolved from previous observations. The new questions served to verify, probe, or extend information gained in earlier sessions.

Inquiries during the second session centered on large instructional patterns used by the teacher to structure the lesson. The list of activities begun in session one was expanded giving attention to student actions. Similarly, pinpointing social descriptors of students in their respective classes was one of the goals. The third session may best be described as a "detour" rather than a "mini-tour" (Spradley, 1979, p. 79), because frequently an unexpected suspicion resulting from the previous session/s required more careful attention. This detouring observation did not occur in every school setting, but providing for the possibility was advantageous.

Refined observations

Attention to details that appeared in each teacher's "native language" and nonverbal communication, as well as "what did not happen" in the music class, provided data that helped to refine and differentiate between the distinctive styles of the music specialists (Patton, 1980, 1990). Maintaining focus and limiting the number of specific questions for each session served as a control for managing the information gathered (Bogdan and Biklen, 1982).

Consequently, this intermediate stage of observation was characterized by greater specificity. Session four normally focused on teacher presentation, reinforcement language, and movement including: facial expressions, gestures, and walking around the classroom. In addition to these teacher characteristics, student on- and off-task behaviors were recorded. The evolutionary process continued as lists begun in earlier sessions continued to expand.

Session five was a major turning point in the qualitative phase of the observations. The grand tour question became quite clear and the focus was solely on teacher performance, therefore "what the teacher does" was approached from two directions: first, the researcher examined what actions can be isolated as characteristic of this teacher; second, how is this teacher's unique style described? Again, lists that were previously developed were extended, verified, and refined. Subsequent sessions (maximum of nine) continued the "one-to-two" process: one new or highly focused question based on previous observation and two questions that were intentionally included for the purpose of verifying the data. Fortunately, having sample videotapes for each teacher permitted additional possibilities for checking and rechecking the results of the focused and selective observations. Consequently, the emerging cultural domains and taxonomic analysis were clearly defined and provided a substantive source from which additional observation and interview questions could be generated.

Domain analysis

Creating "categories of meaning" called "cultural domains" was indeed the most important part of the observation process. This analytical construct (cover term, semantic relationship, and included terms) provided a way to organize data accumulated during observation into intelligible units of information and to analyze them concurrently with and following each session (Spradley, 1979). This evolving method was not only useful for managing information, but also for dealing with different types and multiple levels of information. Activity domains were the easiest to develop, as they required simple enumeration of observed data (see Figure 3); student domains displaying no clear cut titles called for generating "folk domains" (see Figure 4); language domains requiring quoted matter demanded greater precision in reporting (see Figure 5); and teacher domains necessitated analysis before inclusion, thus "analytic domains"(Spradley, 1979) were created (see Figure 6). This type of generative methodology promoted subsequent selective observation and taxonomic analysis that provided self-evaluation tools for the researcher. These processes pointed out inconsistencies, gaps in the information, and a way to refine and augment subsequent observational procedures.

As saturation in each category of meaning occurred, individual domain analysis ceased and potential internal relationships among each of the various domains were examined. After juggling these various types of cultural domains and juxtaposing them, specific patterns emerged as shown in Figure 7.

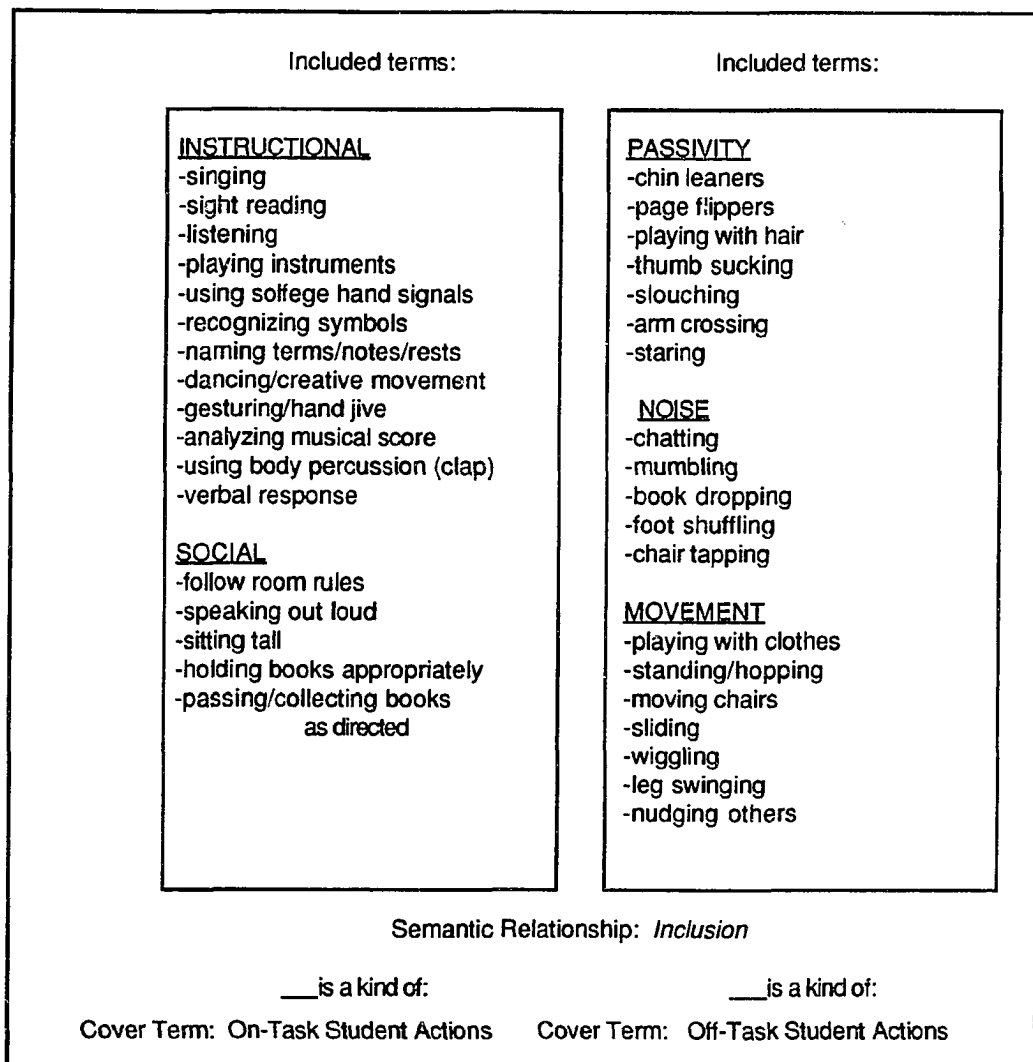


Figure 3. Sample activity domain: Observed activities of music students.

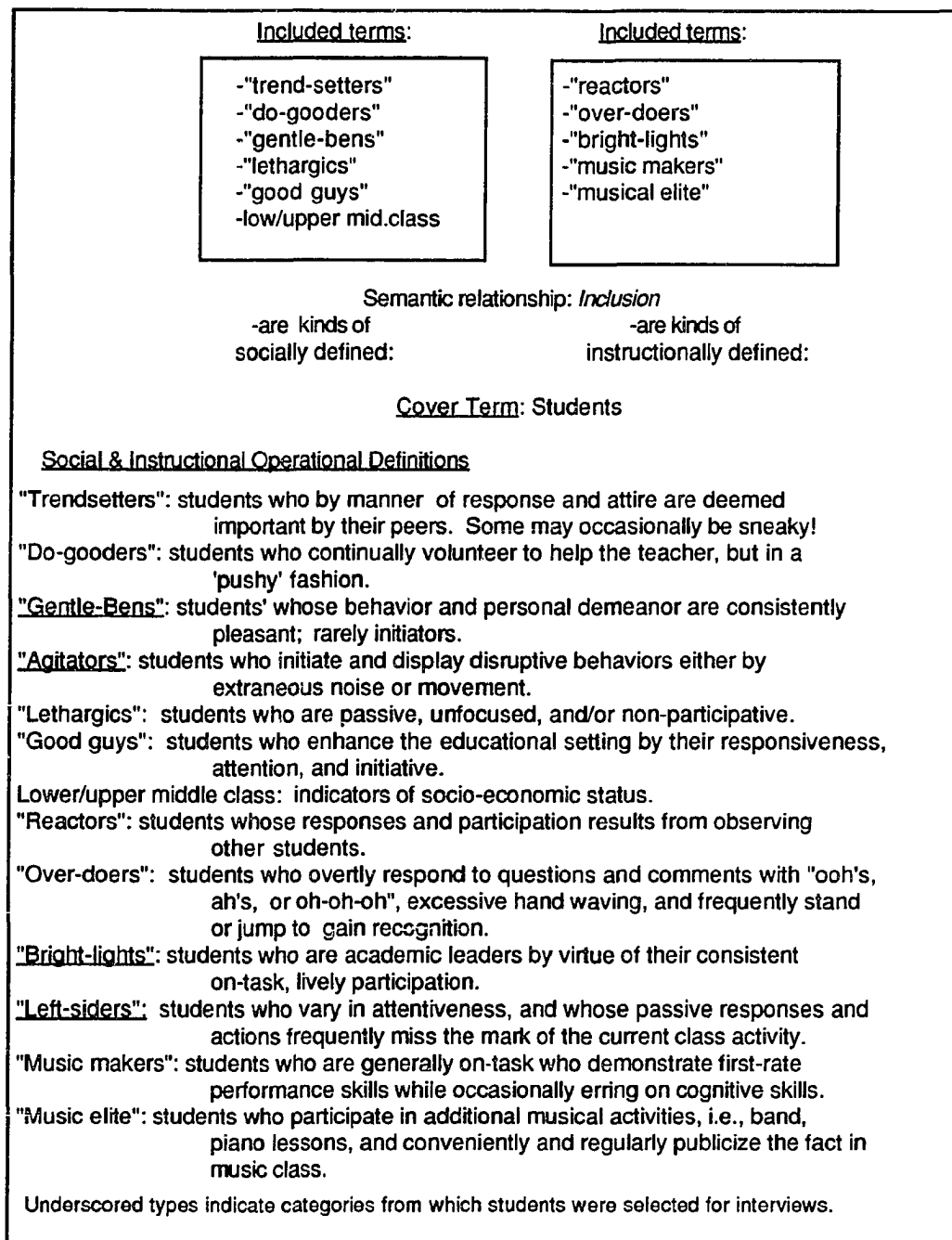


Figure 4. Sample folk domain:
Observed student characteristics and operational definitions.

<p>North School: Rita</p> <p><u>Included terms:</u></p> <ul style="list-style-type: none"> - "Raise your hand." - "Please be seated." - "Listen while I play." - "Pretty singing." - "You're a good thinker!" - "Give yourself a pat on the back." - "I'll catch you being quiet." + - "Good for you!" + - "I've got some sharp folk here." - "Walk out quietly." - avoid "super, terrific" - correct grammar - positive comments - avoid collective threats - "Open your books to page ____." - "Bahm, Bahm." (sung sit/stand signal) - "See who gets the right answer." 	<p>South School: Sara</p> <p><u>Included terms:</u></p> <ul style="list-style-type: none"> - "Cool it" - "Can you handle it?" - "I'll play and yodel while. . ." - "Now that we've regrouped:" - "Y'all are on top of things!" + - "Y'all want a hug!" - "Oh, you'll moan and groan yourselves to pieces" - "Big Time! Great!" - "We'll rock on out-a-here." - "Make It dance" - "Get Into It" - "Y'all are awesome!" - "everyday language" - "You think you're so smart!" - "Put up your books."
<p>Semantic relationship: <i>Inclusion.</i></p> <p>____ is a kind of:</p> <p><u>Cover Term:</u></p> <p>"Traditional Language" of: Music Teachers.</p> <p>____ is a kind of:</p> <p><u>Cover Term:</u></p> <p>"Unconventional Language" of: Music Teachers.</p>	
<p>Interview Focus Questions: Teacher - 22,23,24,25,26 Student - 9.</p>	
<p># = children's included terms + = teacher's included terms <i>italics</i> = children's new included terms bold = teacher's new included terms * = most frequent student response</p>	<p>These symbols and characters will be used consistently throughout the remaining domains.</p>

Figure 5. Sample cultural domain: Example of music teacher language.

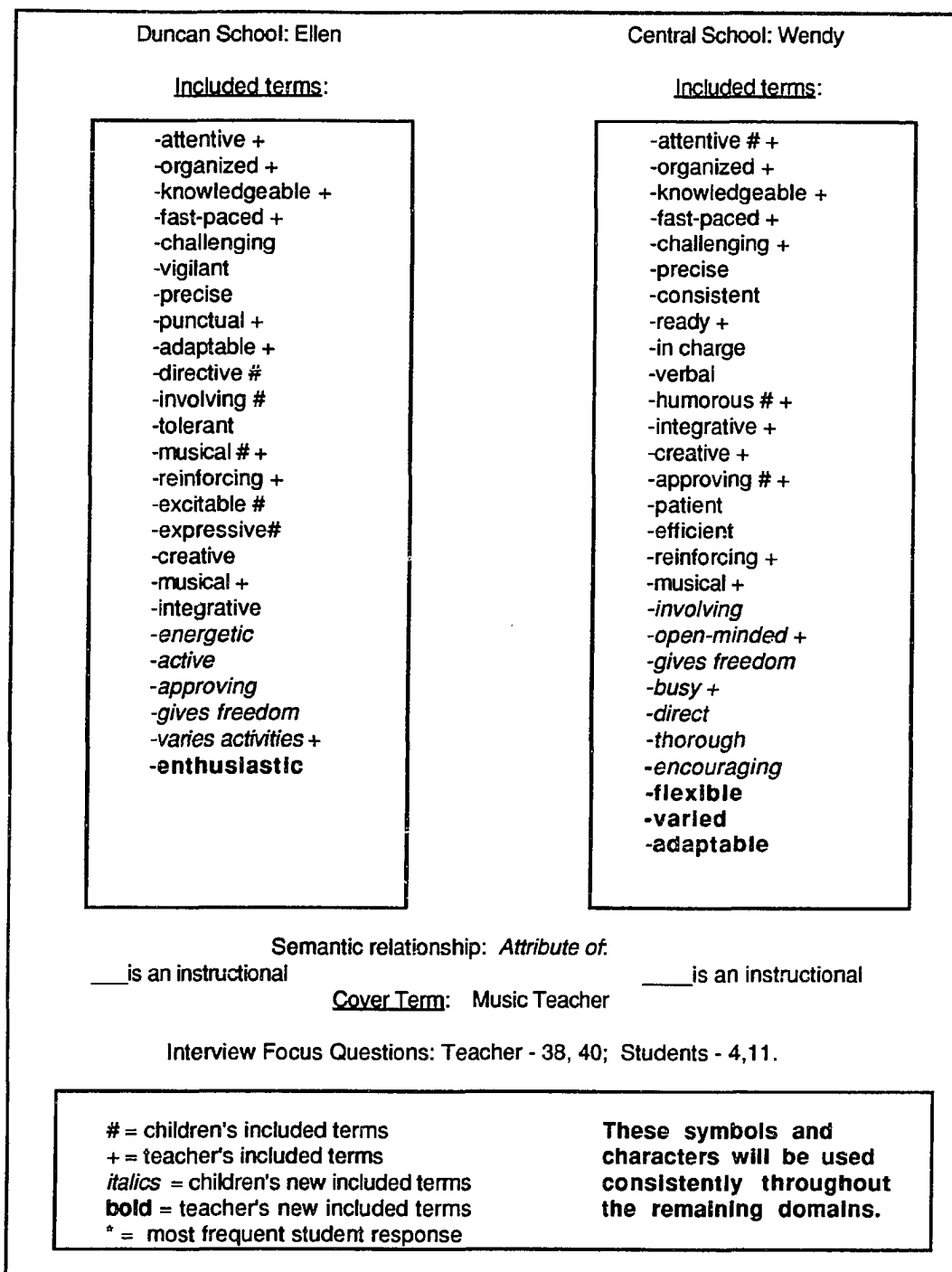


Figure 6. Sample analytic domain:
Example of instructional attributes of music teachers.

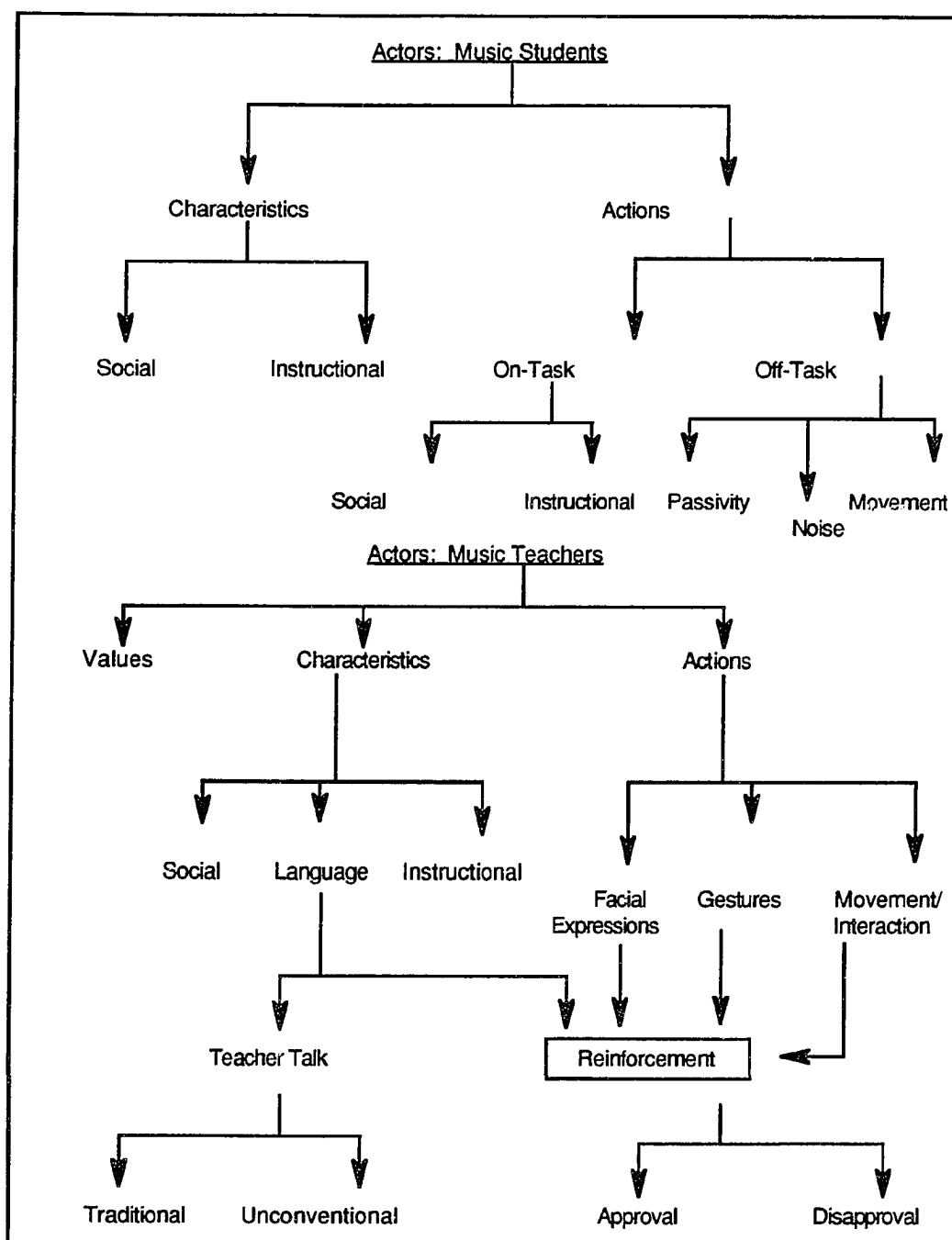


Figure 7. Taxonomic analysis.

At this stage of analysis, it was easy to discover prominent themes or characteristics that shaped the subsequent observations and interviews. Some categories were evident immediately and required simple verification, while other more ambiguous stylistic practices and/or underlying values necessitated extensive exploration to uncover the meaning and purpose these issues had for the respective music specialists.

Interview

Schedule, structure, and content were the major preliminary considerations for achieving successful interviews, and varied somewhat depending on the subject--teacher or student--interviewed. Preparing schedules for the teacher interview was a relatively simple task involving setting a date and time. Planning student interviews, however, required following the specified district directives, selecting a representative sample of pupils, locating an interview site, and identifying a time acceptable to all involved.

The music teachers were asked to identify fourth grade participants using "four designated types of student descriptions" that had emerged from observation of student characteristics (see Figure 4). Having provided three or four names (allowing for absentees) for each type of student, including members from each class of fourth graders and some balance between boys and girls, the teachers then scheduled two students from each type (plus those labeled as alternates), and secured an interview site.

Eight students per teacher were interviewed individually or in pairs either during the regular music class or at a time agreed upon by faculty and administration. Based on average time of general music classes, student interviews lasted approximately twenty-five to thirty minutes allowing for movement to and from the interview site. While the style of each interview necessarily assumed a friendly and somewhat informal atmosphere especially with children, a modified "standardized open-ended interview" approach was used (Patton, 1980). This highly focused approach included an established protocol at the outset of each interview and used the same questions for all the participants. The modification occurred when a student's specific answer required clarification or expansion by way of other related questions. While this approach was used in teacher interviews, the more than forty questions were augmented with a few inquiries that required explanations from the individual teacher. These additions emerged from specific incidents that had occurred during the observation. Since the extensive questioning necessitated three or four hours of interviewing, teacher interviews were scheduled in two sessions. Moreover, this break provided teachers with an opportunity to reflect, and thus expand and/or refine their responses as well as to become more comfortable with the interview itself.

The process of generating questions for student interviews was one of careful and selective consolidation of three factors: (1) Spradley's (1979) three major types of ethnographic questions, (2) student perspective, and (3) primary categories defined in the cultural domains that emerged throughout the

observations. Once these factors were identified, writing the questions was simply a matter of creating, authenticating, or amplifying the domains in the form of inquiry (see Appendix A). Analyzing the body of questions for inclusiveness and balance among these elements safeguarded the comprehensive nature of the subsequent interview (see Appendix B). Maintaining a clear distinction between student perceptions of "what occurs in music class" and student preferences of "what they wish would happen in music class" was an important aspect of the student interviews. Keeping the interest and focus of fourth grade informants, however, was the primary determinant in selecting both the order of questions and manner of asking them.

Creating questions for teacher interviews followed a similar process with some variation (see Appendices C and D). In addition to the three factors used in designing student questions, appropriate information about the underlying values that socially and instructionally motivate these music teachers needed to be included. Consequently, a number of value oriented questions were used. Another consideration distinguishing the student from the teacher interviews was the need to safeguard against excessive "familiarity" between the interviewer and the teacher informant (Spradley, 1979). To ensure sufficient detail from the teachers when sharing information that would normally be presumed between professional colleagues, it was desirable to frame a series of questions in a hypothetical situation. In this way information that otherwise would be left unstated might be acquired.

The comfort of the informant determined the order of questions in the teacher interviews. Flowing from the cultural domains defined during the pilot study, it was appropriate to move from general to specific questions. Furthermore, questions were grouped so that changing topics, pausing, and changing pace in the interview process occurred, but inconspicuously. Finally, since inquiries about motivational values demand reflective responses from the informants, value questions were spread throughout the interview so that different nuances might surface in both sessions and among the various topics that were discussed.

Documents

As part of the initial description of the study, each teacher was informed that copies of lesson plans for the sessions observed, school and district curriculum guides, and other documents that directly related to instruction would be collected at the end of the observation phase. They were encouraged to xerox already existing plans and school curriculum guides. In the case of district curriculum guides, a single document for each region was obtained from either the district supervisor or one of the teachers. These documents were collected to correlate the objectives and plans that the music specialists intended to teach in their classes with the instruction they presented there. Furthermore, the audio- and videotapes, field notes, and transcribed observations, were added to the printed materials to assist in analyzing the qualitative data as well as providing invaluable data for quantitative analysis.

Quantitative Measurement Procedures

Fifty percent of the audiotapes from all observed classes were transcribed for the purpose of coding and analyzing teacher verbal behaviors and timing each instructional segment. Videotapes were observed to count and time nonverbal teacher behaviors. Both taped sources were combined with written documents to identify and count instructional methods and materials used during the music classes. Specific indicators that were examined quantitatively were: (a) conditions of magnitude, (b) rate and distribution of instruction time, (c) presentation, reinforcement, and completeness of sequential patterns of instruction, (d) teaching methods, and (e) equipment and materials. These indicators were analyzed ex post facto using a variety of systematic observation forms in tandem with scripted and taped sources.

Magnitude

Analyzing the behaviors of the elementary music specialists for high and low magnitude was accomplished by using the music conductor observation form from Madsen and Yarbrough's Competency-Based Music Education (1985, p. 61) with minor adaptations in the operational definitions for the elementary music class (see Figure 8) and the teacher observation procedures outlined in her magnitude study (Yarbrough, 1975).

Rate and Distribution of Time

Examining temporal aspects of instruction occurred in two ways: (a) by examining the pace of the changes from high to low magnitude; and (b) by timing the rate of each instructional segment in class transcripts (teacher

presentation, student response, and teacher reinforcement) in conjunction with its respective audio- and videotaped presentation.

Sequential Patterns of Instruction

Analyzing verbatim scripts for sequential patterns of instruction began by using Yarbrough and Price's (1989) operational definitions and coding system (see Figure 2) to label each task as teacher presentation, student response, or teacher reinforcement. Several behaviors not included in their description of the subcategories consistently appeared, however, and modifications of the operational definitions of sequential patterns of instruction were required (see Figure 9). The revisions provided defined components that corresponded to specific verbal behaviors of the elementary music specialists; consequently, accurate coding was possible.

When patterns were examined for correct sequencing, the instructional behaviors of the nine elementary music teachers were so clearly defined that the operational definitions for complete and incomplete patterns of instruction that were defined by Price and Yarbrough in 1989 were expanded, and the resulting subcategories were described specifically. Examining this consequence, began with the original definition of a complete pattern (see Figure 9): a sequential pattern that contains a presentation task (1), a student response (2), and a reinforcement (3) was now labeled a "basic pattern" (see Figure 10).

Activity

- I -- Instructing. Teacher demonstrates or gives instructions.
- SP -- Singing, chanting, or *playing* during student performance.
- TP -- Teaching/talking during student performance or *listening activities*.

Body Movement (Closeness)

- A -- Approaching and moving among students.
- C -- *Circling perimeter of group, motion can be from side to side (more than 2 steps) or away from central instruction space.*
- D -- Departing from group. Returning to central instruction space or *keyboard*.
- S -- Stationary: remaining in one place or changing position by *one or two steps*.

Gestures

- S -- Strict Conducting: moving hands/arms in strict beat pattern with no variation in pattern size; *body percussion with/without students; and Curwin hand signals.*
- E -- Expressive Conducting: Any deviation from strict beat pattern for purposes of indicating dynamics, phrasing, etc. Variations in size of pattern.
- I -- *Instructional gestures pointing to or emphasizing verbal or written content cues, directions, reinforcements including isolated body percussion; writing or using props; setting up materials simultaneously with instruction.*

None

Eye Contact

- G -- Teacher is looking at entire group or large section for most of the interval.
- I -- Teacher is looking at individual/s for most of the interval.
- M -- Teacher is looking at music for most of the interval.
- O -- Teacher is looking at something other than students or music for entire interval.

Facial Expressions

- A -- Teacher's face expresses approval by smiling, grinning, raised eyebrows, winking, opening and widening eyes, nodding head up and down.
- D -- Teacher's face expresses disapproval by frowning, knitted eyebrows, looking at ceiling, smirking, wrinkling forehead, nose or mouth, squinting eyes, twisting mouth, tightening jaw or lips, and raising lips.
- N -- Teacher's face is neutral mask. Absence of approving or disapproving expressions.

Speech Speed (more than one possible in a single interval.)

- S -- Steady. Constant flow of words without pause or repetition. *This may be punctuated by vocal or instrumental demonstration or student response. Also, one-word commands or reinforcements, e.g., "Good."*
- H -- Hesitant. Pausing between words, with or without fillers, e.g., "uh's."
- R -- Repetitive. Repeating words or phrases, i.e., page 24, . . .page 24.

Voice Pitch

- L -- Low. Teacher is speaking in a low register.
- V -- Variable. Teacher is varying from high to low pitches so it is impossible to categorize the entire interval as high or low.
- H -- High. Teacher is speaking in a high register.

Voice Volume

- S -- Soft. Speaking in a quiet, whispering or barely audible tone.
- N -- Normal speaking voice.
- L -- Louder than normal speaking voice. Shouting above group or giving loud approvals, disapprovals, or instructions

* Italics indicate revisions made to original definitions by Madsen & Yarbrough (1985).

Figure 8. Modified operational definitions for music conductor observation form.

<p><u>Components of Sequential Patterns:</u></p> <p>Teacher Presentations (1)</p> <p>1a - academic musical task presentation (talking about or pointing to music, movement, and performance aspects: including modelling or echoing by teacher or piano, and questioning)</p> <p>1d - direction (giving directions regarding who will, or where to sing/play; counting beats, usually ending in "ready, go"; indicating how to respond: "raise hands," "sit forward"; reminders about location of movement; and echo-clapping for attention or focus)</p> <p>1s - social task presentation (presenting rules of behavior)</p> <p>1o - off-task statement (unnecessary and irrelevant comments such as talking to oneself)</p> <p>Student Responses (2)</p> <p>2p - performance (entire ensemble, sections, or individuals performing: including singing, playing, verbal rhythm games, body percussion, echoing, and extended verbal sight reading)</p> <p>2v - verbal (ensemble members asking or answering a question, or making a statement)</p> <p>2nv - nonverbal (ensemble members nodding heads, raising hands, listening, or moving in response to teacher instruction)</p> <p>Reinforcement (3)</p> <p>3 - neutral verbal response containing vague or no musical information.</p> <p>3a - verbal academic or social approval (positive statement about student performance or social behavior)</p> <p>3d - verbal academic or social disapproval (negative statement about student performance or social behavior)</p> <p>specific - exact feedback containing musical information</p> <p>nonspecific - vague feedback containing no musical information</p>	
<p><u>Sequential Patterns:</u></p> <p>Complete - Presentation of Task (1) - Student Response (2) - Reinforcement (3)</p> <p>Incomplete - Presentation of Task (1) - Student Response (2)</p> <p>(Modified version of Yarbrough and Price, 1989)</p> <p>(Modifications in parentheses.)</p>	

Figure 9. Modified operational definitions of sequential patterns.

Basic Complete Pattern: 1-2-3	
T. What area of the country or what continent does Kookaburra song come from? [1a]	
Yes, Brad. [1d]	
S. Response [2v]	
T. An area of Australia, yes. [3as]	(Ellen: Script 1, p. 1)

Figure 10. Basic complete pattern and example.

Extended sequential patterns that either expanded upon the academic content or purposely delayed student reinforcement were named "simple extended patterns" (see Figure 11). These patterns delayed the reinforcement by a "single delay" resulting from an additional teacher presentation and student response; a "double delay" resulting from two additional teacher presentations and student responses; or a "triple delay" when three additional teacher presentations and student responses occurred before reinforcement.

Some extended patterns commonly used by these music specialists were more elaborate, consequently, they were called "complex extended" patterns. These sequential teaching patterns occurred regularly in three specific forms of instruction: "extended commentary, extended drill, and varied delay." Extended commentary occurred when following academic or directive presentation, the students performed, listened, and/or practiced simultaneously with continuous teacher guidance or commentary that culminated in reinforcement (see Figure 12). Extended drill alternated brief (often one or two words), fast-paced academic or directive presentations with student responses

that were completed with a single reinforcement (see Figure 13). Varied delays followed academic or directive presentations and students' verbal responses in which reinforcement was delayed to allow for more accurate and/or thorough responses (see Figure 14). In each case, reinforcement was delayed to enhance the quality of instruction either by permitting the teacher to accelerate her speed via fast paced drill or comment during a performance, or by allowing the student/s to correct or amplify a response in order to earn an approval rather than the alternative disapproval.

Incomplete patterns included teacher presentation (1) and student response (2), but no approval or disapproval was given. In some incomplete patterns the content of the teacher presentation and student response was related, while in others, changes in content occurred during the successive components. Related incomplete patterns took place when a series of alternating teacher presentations and student responses occurred at the outset of an activity and required no formal reinforcement, or when a rapid drill ended with no culminating reinforcement (see Figure 15). Incomplete isolated patterns characteristically occurred in four different instructional settings: (a) at the opening of class when initial directions did not require reinforcement, (b) when changing from one activity to the next; (c) at the end of class when lack of time prohibited a smooth closure; and (d) when instruction was interrupted, often resulting from a student comment dealing with procedural issues or an unrelated topic.

Single Delayed Pattern: 1-2; 1-2-3

- T. Is B to this black key (pointing to C#) a whole step?
B to this black key? [1a]
S. No. [2v]
T. B to this black key? [1a]
S. Yes [2v]
T. Okay, good! We had to skip C didn't we. We skipped one key between to get a whole step.
[3as] (Sue: Script 5 p. 5)

Double Delayed Pattern: 1-2; 1-2; 1-2-3

- T. "Don't you hear the rumble, rumble"--so if I start it over again what do I have to put here
(pointing to empty staff)? [1a]
S. Response. [2v]
T. Two what? [1a]
S. Response. [2v]
T. What letter, [1a] John? [1d]
S. Response. [2v]
T. G, good for you--(put on staff). [3as] (Fran: Script 4, p. 7)

Triple Delayed Pattern: 1-2; 1-2; 1-2; 1-2-3

- T. Read the second treble clef line, ready. [1d] (3 note pitch introduction) [1a] ready go. [1d]
S. Sing. (in rhythm). [2p]
T. Do it again, ready go. [1d]
S. Sing. [2p]
T. As soon as you recognize that melody [1a] raise your hand. Sing it one more time go. [1d]
S. Sing. [2p]
T. Now you have an idea where you're going to go. Sue, [1d] what is that melody? [1a]
S. When the saint. . . [2p]
T. When the Saints. . ., we've done a lot with that haven't we. I was just seeing if your ears
would pick it up when you were reading it. [3as] (Wendy:Script 2, p. 7)

Figure 11. Simple extended complete patterns and examples.

<p>Extended Commentary: Four or more 1-2's ending in 1-2-3.</p>
<p><u>Listening example:</u></p> <p>T. So he didn't have a really terrific upbringing did he? You know, he was in a boys home for a while and kind of over came all of that. It's really an exciting thing to remember. [1a] So today let's sing, [1d] you remember that's not him playing the trombone--Louis's going to sing for us [1a] --no giggling. [1s] This is an original recording. [1a]</p> <p>S. Listen. [2nv]</p> <p>T. (Speaking while music is playing) Remember when we heard that gruff voice when we did Jungle Book, I think that's really a take off on Louis Armstrong. We had those brass instruments and everything. Pretty soon, Louis is going to sing again and play trumpet. [1a]</p> <p>S. Listen. [2nv]</p> <p>T. (Speaking while music is playing:) Here's Louis. [1a]</p> <p>S. Listen. [2nv]</p> <p>T. (Speaking while music is playing:) This is jazz, isn't it. [1a] (Moving around room and commenting about music to students one on one as recording continues.)</p> <p>S. Listen. [2nv]</p> <p>T. (Speaking while music is playing:) This is Louis' trumpet. [1a]</p> <p>S. Listen. [2nv]</p> <p>T. (Music continues to play:) Who's playing? [1a]</p> <p>S. Louis. [2v]</p> <p>T. (Music continues to play:) Yes, Louis. [3as]</p> <p style="text-align: right;">(Wendy: Script 4, p.10)</p>
<p><u>Practice/performing example:</u></p> <p>T. Do it with me. g-f-d-f. [1a]</p> <p>S. Say and do. [2p]</p> <p>T. (Speaking while student is playing instrument:) Jeff. [1d]</p> <p>S. Say and do. [2p]</p> <p>T. . . .and stop. [1d] Now, we have to have a pattern going with it (gets pitch from piano). [1a] Four times, [1d] (pointing) [1a] and then we'll sing. [1d]</p> <p>S. Say and do. [2p]</p> <p>T. (Counting while student is playing instrument:) 1-2-3-4. [1d]</p> <p>S. Do body percussion. [2p]</p> <p>T. Let's go. [1d] (Singing with students). [1a]</p> <p>S. Sing and do body percussion. [2p]</p> <p>T. Ooh, good! A lot of you remembered to end right on the word: "live". Good for you. [3as]</p> <p style="text-align: right;">(Fran: Script 2, p.3)</p>

Figure 12. Complex complete patterns with extended commentary and examples.

Extended Drill:**Four or more 1-2's ending in 1-2-3.****Example 1:**

T. How many beats are in the second measure? (pointing) one-plus one is? [1a]
 S. Two. [2v]
 T. Plus one is? [1a]
 S. Three. [2v]
 T. Plus one? [1a]
 S. Four. [2v]
 T. Why? how many beats are in the third measure? [1a] . . . just tell me, [1d] how many? [1a]
 S. Four. [2v]
 T. Let's see. [1d] That's one half and one half makes? [1a]
 S. One. [2v]
 T. One half plus one half makes one , then two plus one is? [1a]
 S. Three. [2v]
 T. Plus one is? [1a]
 S. Four. [2v]
 T. Who'll clap the third measure for me? Cindy? [1d]
 S. Claps and says. [2p]
 T. Perfect! [3a]

(Sara: Script 1 p. 5)

Example 2:

T. I'm going to have you hiss on the beat. Sit up straight and tall. Feet flat on the floor.
 Here we go, I'm going to give you 4 beats, like this: [1d]-- (demo conducting with hiss).
 [1a] Ready set here we go. [1d]
 S. Hiss. [2p]
 T. Now just beats 1 and 3. [1a]
 S. Hiss. [2p]
 T. (hissing with students), [1a] 1--3--. [1d]
 S. Hiss. [2p]
 T. Now 1 and 4. [1a]
 S. Hiss. [2p]
 T. (hissing with students), [1a] 1-- --4, 1 . . . [1d]
 S. Hiss. [2p]
 T. Now beats 1 and 2. [1a]
 S. Hiss. [2p]
 T. (hissing with students), [1a] 1 2 . . . [1d]
 S. Hiss. [2p]
 T. Okay, very good. [3a]

(Sue: Script 3, p.1)

Figure 13. Complex complete patterns with extended drill and examples.

<p>Extended Varied Delay: Four or more 1-2's ending in 1-2-3.</p>
<p><u>Example 1:</u></p> <p>T. What form this is, [1a] James? [1d] S. Aba. [2v] T. Walter? [1d] S. Abcab. [2v] T. Lora? [1d] S. Aab. [2v] T. Jane? [1d] S. Aa. [2v] T. Lisa? [1d] S. Ababa. [2v] T. Ababa! Aha! Now she's got it. [3as]</p> <p style="text-align: right;">(Rita: Script 1 p.1)</p>
<p><u>Example 2:</u></p> <p>T. Here is one kind of symbol for dynamics. (Put P and F on board) [1a] S. Response. [2v] T. Say it again, Barb. [1d] S. Response. [2v] T. Remember when we had those circles and we listened to the music and marked whether it was loud or soft? We had that big long row of paper. And we had mp p pp and we had to decide what it was and we had to make it go up or down if it was loud or soft? [1a] S. Nodding recognition. [2v] T. . . .All of that [1a]--and I'm sure I used the word with you at that time, but we just probably haven't remembered. [1d] S. Comment [2v] T. And what are they? [1a] S. Response. [2v] T. F is forte and p is piano. Dynamics is talking about --in English--loud and soft and all the degrees in between. [3as]</p> <p style="text-align: right;">(Carol: Script 6, p.2)</p>

Figure 14. Complex complete patterns with extended varied delays and examples.

Preparatory Steps:

- T. You need to echo some lines and sing. I know it's hard to sit up straight on risers. Try to get your backs up as straight as you can. [1d]
 S. Comment. [2v]
 T. Do you think you could make a space, would you like to stand up. [1d]
 S. Yes. [2v]
 T. Okay, why don't you do this, you guys stand on the first row; everybody from Gigi over on the second row, and everybody from Dennis over go stand on the third row behind. [1d]
 S. Move. [2nv]
 T. This is sort of nice, this will kind of show you what it's like when you're in chorus next year. [1d]
 S. Getting settled. [2nv]

(Fay: Script 4, p. 5)

Rapid Drill:

- T. Find your c chord (on barred instruments). [1d]
 S. Find c. [2nv]
 T. Ready play. [1d]
 S. Play. [2p]
 T. Ff. [1a]
 S. Play. [2p]
 T. C. [1a]
 S. Play. [2p]
 T. G. [1a]
 S. Play. [2p]
 T. F. [1a]
 S. Play. [2p]
 T. C. [1a]
 S. Play. [2p]
 T. And stop. [1d]

(Ellen: Script 4, p.11)

Figure 15. Incomplete related patterns and examples.

"Opening steps" were displayed in brief series of alternating teacher presentations and student responses that began the class period, frequently relating to management and did not require reinforcement. "Transitional steps" included a series of alternating teacher presentations and student responses in which one activity concluded and another was initiated, neither set of components included reinforcement. "Inverted steps" commonly appeared as a two-step, interruptive procedure combining reinforcement and student comments or performance, thus eliminating the presentation (see Figure 16). Once the operational definitions for complete and incomplete patterns were expanded and refined, verbatim scripts were reexamined for accurate coding using the new operationally defined categories.

Teaching Methods

Field notes, class transcriptions, audiotapes, lesson plans, and interviews were examined to identify, count, and rank the teaching methods used by the elementary music specialist in the observed classes.

Equipment and Materials

Identifying instructional equipment and materials required two steps, first, examining sketches of each music room that were made before or after the first observation session and reviewing lesson plans. These sources revealed what equipment or materials were available to each teacher. Second, field notes, class transcriptions, and audiotapes were reviewed to ascertain what available teaching tools were actually used during the music classes. Then, equipment and materials were identified, categorized, counted, and ranked.

Opening Steps:

T. Let's see (checking role). [1s] Is Greta here? [1d]
 S. Response. [2v]
 T. We've got a whole orchestra. [1d] (put on tape and lead echo clap).[1a]
 S. Echo clap. [2p]
 T. Okay, class leader today: Bob. [1d]
 S. Comment on "never doing it" [2v]
 T. Put on tape. [1a]

(Fran: Script 1, p.1)

Transitional Steps:

T. You may play as long as my hand is up. [1d]
 S. Play. [2p]
 T. Put your mallets on your instruments. Would you please stay there and teach the part to the new people. (points to new students). [1d]
 S. Move to instruments. [2nv]
 T. Five seconds to finish..5---4---3---2---1. [1d]
 S. First students move to places. [2nv]
 T. Rest position. 1,2,3,4; 1,2,3, you know your parts . [1d]
 S. Response. [2v]
 T. Ready position. Final performance. Every person singing with your very best voices and your best mallet playing. [1d] Who knows a knock-knock joke. [1a]
 S. Response. [2v]

(Ellen: Script 6, p.10)

Inverted Steps: (3-2 or 2-3)Comment

T. Good for you Wesley. (observing correct placement of notes on felt staff). [3a]
 S. Comment. [2v]
 T. They were all going up the stairs. [3as]

(Carol: Script 2, p. 10)

Performance

T. Good (at end of first phrase of ending)[3a]
 S. Singing. [2p]
 T. Okay, nice. [3a]
 S. Response. [2v]
 T. You did a really good job and you know what really makes me happy is that when you really try to listen and think about it. [3as]

(Fay: Script 1: p.9)

Closing Steps:

T. You want to "ft" --okay. When we are talking about an eighth rest tomorrow. I want you automatically to think: [1d] --(demo). [1a]
 S. Response. [2v]
 T. Rest-rest-rest, [1a] second row. [1d]
 S. Response. [2v]
 T. It's time already. [1d]

(Sara: Script 3: p. 2)

Figure 16. Incomplete isolated patterns and examples.

Reliability

Establishing reliability between the observed and scripted instruction as well as the primary observer's reported findings, required a variety of different measures, quantitative data requiring one form, and qualitative another.

Quantitative Reliability

Reliability for quantitative procedures was established by an expert independent observer who judged 25% of selected samples from all nine teachers. The samples included analysis of (a) magnitude, (b) rate and distribution of instruction time, and (c) sequential patterns of instruction. Agreement between observers was calculated by the formula: agreements divided by the sum of agreements and disagreements (Madsen & Madsen, 1981). The results indicated a high level of reliability across the three categories: 98% agreement for magnitude, 95% agreement for rate and distribution of instruction time, and 94% agreement for sequential patterns.

Reliability measures for counting and ranking teaching methods and equipment and materials resulted from exact correspondence of written documentation with visual observations that were reviewed and verified on videotape.

Qualitative Reliability

Since the first goal of this study was to "identify the primary factors that contribute to effective elementary music teaching as defined by behaviors of recognized effective music specialists," qualitative procedures purposely were directed at discovering common practice among the nine teachers rather than

isolating their individual differences. Moreover, the task became one of "seeing patterns of thought and actions repeated in the various situations and with the various players" (Fetterman, 1989, p. 92). Ensuring consistency and credibility of these demonstrated teacher patterns resulted from the following series of specific steps that occurred during the collection of data and subsequent analysis.

1. The research plan was implemented consistently at all sites.
2. Data collection was intentionally broad, including a variety of sources: on-sight observation, field notes, student and teacher interviews, audiotapes of all observations and interviews, videotapes of at least 50% of the observations, transcriptions of the entire teacher interview and 50% of observed classes, and relevant documents from each teacher.
3. Transcriptions, audiotapes, and videotapes provided a "replication of sources" that would otherwise be impossible without a team of researchers. In this study, cross-checks between observations and transcripts, transcripts and videotapes, and so on, augmented its reliability (Guba & Lincoln, 1982, p. 121-122).
4. Every effort was made to draw conclusions based on "low inference description," which means the teacher's behaviors were described in "terms as concrete and precise as possible" (LeCompte & Goetz, 1982, p. 41). Extensive use of verbatim accounts from both teacher and student interviews, and from transcribed observations accompanied the narratives describing teacher behaviors and music class activities.

5. A major portion of the qualitative analysis was accomplished by triangulation, that is, obtaining comparable results from two or more sources before making final assertions. Using the analytical construct of Erickson and Linn (1990), the process exemplified in Appendix E resulted in final assertions that were determined on the basis of their appearance in a minimum of three or more sources.

Finally, the benefits derived from overlapping methods strengthened the reliability claims of each approach. The information gained through quantitative analysis confirmed the qualitative assertions, and vice versa. Moreover, the contributions of a trained independent observer in the quantitative analysis, provided for what Guba and Lincoln (1982) termed an "audit" that substantiates the consistency of qualitative data.

CHAPTER 4

RESULTS

Introduction

The first goal of this study was to identify factors that contribute to effective elementary music teaching as defined by exemplary behaviors of recognized, excellent music specialists, and it will be addressed directly in this chapter. The second goal, examining the relationship of teacher defined instructional values which emerged through qualitative study with the operationally defined characteristics of effective music instruction resulting from quantitative research is the goal of the discussion in the final chapter. The third goal, exploring the possibility that qualitative and quantitative methods of research might be complementary, pervades the entire study.

In this chapter, the results are organized in three sections. The first section presents qualitative results through a series of individual portraits laden with images and candid observations of the primary participants and their students. In these portraits that provide descriptions of what each teacher does and the influences in her own environment, what Mary Lee Smith (1987) calls "context-sensitive" features are juxtaposed with "context-free" indicators from previous research in music education. These indicators helped to shape certain observations and provided some control and structure when describing good music teaching in action. The second section outlines quantitative results. Here specific behaviors were isolated and measured using many of the same procedures previously employed to identify behaviors associated with effective

music teaching. Finally, a third section summarizes what good elementary music teachers do by enumerating specific, context free instructional patterns; personal, context-sensitive values; and behavioral characteristics that were shaped by both the quality, that is, what these excellent music teachers do, and quantity, how frequently they perform these behaviors.

Qualitative Results

Individual portraits of each of the nine music teachers who served as primary participants in this study were developed first. These portraits describe the behavioral characteristics and instructional patterns that were unique to each music teacher, and at the same time similar to the other specialists. The portraits highlight the music specialists in action, and the emphasis is on "what they do," that is, their patterned behavior in their regular third and fourth grade music classes.

Two additional portraits included in these qualitative results illustrate the support systems (materials, equipment, and district personnel and funding) that influenced the instructional patterns of the nine specialists collectively or in their respective regions, and pertinent data from student and teacher interviews not represented in prior results. These portraits highlight characteristics common to the group of elementary music specialists.

Portrait 1: Carol

A triangular classroom? Yes, and as the students of Joslin School eagerly parade into their uniquely shaped classroom, they find their music teacher, Carol, smiling and "anxiously" waiting to greet them at the door. She

addresses each student by name and engages individuals in brief conversations. While the music room is well equipped with a large, enticing Orff instrumentarium and a great variety of non-pitched percussion, students move directly to their assigned positions and are seated in rows on the carpet. This friendly, but well-ordered gathering event lasts no more than a minute, and then Carol moves quickly to the front of the class where, her students report, "She gets us quiet and talks about what we'll do in music."

Carol's written, reported, and executed plan displays a single concept carefully woven through a "series" of musical activities that are both enjoyable and efficient. She frequently places a visual list or musical example on the board that identifies or relates to the specific concept for the class, and then continually restates and refocuses the concept "much like the recurring 'A' section in a rondo form (ABACADA)." While the concept constitutes her goal, making it "relevant to the students" is her primary concern when selecting specific activities. "Music is always going to have melody and harmony and form and tone color--it's still going to have all that--but it's important to keep it current for the kids." Activities selected for music class typically include: rhythmic and melodic drills, singing, playing instruments, dancing or creative movement, listening, and a variety of experiences frequently described by both teacher and students as "games". While these so-called games that may be played at the board, with recordings, felt staffs, instruments, or found objects, such as plastic cups, are highly motivating for the students, they are always directly linked to the concept of the day. During one class Carol used the "cup

game," a beat keeping drill, as a motivating reward for high level of attention during class. During her summary at the end of this class that highlighted tonal and atonal music or focused and unfocused tones, Carol commented on the relationship of the game's musical background and its role in focusing the students' beat keeping efforts. This ability to integrate what might seem unrelated to the class objective is clearly one of Carol's strongest pedagogical skills.

Another major characteristic that contributes to Carol's good teaching is her ability to challenge her students in an atmosphere of freedom where difficulties are viewed as an opportunity for all to engage in problem solving. Her students describe her as a "helper," as a teacher who "doesn't get mad if you don't know something right off the bat." They say that "she knows you don't know the new stuff, she lets you get used to it; you learn hard stuff, but you learn it the easy way." These comments reinforced what was observed in almost every class. Two critical and interrelated teacher traits are important here: her corrective teaching strategies and her knowledge of her students.

Whether a student gave an incorrect verbal response, made an error when playing an instrument, or moved in the wrong direction during a dance or game, Carol normally responds first by acknowledging what was positive. Then she creates a situation in which a problem needs to be solved, and everyone is important in discovering the solution, for example: "Jack said this, was he right or wrong? What was right about his answer? Who else has an idea?" Or she

might add, "Listen to what Laurie played. Is that the pattern we patted on our laps? How could you change it, Laurie?"

The knowledge of her students, however, influences the way Carol shapes her reinforcement. At times, depending on how well she knows the students, she uses teasing for making corrections. Her students recognize that she "knows what they like and does what they like most of the time." When students demonstrate a level of discomfort, solicitous comments, such as: "Are you nervous? Would you like someone else to take your place? This is hard, so I know you're worried" reinforce her understanding nature.

Her emphasis on success, whether immediate or resulting from slow struggle, is perhaps what is most important. Whether individual students or the class makes the discovery, her excitement delights the children. They readily report, "If you're good, she lets you know she's proud of you, and she'll say good stuff to you during class so everyone knows. She makes us feel like we're the best!" Applause and cheers from this music teacher for her students in Joslin school are as predictable as the bell ringing for change of class. Her style of delivery during these typical discovery sections of the music class is most commonly characterized by changes in vocal inflection, gestures and movement which suggest a mystery needs solving, and using a softer speaking voice--at times, almost a whisper.

Finally, no portrait of Carol would be complete without focusing on what she terms, "a spark from the heart". This "spiritual" dimension is "what drives" her, and what is obvious to both observers and students in her effort to make

"contact--eye contact, verbal contact, or some form of acknowledgment--with every student in the music class each day." This sincere interest in her students overshadows any frustrations she may experience from the awkwardness and useless space of a triangular class room, when "the lesson unravels" bit by bit because the students are not at that level yet, or dealing with problematic student behaviors that occur when music activities allow for independent movement and more individual student choice.

When describing her music class on the best of days, however, she states: "I love to see it when the kids forget where they are. They are so into the music that they forget that they're in this room; they forget that they are really a kid! They are so involved in playing an instrument or singing, they are part of the music." This love for music and children was also apparent in the observed reactions from classroom teachers. They arrived early to watch what their children had accomplished during the music period, and on several occasions asked if Carol would like to take them for additional time--time not related to any upcoming program or special event. Their requests seemed to suggest that music making with Carol is valuable to and for the children; the experience is much like her own description of being a music teacher: "It's a joy!"

Portrait 2: Erin

Pushing her "buggy," a three tiered, gray metal cart, laden with cassette recorder, turn table, records and cassettes, posters, non-pitched percussion instruments, lesson plans, and a myriad of teaching materials as well as shouldering her guitar, Erin moves from classroom to classroom exemplifying

the contemporary version of the traveling music teacher. She has made an art of concluding the "good-bye song," packing up her equipment, rolling through the corridor to the next classroom, and intoning her "hello song" in less than two minutes. Despite this whirlwind of activity, Erin efficiently accomplishes this transition from one class to the next with a pervading sense of calm and in a warm, gracious manner.

One of her greatest strengths, both observed and acknowledged, is "adaptability." As an itinerant music teacher this attribute serves her well. In addition to the difficulties resulting from continually adjusting to a new and different teaching environment every thirty minutes, the characteristic student population of Tamling School requires another kind of flexibility. The children come from families of very low socioeconomic standing, and their academic performance is frequently far below grade level. One incident that provided an indication of their abilities occurred during the student interviews when a card game was used to provide a change of pace in the style of interviewing. One fourth grade student could not read the word "hard," and others experienced difficulty with words like: "worst" and "special." Furthermore, the observer witnessed the children often demonstrating extremely inappropriate behaviors prior to the arrival of the music specialist or after her departure from their classrooms.

So when selecting musical activities to support the curriculum, Erin indicated that she focuses primarily on students' social self-control and the time they require for learning. Consequently, it was no surprise when she described

good music teaching as a balance of "reactive and prescriptive responses to each situation." Erin knows what it takes to teach music, especially to the students at Tamling School. "You have to be outgoing; you have to love kids. You have to know your stuff, and you have to have a sense of humor--if you don't you're sunk." This mix of cognitive, affective, and social skills are factors that clearly describe Erin.

In every music class, Erin clearly articulates the concept that appears in her lesson plans and yearly curriculum, and reinforces it through rhythmic speech and a large variety of activities. All participants identified singing and movement among the most common and favorite activities in music class at Tamling School. "We really enjoy singing with her and learning with her," and "we get to move around without getting yelled at." Erin believes that combining songs and movement toward the conclusion of the class provides the students with a highly motivating way to "tie the concept and everything together." Using variety of student activities accounts for a part of Erin's success at Tamling School, but her infectious smile and the bright eyes that accompany it must also be listed among her most salient features. As one child reported: "When she wants to really teach us, she smiles."

Concise verbal presentation and a wide range of nonverbal gestures characterize Erin's style of teaching. Her simple, clear presentation again underscores her understanding of student's low vocabulary and comprehension skills. "Today we are going to learn about melody--when sound goes up or down." Most directions consist of one or two words, or short

sentences. Directions, such as, "watch, listen," or "think," may or may not be accompanied by gestures pointing respectively to her eyes, ears, and head. She has mastered the art of combining simple vocabulary and relevant gestures that enhance her ability to communicate effectively with these students.

Erin employs a large repertoire of nonverbal signals. Every class has a new "magic number" (usually, two, three, or four) that is expressed by raising the appropriate number of fingers, strummed on the guitar, or even played by student on a recorder. This magic number signals when the students should sit or stand, when to sing or clap, or when to begin or end a music game or activity. Students recognize and respond to her nonverbal behaviors whether they are signals or facial expressions: "She points to her Snoopy posters or gets us to stand quietly. She shakes her head when we make a mistake; she gives us a big smile, and no dirty looks."

Sometimes Erin anticipates potential behavior problems with comments like: "I'm looking for a quiet table," accompanied by a quick approving nod or smile. Moving among the students during performance, she may give approval with nonverbal winks, smiles, nods, or an "OK" sign; seldom is a good performance complete without a "pat on the back" led by Erin and eagerly continued by all the children. Whether she uses her nonverbal cues for approval or disapproval, her students recognize that "she likes music" and she likes them; "she's a loving person and she cares for us."

This use of nonverbal communication coupled with what her students call a "sweet voice," might suggest that Erin is a quiet person that just settles for a "fun" time in music class. Far from it, despite her gentle, friendly manner that uses whispering, winking, and large watchful eyes to assist with class management, Erin challenges her students. Even during the first music class of the school year, she could be heard saying: "I bet you can sing that line with more energy, try again. . . . Show me that you can stand tall when you are singing." To one young lad not participating she said, "Hey Mr. Blue Shirt, are you tired? The first day is hard, but I know you can do better. Let's see you try with us this time."

While her demands are intentionally motivating, she follows through on them. For example, when students did not sign-up or bring their recorder money as directed, no recorder was purchased for them and they had to wait until the next order. While she provided barred instruments for students without recorders to play, the expressions on the students' faces and their lack of comment clearly showed that they understood the consequences of their actions.

Despite her strict demands, Erin believes that the once a week musical experience "should be fun, no matter what!" Student responses give evidence that she is highly successful in achieving this goal, "she does fun and neat stuff; we get to let our feelings out when we sing." Erin provides this "fun and neat stuff" by motivating the children. Her description of the "all-important motivator" is not dissimilar to her idea of having fun with music; "they use their voices, their

bodies, and they get their sense of fun going for the lesson. It's something that makes them want to give you their attention, and want to learn."

Tamling School students not only respond to "fun," but also appear to recognize her goal for musical learning. "She teaches us everything she's learned, songs that she's heard more than once, songs that other teachers try to teach her." Whether Erin's students think of music as "fun" or "learning" or "lack of fuss" or "a break from hard work," the fact remains that they appreciate her: "She shows us how to do things; she's nice, and she makes you feel special." In fact, one student described music class as the worst "when she doesn't come." He went on further to say, "When I see Erin coming, well, she saves the day."

Portrait 3: Wendy

Our music teacher tells us directly to turn to this one page. Then we sing it directly. When it's time to do something else, she tells us to put our books down. She's like the master of all of us in the whole wide world. You can't mess around in music. . . . She smiles; she talks nice; she never says anything mean. She just says it, and you have to do it (Fourth grade student, Central School).

While this description of the music specialist at Central School may originate from a different perspective, it closely approximates what Wendy describes as essential for good teaching. "You have to let the children know that you are demanding, that you have certain expectations. There are rules, and they are to be followed; but basically you're a very nice person, and you like them." This similarity implies that this music specialist knows what good music teaching is, and does it.

These and other student and self characterizations demonstrate that Wendy is a curious blend of business and banter. On one hand, she is "demanding, in charge," and "organized"; on the other hand, "encouraging, open-minded, joking," and "spunky". While the student quoted above highlighted her business side, most focus on her ability to "have fun and make everybody feel good." They add: "She makes funny faces, is up and about or very active, and does little things that make everybody feel special."

Describing her ideal music class Wendy stresses the importance of a "pleasant and safe atmosphere" where children are "not put down and can make mistakes--as long as they try, and where they can succeed and have fun learning." She believes one key to creating this atmosphere is providing "variety" in the order of presentation and materials that are used to present the basic components of each class, as well as incorporating multi-curricular topics in the music lesson. Consequently, when designing her music class, Wendy includes "singing, a concept, rhythmic drill, note reading, listening, and discussion or activity relating to the monthly composer" in each lesson. Moreover, Wendy's bi-weekly, twenty-five minute, music classes implement the district music curriculum that requires the use of a popular music textbook series. Each class is tightly structured and virtually packed with musical experiences that reflect the district curriculum and her specific components as well as the variety necessary to create a pleasant atmosphere and relevant learning for the children.

The primary activity reported by every student at Central school is singing. These students were aware not only of the amount of singing they do, but also were conscious of "improving their singing" and the techniques used to accomplish this task. "Our music teacher likes us to sing with a good tone of voice; she walks around and listens to us and says, 'good singing,' or 'beautiful voice.'" Furthermore, during these mini-excursions around the music room, Wendy can be observed monitoring and reinforcing good individual singing by lightly touching a student's back or raising the student's hands or lifting his or her book to encourage better posture and tone production. It is important to note that singing position for this group of fourth grade students is clearly dictated: forward on the chair, backs straight, and two feet on the floor. The verbal direction "sit up" always receives immediate and accurate student response.

While this strict regimen might suggest that music classes at Central school are rigid, for the most part students appear to interpret Wendy's demands as appropriate. Their comments clearly indicate that they know they are in music class, first, to learn, but at the same time to have fun. "She is always there to help and encourage us. She makes things interesting; she makes it fun to learn."

Part of her success in mixing fun and learning is achieved by her fast paced instruction. Wendy's normal rate of speech is quite rapid, therefore, adding this quality to her amazing, efficient style of delivery, produces music classes that move at an unbelievable pace. As she says, "We don't just hang

around talking about tempo for 25 minutes, we do a variety of things." Having her materials in complete readiness--instruments under student chairs, books positioned for easy access as the students enter the classroom, selected records stacked in waiting next to the turn table, musical examples on the board, props waiting on the chalk ledge, everything within arm's reach--contribute to her efficient style. Similarly, her ability to do more than one thing at a time--put on a record and signal singing positions or ask a question while writing on the board--serves to accelerate the pace of the class.

Maintaining focus and on-task student behavior also keeps the music class at Central School moving. Wendy employs a clearly communicated program of assertive discipline that promotes order and minimizes disruption in her classes. Students work hard for "three squares" on their class chart which means they have been "good singers, well behaved, and just plain good!" It takes only the slightest infringement of the rules for a check to appear on the board; no verbal comment is ever needed. This observer never saw more than one check appear per class; likewise, only twice were three squares awarded at the end of the class. Students know they learn, and must earn what they get in this music class.

It is interesting that Wendy's high expectations are not viewed negatively by the children. In fact, several commented on how she "treats people good." They report, "She never picks on the same person; everybody gets a turn." This sense of fairness, or "open-mindedness" as some termed it, carries over to what she expects of them academically. "She just doesn't talk about what we know,

but finds out what we don't know. She asks lots of questions." When students don't know something, she'll say, "Okay think about it, and I'll come back to you."

Wendy feels strongly that "every child should enjoy and be successful in music class." She intentionally challenges them with "new learning and new thoughts" so that they can acquire the skills that will enable them to participate successfully in musical experiences as adults, in her words, "continuing music as a life long skill."

"New ideas" are a key factor in her own success as an elementary music specialist. Wendy believes a good music teacher has to have "good management skills and appreciate children," and that these traits are ones that "you're just always learning, you can never say, 'I've made it.'" Finally, while Wendy admits her organizational and personal traits contribute greatly to her success as a music teacher, she is quick to add another factor that this observer witnessed consistently in her music room. "You really have to know your subject area (music teaching and performance skills), you've got to know this inside and out. You've got to know it so well, it's exciting!"

Portrait 4: Fran

The students of Whitnor School are labeled "at-risk," which is best understood when two important facts are revealed: (a) twenty-two different languages are represented by these children, and (b) the annual rate of turnover for the current student population is seventy-four percent. It is in this context that Fran, elementary music specialist, describes the "challenges" and

"rewards" of teaching elementary music. For obvious reasons, the children are pivotal in determining what, why, and how she presents music instruction at Whitnor School. Control of and genuine rapport with the students characterize her successful efforts.

Fran achieves control by knowing her students, knowing the musical goals she has set for them, and utilizing a variety of creative approaches on every level of instruction. Knowing her students begins with calling each of them by name, a practice that was observed in every class. "The kids know if you don't know their names, and it just destroys them." Similarly, Fran believes that "you have to go out of the classroom, you've got to see what's happening." Numerous brief, but spirited conversations with her students as they enter or exit the music room disclosed that Fran spends much time with her students before and after school as well as during recess. Students readily acknowledged her availability, and report, "She communicates with us. She gets in with us and has fun with us."

Her availability is not limited to extra-curricular interactions with the students, but also is carefully orchestrated by her movement and classroom arrangement. There are no chairs to inhibit her movement, and all the required teacher paraphernalia (seating charts, passes, etc.) are within reach on the piano. Consequently, Fran can "really be in contact" with her students. Her continuous movement during music class typically changes axis. She frequently begins quietly and deliberately modeling a specific melodic or rhythmic pattern in the front of the group. Gauging their progress with watchful

eyes, acknowledging nods, and subtle winks, Fran concludes her patient patterning in silent gestures. Then she walks to the back of the room to demonstrate instruments and challenges student participation with promises, like: "I'm looking for someone to play this part on the xylophone." The students are quick to swivel around to see her instructions and to demonstrate their ability to perform. Fran states: "I don't like to stand still, because the more I move, the more the students get actively involved and listen."

Besides using large motor skills to gain student attention and support their learning, Fran intentionally employs a variety of small, subtle gestures. Whether her sizable repertoire of signals is used for fun or as one of her many creative approaches to communicate with varied levels of student literacy at Whitnor School, Fran is effective. She uses echo clapping to signal that one event is ending and new directions are about to be given. She uses extended body percussion to model instrumental parts, a combination of Curwen hand signals and extensive pointing to the board or other visuals to assist with melodic direction and note reading, and a variety of other hand gestures to communicate stop, listen, or quiet. Beyond her own verbal economy, Fran involves the children in "playing instruments and doing hand motions" while they sing.

Moreover, students said that "our music teacher has a lot of different looks. She has a bright sunny face, she smiles, she has a crying look, a funny face, and a stare." She adds, "My eyebrows are very expressive, and I use

them with the kids; I've also perfected a great eagle eye, and the kids know about that expression too!"

The student's also know that they "start each day in music class with a clean slate." In their words, "She likes us all; she gives everybody a chance." Fran believes that "this is part of making the child feel comfortable in my music room." She enhances their comfort by providing the students with many opportunities to work with her in groups. Numerous children commented on the fun they had "working with partners." They also appreciate her efforts to "do stuff with us: sometimes we do games and she does it with us, even if we're down on the floor." This teacher-student collaboration occurs in all types of music activities at Whitnor School.

"Involving students creatively," whether they are "singing, playing instruments, writing on the board, playing games, acting out plays, or beat keeping," is essential for achieving what Fran considers ideal elementary music education. "Productivity--meaning growth, not perfection"--completes the ideal. Creatively involved and productive students, however, require a teacher who knows how to challenge them with appropriate musical experiences and reinforce their success. Fran admits, "I'm not saying one can't teach a song just for the fun of teaching the song, but I like to look at it and find a way to help the child grow through it." Fran's desire to help the children "feel the music" and "participate in the music" is obvious to the observer as well as the student who said, "she always wants us to have fun, fun learning."

The students believe that Fran helps them to grow and that she does it by "going step by step, and explaining everything." Besides recognizing her efforts to help them "to be, to go the farthest--doing the best we can," students acknowledge her high expectations for them: "She acts like there's nothing we can't do." She shows her excitement when they succeed with comments about "good musicianship," and always a reassuring smile. Her reinforcing manner goes a long way in supporting student growth.

Students who experience difficulties in answering questions or in performance note the sensitivity with which Fran responds. Some of the reinforcements they list are: "'You'll do better next time,' a gentle shake of the head," and even "a laugh that helps you feel better." Whatever the response, students all agree, "She doesn't make a big deal of it." When off-task behaviors occur, Fran's verbal economy and signal system returns. Sometimes she "waits in silence, uses a 'sh' sign," or "calls the student's name" and follows with an approving smile and "thank you" when the behavior is modified. More frequently, she patiently focuses attention on those who are behaving appropriately with comments like: "Jeff is ready; Mary's ready. . . ," or "I like the way Ted is holding his mallets. . . ." The positive nature of these social and/or musical reinforcements serve her well. Students were quick to comment, "She keeps her tone down," and "she doesn't lose her temper or get mad." Her friendly affirming manner clearly helps to establish excellent control of and rapport with her students.

Moreover, in addition to enabling her students to learn about music by her effective control and rapport, Fran "really wants to teach them to love music." Her own love of music and children is evidenced by her earnest reasons for becoming a music teacher and continuing in the profession. "I believe in what I am doing; music is a vital part of the child's education."

Portrait 5: Rita

Rita portrays herself as "lively, organized, and fun" and her music class as "enjoyable, organized--like me --and pleasing for the children and me." She also confesses that "I'm from the old school, which means I'm a benevolent dictator; I want them to listen; I want to be the leader." For Rita, leading means that everything she does in music class promotes "the concept, which is the basis for the lesson," and enables the children to use the concept in their own music making. This undergirding principle appeared consistently throughout her interview much in the same way that it appeared in every lesson that was observed, her lesson plans, and the curriculum guides she prepares. She believes that singing, movement, and playing instruments "reinforce the concept" and develop the skills so that children can "have fun with music, enjoy what's going on, and become intelligent consumers and producers of music" in the process.

Rita reported that she consciously begins and/or ends her classes with a "new fun song," or songs "they really like." She notes that her children are happiest "when they are moving," and "once they know the dance," its familiarity permits maximum enjoyment for teacher and students alike. Rita reports that

the most difficult activity to manage is "anything using instruments." Yet she comments: "The children love them so much, but they tend to miss the reason for using the instruments." Despite the difficulties, her students use instruments regularly.

Providing these "fun" activities is one way in which Rita endeavors to deal with her "street-wise" children at North School who, she reports, appear to be conditioned more by the "screaming" in their home environment than the "love they so desperately crave." During her interview, Rita indicated that 90% of the children attending North School receive free meals, and that their learning potential is "below grade level." She expressed her care and deep concern for her students with the heart-felt statement: "I genuinely love the kids." This care reveals itself to the children in two ways: her personal acceptance of them and the learning that takes place in her music room. Many students reported that Rita "smiles alot, she is friendly and won't bite, she doesn't fuss either." They feel challenged when they are asked to "perform or sing a new song, or work hard to get an 'accent,'" (the immediate reward given for correct or good answers). The children repeatedly comment about how much they do in music class and how much they learn. "We learn lots of stuff; it seems like free time, but you learn;" and again, "it's fun, but we still learn."

Rita knows that if her students are to understand the musical concepts and the related musical skills, the learning environment created through her words and actions must be equally effective. For this reason, Rita speaks in complete sentences; and "tries to be grammatically correct." She noted that

she has "made an earnest attempt to break herself of 'super, terrific,'"

Besides her efforts to model good grammar, use appropriate classroom conversation, and give extensive verbal reinforcement, Rita's ability to express respect for her students is perhaps her most effective communication tool.

Whether giving directions, approving or disapproving of student actions, or responding to student comments or question, the students clearly recognize and appreciate "the special way she treats us." "She doesn't tell us what to do, she asks us; she let's us choose (do our own moves); and she is respectful, she doesn't make demands."

The students comment repeatedly about how she helps them. "She helps us understand; she teaches us how to do music, and do it right; and she gives you a second chance." This help results from her careful and continuous monitoring of student performance. She prides herself on being able to "see every child, every face." Rita clearly knows the importance of eye contact and proximity to individual students. If a child is off-task or simply lost, she "goes over, touches them on the shoulder or points to where they should be" in an unobtrusive fashion. She also knows that her students need approval using larger body language, so she joins with them in "giving yourself a pat on the back, or give yourself a hug." Students are well-aware of her attention and vigilance: "She watches what we do, and she makes sure we do everything right." Furthermore, they appreciate her efforts to treat them individually, "She's special when she does something with you and not the whole class."

From the very beginning of the observations in Rita's fourth grade music class, it became obvious that highlighting cross curricular relationships was an important component of her presentation. Several instances specifically point to this instructional trait of Rita, for instance, focusing on a grammatical error in the folk song and acknowledging what would be correct; referring to math class when examining rhythmic duration; or relating geography and social studies to songs from other countries. Rita's description of her music class confirms her intention: "integrating music with other subjects is another opportunity to "have fun with music; . . . to make it fun, it should be across the curriculum, across your whole life." Even students were attuned to their teacher's values for global education. Besides mentioning math, reading, spelling, and other curricular areas in their responses, one student remarked, "She shares her whole big world with you."

After thirty-three years as a music specialist, Rita's "whole big world" continues to be enriched by the instruction she gives. Her spontaneous responses to a series of fill-in questions reveal her enthusiasm for her profession. The music room is a place where: "I'm happy," and music class is a time when: "I get a chance to influence children." I'm happiest in music class when: "The children are responding and enjoying it;" and being a music teacher is: "Rewarding, it's just great!"

Portrait 6: Fay

An unusual mix of sensitive, friendly regimentation provides a clue to the characteristic behaviors of the music specialist at Garden School who

endeavors to "share music and the meaning it has for her" while at the same time showing her "genuine care for the students." One student reinforced this goal in his recommendation for good music teaching: "A music teacher should teach kids how to listen, how to learn new ideas, and how to get along with other kids." Fay's enthusiastic, sincere, and gentle style of delivery provides a model for "how we should treat one another," and her organized, thorough, and creative methods teach the students "how to think about music."

Selecting activities and planning music experiences that achieve these student identified goals is achieved in three steps: (a) isolating the concept cited in her monthly, long-range plan based on the district's curriculum guide, (b) sketching items for review, presentation, or reinforcement in the weekly outline, and then (c) carefully organizing a detailed list of events and materials for each lesson. Originality, fun, and potential for student involvement comprise the criteria Fay uses when selecting specific music activities. "Students enjoy it more when they are involved with instruments in their hands and are able to sing and move around." Originality occurs in finding new and different ways in which a song or instruments can be taught and/or experienced.

When describing Fay's music instruction, her students concur that she is "determined to do different things." This diversity doesn't just refer to "singing or playing instruments or moving" that they enjoy, nor does it relate to the various specific concepts, such as: "notes, rhythms, highs and lows, melody, solfege, and lots of new songs" that they learn in music class. Here "different things" relates to Fay's characteristic style of presentation.

One day when teaching the students the letter names of the staff, Fay incorporated twelve different modes of experiential learning to enable her students to name successfully the lines and spaces. Beginning with a simple visual representation on the overhead projector, she reviews the concepts of staff and the music alphabet. Then pointing to individual lines and spaces, she gives verbal cues in what the students call a "silly voice." "Sitting on top of the staff we have the letter 'g' walking on a tight rope, and saying, 'oh, gee, oh gee, I hope I don't fall, oh gee.'" Accompanying the high vocal inflection, she models the high tone with a two-finger walk on top of the other hand which is lifted high over her head, and invites the children to imitate her while repeating the "oh, gee" clue. Then Fay draws several notes--complete with feet--walking on the top line of the staff, and has the students label each note with its name "g." After two or three other notes have been demonstrated, she extends her presentation by allowing the students a chance to differentiate between different lines and spaces in a more tactile and sensory fashion. Some place felt notes on individual staves, others become the notes and stand on a large taped staff that lines the music room floor, and still others, who may know the material from private lessons, play it on barred instruments. Remaining students judge the accuracy of note placement and identification. Moreover, when activities such as these accompany a new concept, Fay employs three alternative forms of student response: (a) the student may answer; (b) after the teacher pauses and counts to three, the group responds; or (c) a student may choose to pass and

not answer at this time. This last option is offered temporarily, that is, until after the concept has been presented and reviewed one time.

Providing such variety of experiences also creates an atmosphere of collaborative learning between students and teacher. Music students in Garden school recognize that Fay "likes working with kids. She knows us well and learns from us." Sometimes, they report, "She teaches us stuff we've never learned before," and other times, "We learn the alphabet all over again, only with notes." They don't mind the repetition, though, in fact, they think music is fun and special, and appreciate that "we don't have to keep still like other classes."

Repetition is an important part of what occurs in the music room. "The students have an expected way to come in and I tell them what's to be done by the time we have to leave." Since the "expectations are clearly expressed, they feel comfortable." Obviously, Fay is correct in this belief, for one student reported, "It's natural to like music class." Comfort and natural may describe how the students feel in music, but they also know that there is work to be done. Several reported that Fay is a "let's get-on-it type," and "She doesn't let us fool around." For one student, music class is the worst when you've "forgotten what you've learned." This forgetfulness is problematic for the students, not because of Fay's disapproval which they report is "fair" and "never yelled," but because the students want to learn about music.

While Fay is concerned that the students learn about music, she is distressed by the difficult home situations in which the children live. "Their only

positive role models are at school, so I work carefully on building self-esteem." Individual and group praise account for her endearing responsiveness observed when dealing with the children. Besides the typical "fun and caring" descriptors, these students remarked that "she never lets us down and she remembers to keep her promises." These comments are balanced with characteristics like, "funny, welcoming, friendly, and laughing" that complement more serious remarks above. Regardless of the words they use to describe Fay, when asked what makes music special or fun, more than half responded, "the teacher."

The description of "good music teaching" by the music teacher at Garden school clearly points to several qualities that make her special and her music instruction effective:

Good music teaching is fun for both the teacher and the student. It's from the heart! I think that probably the most important thing is that the kids see that you're sincere about what you do, a nice balance between concept learning and enjoyment of music. That includes singing, playing, composing, games, moving, listening, and performing for each other (Fay, Garden School).

Portrait 7: Ellen

"I love to help kids grow daily; I love to see them glow when they are successful." These spontaneous and forthright aspirations for growth and success of the students at Duncan School, characterize the genuine care that the music specialist, Ellen, has for her students. Her desire to help them and watch their growth demonstrate two notable features of her instructional style: vigilance and support.

Vigilance is the most outstanding characteristic among the many delivery skills that Ellen displays in her music classes. Both in the initial observation and in reviewing the videotapes of her instruction, the researcher was amazed at the intensity with which she visually focused on individual and group performance. Student' remarks like "She pays attention to us;" and "it's kind of weird, but she knows if you're listening or not," show that they, too, detect her watchful eye.

While Ellen directs her attention to the students' academic needs in music class, she is also aware of the problems and concerns that accompany them from other classrooms or their homes. As the transient population has increased over the last few years, she reports, "I give lots of hugs. I'm a smiling teacher who pats them on the back and gives them five, and I'll jump rope or join them in the cafeteria." This availability to individuals is also observable in her music classroom.

Standing at the door, Ellen ignites the first spark of music making with a welcoming smile and a rapid paced, echo clapping drill as the children step through the door way of the music room at Duncan school. The drill frequently gives way to a more complex combination of snaps, claps, and pats that help to focus the student's attention. This continues until all are seated in their reserved seats along the taped line on the carpet and have focused on their teacher who has moved to the center of the group. Ellen selected the term "reserved seats" because it is a "good way to prepare them for the concert they'll attend when they have reserved seats. It also implies more of a privilege, it is a place that is saved for them." Furthermore, these reserved seats are

arranged in a large U-shape providing Ellen with direct eye contact and immediate physical proximity with each student, all of whom she knows by name. When group activities occur, her height is the only distinguishing feature in the maze of active music makers.

While each class develops different concepts and uses a variety of musical activities, Ellen believes, "It is important for the children to sing and get their hands on the instruments every day." This witness can testify that playing instruments and singing were part of every class that was observed. Playing instruments includes preparatory body percussion patterns for performing on non-pitched percussion, xylophones, glockenspiels, and other Orff instruments, mallet and other instrumental techniques, and rhythmic speech used to reinforce simple to very complex rhythmic ostinati on these instruments. Solfege, Curwen hand signals, melodic direction gestures, sight reading, rounds, melodic ostinati, and "lots of fun songs" comprise what students mean when they talk about singing in music class. Furthermore, it is customary to pass the music room at Duncan school and see and hear games, jokes, and a variety of creative student compositions that are used to enhance the music instruction that takes place there. One student reported, "She lets you experience things that other people, like composers, experience, and we like that."

Participation is an essential part of the bi-weekly music period at Duncan School. Accordingly, Ellen organizes her class so that students are not only actively involved in group music making, but also have as many opportunities

for individual performance as time allows. Individual participation may include "board work writing rhythms, singing with a microphone, or playing instruments." During the semester when this music class was observed, Ellen included an introductory unit on the guitar and every student was provided with an instrument. Even her principal praised the attention given to individual students, and Ellen's practice of "giving every child a turn." Moreover, students report, "There is a lot of hands on in music class."

This "hands on" approach is part of what Ellen describes as a "predictable" pattern of activity that helps the students "feel comfortable in what they're doing." An overall pattern of echo clapping as they enter the music room, beat keeping or sight reading warm-ups, working through a daily concept, and the concluding game song as they exit, helps to create the predictability that also ensures that the students will "feel good about what they are doing." Ellen is obviously successful, for although she gives specific, detailed directions, the students don't find her demanding. Instead, they comment that they like music because it's "fun to learn things without having a teacher say, 'do this' or 'do that.'" This observer would cite her enthusiasm as the primary factor for this seemingly contrary perception.

Student descriptions of Ellen's enthusiastic behavior tend to fall into two related categories: her genuine concern for their understanding and the dynamic, fast paced character of her instruction. They say, "She is active, energetic, excited," and "always anxious to teach." These attributes may account for the comments about her instructional style, like "She gets to the

point," or "She gives us the easy way out--short cuts that make learning fun and interesting." Other student comments indicate indirectly that there are times when her eagerness remains, but the pace obviously slows a bit. "She helps and explains everything until you get it right and understand it; she explains and teaches both the right and the wrong ways of doing things, like the right and wrong way to hold the mallets" or "how to sing and not yell."

Students also recognize Ellen's efforts to support her students by giving them a chance to learn and grow from their mistakes. "Everybody gets treated equally; she doesn't get on your case!" She "accepts and understands you," and when a student does not know an answer, "she just calls on somebody else." "It's all right to mess up, you know that the world isn't going to end." While her manner of disapproval of academic errors may be tempered, her approval is spontaneous and effervescent. Successful individual and group performances typically conclude with a precise cut-off, a brief pause to assess the accuracy of the cut-off, and then a verbal explosive--"yes," or "terrific," or "wow"--with a matching facial expression and gesture.

"I believe it's important to show my enthusiasm and love for music to help to get all the children involved. It not only provides a model with energy and enthusiasm for the music, but also for each child." These comments reflect Ellen's description of "good music teaching." Toward the end of the second day of interviewing her, a similar response occurred when I asked her to describe herself in three words or phrases, she said: "I'm genuinely caring, energetic, and musical." One can easily see that Ellen practices what she believes as is

evidenced by the perfect match between the description of good teaching and herself.

Portrait 8: Sue

Good elementary music teaching means "being excited about bringing music to children and having them experience it so that they can carry it with them into their adult lives." While Sue's bi-weekly music classes are concept-driven, her ultimate goal is life long musical learning. She approaches her role as music specialist with a "seriousness" that is detected by her students, and a determination to make the most of every available minute of instruction time. Consistency and "repetition" best describes her instructional patterns, and reserved enthusiasm distinguishes her style of delivery.

"We come in, sit down, and sing our hello song. Then we look at the overhead, and either sight read or do ta's and ti's. After that we learn some new thing and sing a song that has to do with it. Then we sing more songs or listen to records or dance until the end." This student description of music class regimen at Hamilton School accurately reflects the class structure that Sue describes as "fairly rigid." The consistency of this overall outline of events stems from her desire to use her limited instruction time well. Playing a single chord for attention at the beginning of class, turning on the overhead, and cuing with key phrases, such as, "super singer postures" are but a few of the signals that contribute to the efficient progress in each music class.

For Sue, progress is not only a matter of efficiency, but a matter of conceptual development. Her conviction about the centrality of the musical

concept to the lesson became apparent when she identified the factors that influence her selection of class activities. She said, "First, I usually incorporate some activity that exemplifies the concept, and then I try to find something--a song, dance, or movement--that will help cement the concept. . . . If I have to cut something, I want to make sure I have time for the concept." While the students do not use the term concept, they know "she wants to keep the class going" and that there's plenty to learn about "notes, rests, rhythms, high and low pitches, intervals, scales, melody, solfege, and singing."

Sue's high expectation for student success is directly related to her idea of fun: "Success is one of the things that makes music fun!" She communicates this view to her students through her own "active" and personal "excitement" when speaking about music or performing it. Every student included "singing" in their list of what makes music class fun as well as comments about the musicality or piano skills of their teacher. One student reported, "She likes to get everybody into it (singing)," and another noted, "This girl is really good at the piano." Another personal dimension that Sue brings to her classes, which she believes helps to catch the interest of and engender more fun for the children, is the knowledge she has gained through extensive travel. "Even a little fact" relating other cultures and ideas to the songs we are singing "helps us to have more fun." Perhaps this is why the students say, "music class is never boring."

Sue's efforts to help her students do not go unnoticed. "She helps us with stuff; she makes it so you know all the stuff about music and everything." Using a variety of gestures, facial expressions, and eye contact, Sue engages,

supports, questions, and cues her students. Her gestures are deliberate, and frequently add to her more subtle facial expressions. The observer noted that her consistent use of "wide eyes" to emphasize important aspects of her presentation or student responses was extremely effective; but the students apparently do not perceive this characteristic cue as they made no reference to it. More overt facial expressions, however, like "smiling" and "laughing" were mentioned several times.

The children at Hamilton school also recognize her fairness and enthusiastic efforts to teach them. "She doesn't misjudge kids." When they do not know something, they say, "She gets the whole class to figure it out. She includes everybody; she tries to give people, who haven't done stuff, a chance." She "encourages" us and "moves around the rows when we sing." "Sometimes she'll run to the piano and then back to us and then over to put on a record."

While this explosive movement occurs occasionally, the students say, "She's happy all the time." They openly admit, "She's serious," but they also appear to be delightfully surprised by her sense of humor. "She's sort of funny, she laughs a lot." These student quotations seem to point to an inconsistency in Sue's behavior. This observer, however, would suggest otherwise. The students appear to have distinguished between her seriousness in teaching music and her enjoyment of their successful musical experiences.

Teaching and experience remain Sue's primary concern, despite the fact that Hamilton School's music specialist shares a classroom with the band instructor, who is forced to store equipment and instruments in the back one

third of the music room. Consequently, Sue is confronted with less space and a cluttered environment, and must travel when the room is in use. The inconvenience resulting from the situation was only mentioned once during the interview, and then briefly; whereas the importance of teaching musical concepts was highlighted over twenty times. Consistency appears to characterize not only the structure of her music class, but also her beliefs about good music teaching.

Moreover, the relationship between this good teaching and enjoyment, or stated differently, "success and fun," also illustrates her consistency. The students' success in music class is readily apparent; the principal remarked, "The kids read music better than they read the language." The students talk about "fun songs, and fun games, and fun stuff, fun activities involving everyone," and even a "funny teacher." These comments leave little doubt that fun and success are synonymous at Hamilton School where the music specialist says, "Why would I want to do anything else, this is fun!"

Portrait 9: Sara

The atmosphere of the music class at South School might be most accurately characterized as "exuberant, fun, musical, and non-stop." Silence is conspicuously absent. Even when Sara presents more theoretical concepts, the dynamic interaction between teacher and students seem to fill the air with electricity. As one song ends and the last accompaniment tone is sounded, Sara is on the move gesturing toward the next center of activity, and refocusing the children's attention to the new musical event. This high-energy teaching is

supported by clearly defined goals (which appear in order on the board), and ready, accessible equipment and visual aids that promote learning in an active environment.

When queried about the factors that influence her selection of specific music activities, Sara's first, deliberate response was: "The concept is essential." She did not hesitate, however, to add that she is influenced by her own musical preferences which bear a strong resemblance to the children's likes and dislikes. Students most frequently expressed delight in singing "fun songs, seasonal songs, songs with motions, and songs we know." Sara described these as "up-beat songs," and admitted her own bias in song selection: "It never fails; if I thoroughly like the song, it goes over with the kids."

Similarly, dancing appears to appeal to both teacher and students and is frequently included in the fourth grade music agenda at South School. Sara reported that despite the occasional confusion experienced by students who either "shut-down, can't dance, or get off-task in anticipation of what comes next," she still incorporates "circle dances, square dances, or line dances" in her classes. Amid apparent disorder, however, Sara forthrightly commented: "I love 'em (dances)!" and added, "Once the kids learn it, they love it." On one hand, all the children overwhelmingly agreed that "dancing or movement" were activities that most likely contribute to student behavior problems. On the other hand, students indicated that while "new dances were hard," they ranked them among the "most fun" and "best" activities in music class.

Despite all the "fun stuff" that the children reported "she likes" and "they do," music class at South School is well organized and the children know what to expect. They can easily list the order of events that usually begins with "lining up outside" and ends with the "freeze game" or whatever activity accompanies them out the door. They also recognize the important role Sara plays in making their music class so much "fun." Comments about her "good piano playing" and "the notes, rhythms, and singing" help to make music a successful class. They openly admit that music is "special" because of "all the things you learn."

Sara endeavors to help her students learn about music not only by "providing all students--not just the elite--with fun musical experiences," but also by "making music with the children," and "talking to them on their level--with their language." When responding to questions about factors influencing delivery such as, student interaction, movement, language, facial affect, and gestures, Sara expressed general awareness of what she does.

South School's music room is small and, because it contains materials and equipment used by other performing groups, movement is restricted. Therefore, Sara conserves what little instructional space she has by keeping it sparsely furnished. She stands at the piano, keeps the electric keyboard on her desk, and has removed all chairs from the instructional areas of her room. While the three rows of student chairs remain close to her, she still moves among them by "affirming them with a tap on the head or shoulder," or moving around the perimeters of the classroom when drilling rhythms or watching the

children do board work. Moreover, when dances or beat keeping activities occur, Sara participates fully in the student's performance.

Sara was identified early in the observation phase of this study as using "unconventional teacher talk." She said, "I don't want the children to be intimidated by music--it's a different language--so I use everyday language." She literally erupts with spontaneous one or two word directives and responses, such as: "Today we're going to have fun--big time; my, you're all on top of things; oh, you're going to moan and groan yourselves to pieces; now that we've regrouped;" or "It's time to rock on out of here." Students readily describe her as "excited, real active, and not real quiet." Her gregariousness is augmented by a remarkable repertoire of facial expressions that enhance the meaning of her words, especially reinforcement.

In discussing facial affect, Sara stated, "I do everything, I wink, I smile, I wrinkle my nose!" Several of her students report that inappropriate behavior frequently receives disapproval by means of "the look!" While she may utter a few words like, "cool it, Terry," many of Sara's disapproving responses are non-verbal: "a tap on the microphone, a name on the board, or a lengthy pause when she stops and stares." Other gestures that Sara uses to communicate include: shoulder shrugs, pointing, raised eye brows, thumbs up, cheering arm motions, and even swinging her hips to the beat of the music.

Sara describes herself as "fun-loving, flexible, and dynamic," and her music class as "active, frequently changing gears--like me, participation--me and my kids!" Her comment, "It's me, I'm part of it," captures the inseparable

nature of teacher and task. She continues, "I love the kids, and they love me back." The love she has for the children is also reflected in her love for music and music teaching. Consequently, her self-esteem and confidence are readily apparent and almost irresistible. Sara states, "I want the kids to love music as much as I love it. Music has so much to offer, . . .like self-esteem, it can bring children such a wonderful gift."

Portrait 10: Documents and Support Systems

The district curriculum guides are perhaps one of the most distinguishing features among the three regions selected for this study. The Elementary Classroom Music (K-6) Curriculum Guide (1981) used by the teachers in the Southern region has a two-fold purpose: (a) to present a rationale for music in the schools; (b) to provide the district elementary music specialists with a content outline that identifies specific goals and objectives for instruction. Scope and Sequence of Basic Skills in Music (1986), a document prepared by representatives of the elementary music faculty in the Western region focuses concretely on the conceptual behaviors associated with each grade level. The competencies are stated as precise skills and understandings that students are to experience and express, preferably through performance. The Midwestern guide, Vocal Music (1985), prepared by all general and vocal music personnel, was one of several documents approved by the district for its music specialists. This guide is a one source reference for elementary general music teachers that includes the report of their extensive curriculum study, and subsequent rationale for the policies directing the vocal music program in the district

schools. Furthermore, specific content goals, objectives, sequence, recommended class outlines, optional methods, a bibliography, and many other teacher supports are covered.

The lesson plans of the nine music specialists clearly reflected the goals and objectives stated in their local curriculum guides. While terminology and format varied from teacher to teacher, certain common elements appeared in all plans. Eight of the nine teachers specifically employed the word "concept," but all included a precise statement of the goal and objectives for each class. Furthermore, concepts and their supporting activities were listed in the lesson plans under "new" and "review" categories. Perhaps most important for this study, all the lesson plans accurately represented what was observed in the actual music classes.

A few generational differences surfaced when comparing the planning processes of the nine music educators. Both teachers with more than 20 years of experience had created and duplicated their own lesson plan forms. On the other end of the spectrum, two of the three teachers with ten years experience used multiple plans, such as, quarterly, monthly, weekly, and/or daily forms.

All teachers reported that they were free to adapt their district curriculum within their local schools, and readily expressed the way in which they implemented their adaptations. Furthermore, all nine teachers commented directly and indirectly about the role that the district does or does not play in supporting them as music specialists. Teachers from the Western region described their full time music supervisor and part-time music consultant as very

helpful. All teachers and supervisory personnel participate in a monthly elementary general music in-service meeting. Moreover, each teacher receives new materials and equipment yearly, and uses the well-stocked district music resource center.

While the Midwest district employs a full-time supervisor, his activities are divided among music, art, drama-speech, and languages. Basic instructional materials are provided yearly. Major text book and equipment purchases occur in a two year cycle with the vocal music department alternating with the instrumental department: one year for planning and assessing needs, and the next year for purchase and implementation. Elementary music specialists meet with the vocal music department, and sometimes with the entire music division, at least once a semester. Some meetings provide in-service, others deal with district issues.

Teachers in the South recently lost their music supervisor. Currently they do not meet as a group, nor do they receive district funds for materials and/or equipment. While a few individual schools provide minimal resources, the teachers reported that such funds or materials fall far short of adequate. One teacher from this region noted that she had visited schools in her district where music teachers did not have teacher editions for their music series or books for the children; and several specialists purchase their own equipment for use in their class rooms.

The teachers from this Southern region admitted their frustrations resulting from inadequate facilities and equipment, and district support, but

when they were asked how their instruction might be improved, their responses were consistent with those from other regions. They recommended: (a) group meetings for the purposes of in-service and collaborative support among elementary music specialists, (b) "outside input" in the form of workshops and consultants, and (c) time to observe other successful elementary music specialists as part of on-going teacher improvement. All nine teachers expressed the importance of continued up-dating within music education and its related fields. They specifically stressed two important benefits resulting from these educational opportunities: new ideas and/or new materials, and "a shot of adrenalin" that helps to renew and energize them for the high level of fun and/or enthusiasm required in the music classroom.

Portrait 11: Student and Teacher Perspectives

Students from every region and every school in this study were no different in describing the "fun" of music class. This attribute was cited more than any other, and was used to describe the teacher's personality, her style of delivery, the classroom atmosphere, and the music activities (see Appendix F). Singing, playing instruments, and movement or dance were identified most frequently as activities performed and enjoyed by both students and teachers. Similarly, the children stated that these activities motivated on-task behavior, but also had the potential to cause off-task behavior as well. Yet, they indicated that they preferred singing, playing instruments, and doing movement or dances more than other activities.

Seventy of the 72 student respondents described their music teachers as "nice." Other more descriptive characteristics that were used by many of the students, were: "happy, active, and not mean or mad." This last comment reinforced their observations about the approving nature of their music instructors. They noticed that their teachers frequently said, "good job," or "good" with other forms of verbal approval, and that they regularly gave various types of rewards.

When describing the teachers' mode and manner of presentation, students were quick to recognize their teacher's musical abilities, whether it be singing, or playing piano or guitar. They observed that their teachers performed the same activities that they did, and that their music teacher was "helpful." For the children, helpful meant that either the music specialist was patient when waiting and giving them another chance, or she was thorough in teaching them both "the right and wrong way," stated differently, the teachers described what behaviors contribute to accurate performance and what behaviors contribute to inaccurate performance. Finally, students remarked about the attention, understanding, and inclusive participation offered them by their music teachers.

When describing themselves, the teachers candidly shared their perceptions and preferences about elementary music instruction. For the most part, their perceptions about "what they do" were clear and precise and confirmed information previously reported by their students or through the observation and its derivative sources. Specific language practice was the only issue that caused the group difficulty. While the teachers were individually

aware of their characteristic style of communication, for instance, "eclectic, simple, or occasionally challenging," only two or three could identify any of their most common expressions.

As a group, the teachers responded wholeheartedly and approached the interview with utmost seriousness and professionalism. They spoke from the heart and openly shared specific experiences that exemplified their ideas in action. The number of high agreement issues as shown in Appendix G, was not large, however, it clearly represents the musical activities and environment, characteristic behaviors, and instructional patterns demonstrated by these nine elementary music specialists. The interview responses that were not included in Appendix G, did not evidence disagreement, but merely individual preference based on the personality characteristics that have successfully shaped the instructional behaviors of each participating music teacher.

Quantitative Results

The present group portrait of quantitative results provides a different view of the nine elementary music specialists represented in this study. It examines specific instructional behaviors to confirm and augment prominent individual behaviors, but what is more important, it underscores the instructional patterns demonstrated by the group that characterize effective elementary music instruction. Specific teacher behaviors analyzed here include: (a) magnitude, (b) rate and distribution of time, (c) sequential patterns of instruction, (d) teaching methods, and (e) equipment and materials. Data used for this group portrait originated primarily from audio- and videotaped observations,

transcribed observations and teacher interviews, and audiotaped student interviews.

Magnitude

Timing twenty-five percent of the observed classes for each indicator of magnitude revealed a wide range among the average time (4% - 91% of the class period) spent demonstrating these various conditions. The time spent by the group demonstrating each behavior was totaled and divided by the average thirty-minute period resulting in the percentages cited in Table 2. This seems to suggest that the nine music teachers collectively engaged in instructional patterns characterized as high magnitude.

Specifically, if "closeness" were consolidated into continuous movement, it would occupy approximately seven minutes of the typical thirty-minute class period. The music specialists varied their proximity to the students by moving in two distinct ways, either by (1) circling the perimeter of the class or extended movement away from the music stand or center of instruction (54% of the seven minute portion of the class); or (2) by approaching and moving among the students (46%). In comparison to the amount of time in which other indicators of magnitude in Table 2 were expressed, these specialists appeared to limit their closeness or proximity to students to only one-fourth of each thirty-minute class. Closeness, however, is an indicator expressed by large, body motion; when the music teachers used the other behaviors--typically small motor skills--they demonstrated high levels of student interaction throughout the class period.

Table 2

Incidence of Teacher Magnitude

Teacher Behavior	Average Time (per 30 minute Class)		
	Minutes	Percentages	Range
1. Eye contact	27'18"	91%	76-99%
2. Closeness	7'12"	24%	10-39%
3. Volume & Modulation of voice	23'48"	80%	40-99%
4. Gestures	20'42"	69%	53-85%
5. Facial Expressions:			
a) neutral	16'30"	55%	40-66%
b) approving	12'18"	41%	30-46%
c) disapproving	1'12"	4%	0-7%
6. Rehearsal Pace	22 changes per minute		

The variety of gestures used by these elementary music instructors occupied at least two-thirds of the period (see Table 2), and tended to be more instructional (77% or approximately 16 minutes) than strict or expressive conducting gestures (23% or almost 5 minutes). The frequent rate of change demonstrated in their gestures corresponded to the high percentage of gestures present in each class.

Similarly, these findings show that the music specialists demonstrated a high rate of eye contact (91%) with individual students and the class as a whole. This rate of change reflects a shift in teacher focus from an individual to the group to the printed music or to another object; it does not account for transferring eye contact from one individual to the next pupil or spanning the group.

In the typical thirty minute music class, the elementary music teachers expressed "enthusiasm and vitality" vocally by adapting their voices in a variety of ways. The amount of time used for volume and modulation of voice cited in Table 2 represents only when teachers used their speaking voice; it does not represent singing. When they did speak, these music educators maintained a steady pace for 70% of the time, a normal volume level (83%), and varied pitch levels (86%). When it did change from its normal range (83%), all teachers more commonly lowered their volume (15%); the remaining changes that were reported, were minimal, occurring only two percent of the time and involving only two teachers. Similarly, these music specialists initiated instruction or

activities with normal facial affect, and when changes occurred, expressions of approval (41%) far surpassed their disapproving looks (4%).

Rate and Distribution of Time

The rehearsal pace of these nine teachers from the perspective of teacher magnitude was determined by examining the groups' total number of changes in eye contact, closeness, vocal variation, gesture, and facial expression and averaging all the indicators over the thirty-minute period (see Table 2). The high number of changes (22 changes per minute) for rehearsal pace suggests that these music specialists quickly altered their position or expressions, possibly as fast as one change every three seconds, or shifted more than one behavior at a time.

Categories operationally defined by Yarbrough and Price (1989) for observing sequential patterns of instruction were used for additional measurement of instructional pacing and distribution of time as well as to characterize student response time. After labeling the component parts of each sequential pattern of instruction from transcripts of fifty percent of all observed classes, each instructional task was timed. This analysis of how class time was distributed as shown in Table 3 demonstrates that elementary music instructors divided class time almost equally between teacher (54%) and students (46%). Teachers offered students opportunities to use their time most frequently through performance, while teachers concentrated their time on presenting and reinforcing academic content. Teacher behaviors were examined in two collective categories: academic presentation and reinforcement, and directions

and social or off-task comments (see Figure 9). While variation existed among teachers in these two categories, the range of 46% to 67% for average teacher time, and even smaller range of 6 to 14 seconds per average instructional unit, demonstrated the group's consistent distribution of instructional time and fast paced teaching.

With only one exception, teachers used performance as the primary mode of student response, and their group average in Table 3 shows that they divided the remaining time equally between verbal and nonverbal responses. Student performance occurred at a slightly higher rate in the Southern and Western regions included in this study. Other regional contrasts included higher levels of academic content and unit time (time of teaching segments set off by student responses) in the Midwest. While the group's presentations and reinforcements were rapidly paced, averaging one unit every ten seconds throughout the period, the Midwestern teachers spent more time giving verbal instruction than the other six music specialists. Consequently, their unit time was located at the higher end of the group average (10%), while unit time of music instructors from the West was situated at the lower end of that scale.

Sequential Patterns of Instruction

When presenting information, these elementary music specialists emphasized academic content as shown in Table 4. While 67% of teachers' presentations were labeled "academic," the 32% assigned to "direction" presented information that managed academic activities rather than social or off-task behaviors.

Table 3

Average Distribution of Time in Elementary Music Classes

Teacher Behaviors	<u>Midwest</u>			<u>South</u>			<u>West</u>			Group
	Fay	Sue	Wendy	Erin	Rita	Sara	Carol	Ellen	Fran	
Presentation/ Reinforcement	49%	61%	49%	38%	44%	38%	46%	35%	37%	44%
Directions/ Comments	8%	6%	10%	21%	8%	11%	8%	12%	9%	10%
Total Time	57%	67%	59%	59%	52%	49%	54%	47%	46%	54%
Average Units of Instruction	43	56	52	55	35	60	55	72	53	53
Average Unit Time (seconds)	14	11	10	11	14	8	9	6	8	10
Student Behaviors										
Verbal	13%	10%	4%	9%	12%	13%	10%	11%	10%	10.5%
Nonverbal	8%	15%	10%	16%	3%	4%	12%	12%	13%	10.5%
Performance	22%	8%	27%	16%	33%	34%	24%	30%	31%	25%
Total Time	43%	33%	41%	41%	48%	51%	46%	53%	54%	46%

Table 4

Presentation Patterns of Elementary Music Teachers

Presentation Percentages	<u>Midwest</u>			<u>South</u>			<u>West</u>			Group
	Fay	Sue	Wendy	Erin	Rita	Sara	Carol	Ellen	Fran	
Academic	67	80	66	59	73	66	71	62	57	67
Direction	31	19	29	41	27	33	29	37	39	32
Social/Off-task	2	1	5	0	0	1	0	1	4	1

The small group average of one percent for social or off-task comments further supports the data demonstrating both the academic nature of the music instruction received by their students and the typically disciplined and on-task behavior of the music teachers.

There were no major regional differences among the presentation patterns of the elementary music teachers. However, the two lowest percentages of academic presentations--57% and 59%--occurred in music classrooms where students represented the lowest socioeconomic status reflected in this study. The teachers, Erin and Fran, and their students specifically reported severe reading and language difficulties.

Results of the reinforcement patterns of these elementary music specialists shown in Table 5, revealed that all teachers were highly approving (84%), more frequently approved students' academic behaviors (78%), and did so with specific feedback (52%). While the level of positive reinforcement

demonstrated by all teachers was high, the music teachers from the Southern region clustered at the lower end of the 70% to 95% range of approval ratings.

When approving of social behaviors of their students, all nine teachers demonstrated similarity in both number and specificity (see Table 5). When disapproving their students' social behavior, however, percentages cited for the music specialists in the Midwest ($\bar{M} = 2\%$) were different from other regions. There was slightly more social disapproval given by the Western teachers ($\bar{M} = 6.66\%$), and an even greater amount given by the Southern teachers ($\bar{M} = 10.6\%$). The fact remains that reinforcement patterns of the nine elementary music specialists were far more approving than disapproving, more academic than social, and more specific than nonspecific; this is highlighted by the ratios cited in Table 6.

The importance of academic content for these music specialists was not limited to the presentation of musical information. Table 6 shows that combining the academic approvals with academic disapprovals revealed 87% of all reinforcement emphasized academic content. While 59% percent of all academic reinforcement was specific (see Table 5), 67% of the teachers' total reinforcement (approvals and disapprovals; academic and social) was specific. The range of variation among teachers for the three reinforcement tasks included in Table 5 was small, with few exceptions. Sue was clearly an outlier (on the high end of the scale) in every category, and in the specific/non-specific category, Sara fell below 50%.

Table 5

Reinforcement Patterns of Elementary Music Teachers

Reinforcement Percentages	<u>Midwest</u>			<u>South</u>			<u>West</u>			Group
	Fay	Sue	Wendy	Erin	Rita	Sara	Carol	Ellen	Fran	
Approval	86	95	89	83	70	76	89	89	81	84
Academic	81	93	81	73	65	72	83	79	74	78
Specific	56	85	53	49	47	29	45	51	55	52
Non-spec.	25	8	28	24	18	43	38	28	19	26
Social	5	2	10	10	5	4	6	10	7	6
Specific	2	2	8	7	4	2	2	4	1	3
Non-spec.	3	0	2	3	1	2	4	6	6	3
Disapproval	14	5	11	17	30	24	11	11	19	16
Academic	11	5	6	8	17	14	6	5	10	9
Specific	6	2	4	5	15	11	5	4	8	7
Non-spec.	5	3	2	3	2	3	1	1	2	2
Social	3	0	3	9	13	10	5	6	9	7
Specific	2	0	4	8	9	7	4	5	6	5
Non-spec.	1	0	1	1	4	3	1	3	1	2

Table 6
Reinforcement Percentage Ratios

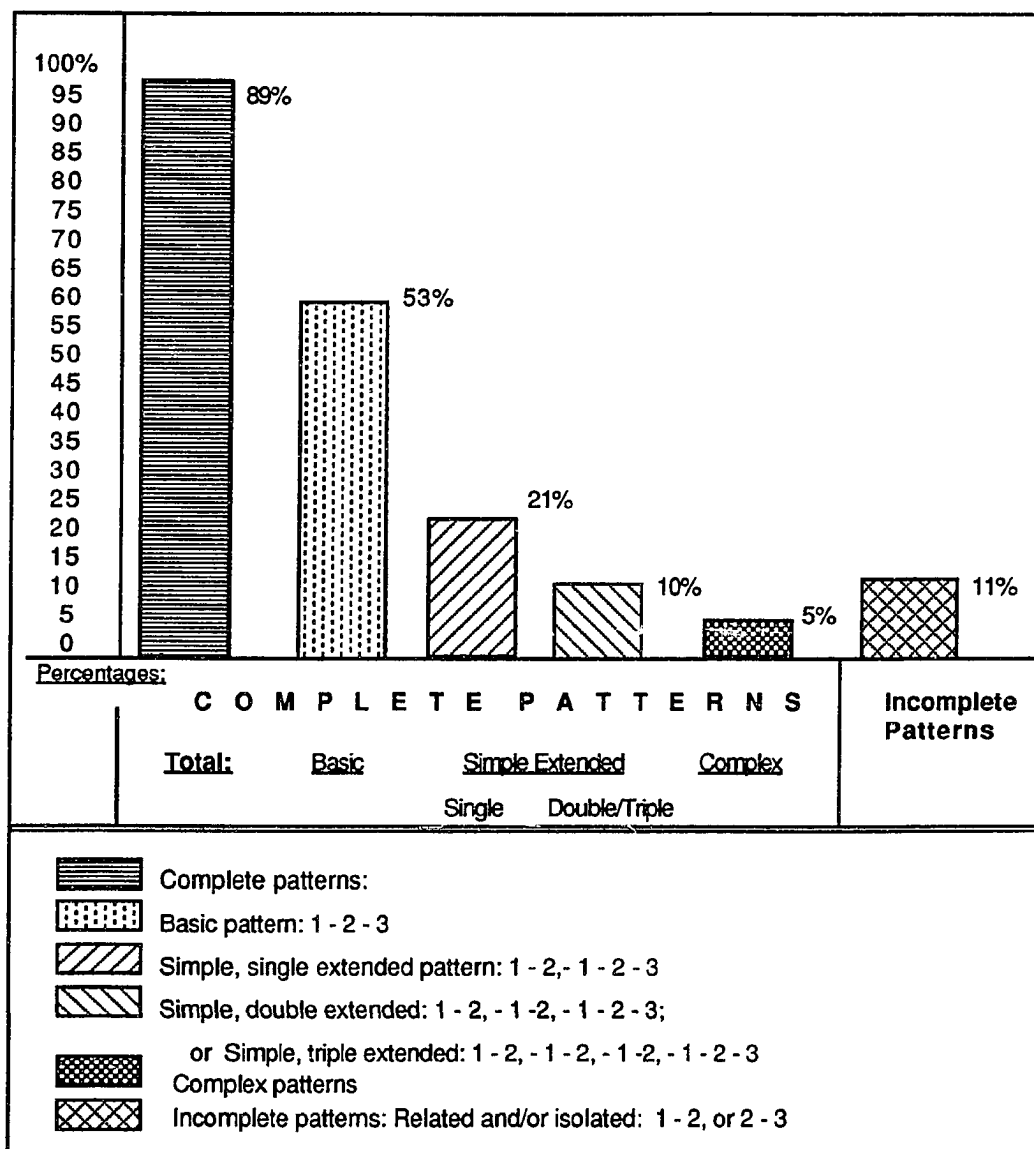
Reinforcement Tasks	<u>Midwest</u>			<u>South</u>			<u>West</u>			Group
	Fay	Sue	Wendy	Erin	Rita	Sara	Carol	Ellen	Fran	
Approval/ Disapproval:	86/ 14	95/ 5	89/ 11	83/ 17	70/ 30	76/ 24	89/ 11	89/ 11	81/ 19	84/ 16
Academic/ Social:	92/ 8	98/ 2	87/ 13	81/ 19	82/ 18	86/ 14	89/ 11	84/ 16	84/ 16	87/ 13
Specific/ Non-specific:	66/ 34	89/ 11	67/ 33	69/ 31	75/ 25	49/ 51	56/ 44	64/ 36	70/ 30	67/ 33

If ratings of these two teachers were removed in the respective categories cited, the average range for the three indicators among the teachers would be 16 percentage points.

Results from an analysis of instructional patterns demonstrated by elementary music teachers in this study provided two outcomes. The first result focused primarily on the groups' use of sequential direct instruction in its simplest form: namely, presentation, student response, and reinforcement--a "basic complete pattern." The second result explored the variety and consistency that characterize how the teachers extended this pattern.

With the original basic complete pattern and its newly extended subcategories clearly defined, initial results from analyzing the sequential patterns of the nine specialists showed that these music teachers employed complete patterns, and primarily, the basic complete pattern (see Table 7).

Table 7

Sequential Patterns of Elementary Music Teachers

The group used this basic pattern for more than 50% of the time; moreover, when they included simple extended patterns with a single delayed reinforcement their group average increased to 74% with an identical range of 18 percentage points across the nine teachers. Simple extended patterns with double or triple delayed reinforcements increased the average to 85%. The range of difference among the teachers for these simple extended patterns narrowed to 8%. This range decreased again (5%) when complex extended patterns were added, and the groups' total average for complete patterns reached 89%. The remaining 11% represented the incomplete patterns that infrequently appeared in the music instruction of the nine music educators. Individual ranges for incomplete patterns ranged from 8% to 16%.

Teaching Methods

The nine specialists demonstrated creativity in the variety of methods used in their music classes. The typical 25 to 30 minute music period regularly included an average of 8.6 different methods of music instruction ranging from 6.2 to 11 for the individual teachers. From a total of 21 categories identified in a sample of 50% of all classes observed, an over-all average of 16 different methods was used by these teachers. To determine what methods were common among, and frequently used by all nine teachers, the categories were analyzed by the percentage of classes in which they appeared as shown in Table 8.

Table 8

Rank Order of Teaching Methods Demonstrated by Elementary Music Teachers

Teaching Techniques	Classes Using Methods
1. Identification of musical elements	96%
2. Drill	94%
3. Ear training	80%
4. Sight reading	65%
5. Echo clapping/body percussion	50%
6. Vocal modeling	48%
7. Discussion	48%
8. Accompanying	46%
9. Discovery/experimentation	46%
10. Cross-curricular integration	46%
11. Instrumental modeling	44%
12. Student modeling	39%
13. Vocal/instrumental techniques	35%
14. Recorded modeling/listening	35%
15. Welcome songs	31%
16. Movement/dance	26%
17. Other (5 categories)	1-25%

Appearances of the top ten methods approached or exceeded 50% of the classes in which they were observed. Traditional methods ranked higher than those associated with specific approaches, such as Orff and Kodaly. More recent educational trends were well represented by the high level of curricular integration (46%) and student modeling (39%) that appeared in the rankings.

Equipment and Materials

Similarly, creativity appeared in the variety of materials and equipment used in the music classes. From 34 specific items detected in the transcripts and videotapes of 50% of all observed classes, 21 categories were identified and employed to summarize the types of tools used by these specialists, for example, the chart category included three items: charts, posters, and flannel boards. Individual teachers averaged 12 items over the six class sessions that were analyzed, and used an average of 5.6 items per class period. Eight categories represent materials and equipment used regularly in more than 25% of the analyzed classes; their rank and the number of schools in which these items appeared are shown in Table 9.

Categories of teaching tools in which less than nine schools were represented revealed specific teacher preference, emphasized the lack of materials, or highlighted regional differences. Most noticeable here was the absence of textbooks in all three Western schools. While text books were visible in the classrooms and teachers referred to them in their interviews, they were not used during any of the twelve observed classes in these schools.

Table 9

Materials and Equipment Used in Elementary Music Classes

Teaching Tools	Percentage of Classes	Number of Schools
1. Grading charts/rewards	87%	8
2. Recorded music	57%	9
3. Chalkboard	57%	7
4. Text books	51%	6
5. Keyboard	50%	7
6. Barred instruments	46%	8
7. Charts	37%	8
8. Non-pitched percussion	33%	8

Not unrelated to this regional distinction was the 46% of the classes using barred instruments; 58% of those--or 27% of the classes playing these instruments--were represented solely by the Western schools. Strong district, financial support may account for this discrepancy.

Erin, the traveling music teacher, accounts for one of the music classes in which a keyboard was not used; the other teacher, Rita, did not have a keyboard at the time of the observation, but has since acquired one. Moreover, Rita was one of the two teachers who did not use a chalkboard during the observation sessions. The elaborate series of charts and posters in her music room, however, appeared to serve her well and were used many times in every

class. The other teacher, Sue, consistently used an overhead projector in every class, and as result did not need to use the chalkboard.

Summary

"There is not any one way to describe good music teaching," declared Carol at the outset of her interview. She and the other eight participants in this study, however, consistently demonstrated very specific instructional patterns and behavioral characteristics. Furthermore, they candidly expressed personal values and beliefs which they then described with concrete examples from their experience as an elementary music specialist. Enumerating these instructional patterns, behavioral characteristics, and personal values is the goal of this composite portrait of effective elementary music teachers.

Examining all--live, taped, scripted, and printed--sources, resulted in the individual and group portraits presented earlier in this chapter. The following description of effective music instruction is a synthesis of those findings and the detailed information that was outlined in the accompanying figures, tables, and appendices.

Summary of Quantitative Results

High frequencies reported through quantitative analysis (magnitude, rate and distribution of time, sequential patterns, and the methods, equipment, and materials used by the teachers), and in three or more other sources revealed that the elementary music teachers demonstrated consistent instructional patterns.

Magnitude

The elementary music specialists:

- 1.1 maintained high levels of teacher magnitude by continually varying eye contact; movement to and among their students; gestures; facial expressions; vocal pitch, volume, and speed; and activities.
- 1.2 participated in musical experiences varying their proximity to their students, and communicated verbally and visually their excitement about music and music making. These high magnitude behaviors may account for the enthusiasm and "fun" in music class reported by students and teachers alike.

Rate and Distribution of Time

Furthermore, they:

- 1.3 used instructional time for presentation and reinforcement rather than direction.
- 1.4 presented information and reinforced student performance at a rapid pace.

Sequential Patterns of Instruction

The music teachers demonstrated that they:

- 1.5 plan and teach music classes based on specific musical concepts.
- 1.6 use sequential patterns of instruction, and regularly limit the amount of time and curtail extended presentations between student responses and related reinforcement.
- 1.7 reinforce students most frequently by approving their academic performance--verbal, nonverbal, and musical--with specific feedback.

- 1.8 manage student response and behavior with low incidence of disapproval.
- 1.9 depart from sequential patterns of instruction when making transitions or being interrupted.

Teaching Methods, Equipment, and Materials

Finally, all specialists:

- 1.10 used a variety of methods, equipment, and materials. This may contribute to the creativity and resourcefulness reflected in and reported about their music classes.

Summary of Qualitative Results

The qualitative results included here describe features common to all nine elementary music specialists. These findings were reported in three or more sources, and revealed that effective elementary music teachers demonstrated consistent behavioral characteristics.

The nine specialists:

- 2.1 taught with high intensity.
- 2.2 were practical in the implementation of clear-cut goals and objectives written in their lesson plans and semester outlines.
- 2.3 established, communicated, and employed clearly defined classroom procedures.
- 2.4 demonstrated highly flexible reactions; adjusting the rate of instruction to student understanding and adapting to schedule changes and interruptions.
- 2.5 were sensitive to and understood the needs and interests of children.

- 2.6 demonstrated their musical knowledge and competency by performing vocally and instrumentally, and giving accurate musical information.
- 2.7 expressed their own unique personality traits in their distinctive instructional styles.
- 2.8 exuded self-confidence and were personally secure in their judgments.

Throughout the nine teacher interviews and subsequent conversations with them, these music specialists expressed important personal values that shaped their instructional style. These beliefs were apparent during the observations, but they were embedded in activities, facial and verbal expressions, the classroom arrangement, and numerous other sources. Hearing these values stated by the individual teachers, gave shape and substance to these earlier, intangible perceptions. Each teacher expressed values unique only to herself; however, several beliefs surfaced that represented the entire group. These findings that were reported in three or more sources, revealed that effective elementary music teachers believe and incorporate personal values in their instructional routines.

The specialists both demonstrated and reported that they:

- 3.1 desire to continue improving their instructional behavior and patterns.
- 3.2 endeavor to educate the "whole child."
- 3.3 cherish and model the benefits of life-long learning in music.
- 3.4 love music and want to share this love with their students.
- 3.5 have high expectations of their students, desiring and encouraging successful music making.

These patterns, characteristics, and values reflect what these good elementary music teachers do. As primary factors that contributed to their effective elementary music instruction, this common instructional repertoire accompanied the unique style and personality of each music specialist. Variation among teachers resulted more from adequate or inadequate district support rather than from generational or educational backgrounds, regional distinctions, or the socioeconomic status of their students.

CHAPTER 5

DISCUSSION

Introduction

Evaluating good elementary music specialists in this study has been an experience of discovering nine artists in action. These nine music educators know what they do, specifically their instructional behaviors, and can verbally express their signature behaviors in terms of pedagogical principles and personal values.

Creating the various portraits--individual, group, and the composite summary--of the effective elementary music teacher required attention to the distinctive characteristics of each music teacher and the context in which she finds herself; the musical and pedagogical events that took place and the possible motivation behind them; and the impact and expression of research based indicators as they were demonstrated in practice and examined through analysis and evaluation. Consequently, discussing what effective elementary music teachers do amid such extensive data will begin with the lists provided in the composite portrait that summarized what was observed, and subsequently confirmed by teachers, students, and other sources resulting from qualitative evaluation and quantitative measurement. While this summary did not describe the entire repertoire of each teacher's pedagogical performance skills, it does represent the primary factors that motivated and inspired them individually, and collectively, to practice instructional skills exemplary of first rate elementary music specialists.

The important questions addressed here are: How do the demonstrated instructional patterns and behavioral characteristics, and expressed personal values of these nine teachers differ from, replicate, and/or expand previous research in music education, specifically those studies that address effective teaching? The second multi-faceted question is: What are the context-sensitive (qualitative) interpretations of these instructional patterns that were summarized in the quantitative results, and what are the context-free (quantitative) interpretations of these behavioral characteristics that were revealed in the qualitative results? Finally, do any of these interpretations promote or further contribute to effective elementary music teaching, and subsequent relevant research efforts?

Three major strains of recent research in music education relate directly to issue of effective teaching: conditions of magnitude, sequential patterns of instruction, and teacher intensity. Because of the dominant role these indicators have played in research in music education, they were used to guide initial observations and to shape much of the quantitative evaluation. Moreover, this prominence in the field makes them ideal benchmarks for discussing most of the results of this study.

As in chapter four, conditions of magnitude and sequential patterns of instruction are particularly useful in examining instructional patterns summarized in the quantitative portion of the composite portrait of the nine elementary music teachers participating in this study. These indicators also focused on related issues such as the rate and manner in which the teachers

distributed time in their music classes. While teaching methods and selection of equipment and materials are related to magnitude and sequential patterns in a remote way, they will be discussed independently.

The attribute of intensity overlaps with these two indicators in a number of ways. Its global nature, however, was especially advantageous in this study to explore the behavioral characteristics represented in the qualitative portion of the composite portrait, because the intangible qualities inherent in intensity provided a suitable way to deal with behaviors that were also difficult to define.

The personal values that emerged as common among the nine music teachers, reflect the characteristics common to all teacher and not just music specialists. Consequently, Porter and Brophy's (1988) list of teacher traits served as reference point for evaluating these factors.

Consistent Instructional Patterns

Resulting from Quantitative Measurement

Magnitude

Results from the observation phase and subsequent analysis of teacher magnitude revealed that the findings in this study support Yarbrough's (1975) research in part, and highlight important differences between high magnitude conditions in the elementary and secondary settings. In both cases, the teachers demonstrated "the ability to change behavior dramatically in all categories (body movement, voice volume, pitch, speed, activity, eye contact conducting gestures, facial expressions), at precisely the right time during the class" (Yarbrough, p. 144). Furthermore, examining the percentages of

elementary teachers' involvement time for each indicator reveals a range that spans from 4% for disapproving facial expressions to 91% for eye contact. On one hand, this finding supports Yarbrough's proposition that "perhaps magnitude does not concern *more* of a behavior, but rather novelty or difference in behavior" (p.144), on the other hand, higher percentages reflected in the present study suggest that the elementary setting may demand more frequent high magnitude conditions.

Examining the indicators individually, teachers in both studies "showed a propensity for speaking with variable pitch, normal volume, and steady speed" (Yarbrough, 1975, p. 145). The results here indicated that elementary teachers rarely used a loud voice. This would seem to indicate that teachers are more effective with younger students when they alter their normal volume either by using a soft voice or a whisper. Positive student responses like "she never yells" or "she's never mad or mean" may also suggest that such a practice improves student attitudes toward music class.

A further similarity between the two studies occurred in the category of eye contact. Dominating the high magnitude condition, eye contact in the former high school and current elementary settings remained somewhat constant, mostly on the students (Yarbrough, 1975). The facial affect of the high school conductors was generally approving, whereas elementary teachers appeared to alternate between neutral and approving expressions. The limited facial approval of the elementary specialists appears contradictory when compared with their high rate of verbal approval (84%) as shown in Table 5.

Yet, in recent research when young students were asked to identify their preferences for good music teaching by rating instructional patterns, (Yarbrough & Hendel, in press) verbal reinforcement appeared to function better than nonverbal reinforcement. Therefore in this study, facial expressions that showed approval at least 55% of the time appeared to have satisfied the elementary students need for visual approval. Perhaps the teachers neutral expressions may account for the determination with which they approach their instructional task as implied repeatedly by student statements such as: "She wants to teach us everything about music."

The elementary music teachers employed few strict conducting gestures that were common place in secondary music settings (Yarbrough, 1975). Yet similar to their high school counterparts, they used even fewer expressive conducting gestures. For the elementary specialists, a rich repertoire of instructional gestures, from simple pointing to isolated, complex body percussion patterns, dominated their instruction and were apparently used most frequently to increase student attentiveness.

Stimulating student focus may also account for the more limited use of closeness in the elementary music class room. It appeared that these teachers reserved closeness to emphasize an already existing high magnitude condition. Furthermore, instructional behaviors demonstrated by the specialists revealed movement patterns on the elementary level that required expanding the operational definition of closeness as shown in Figure 8, by delineating the forms of teacher proximity to the students. Being stationary for the elementary

teacher was not always limited to standing at the music stand or in front of the classroom as in the case of high school conductors (Yarbrough, 1975). On the contrary, stationary positions frequently occurred when a teacher positioned herself as a participant in a circle dance, watching over the shoulder of a student playing a xylophone, or some other interactive instructional role. Consequently, departure--returning to center front--averaged between 0 and 8% of all movement, it would appear that moving from one group to another group reflects both what they did and the interactive approach they reportedly value.

Rate and Distribution of Time

Frequent use of high magnitude conditions through variation of eye contact, gestures, movement, voice, and facial expression helped these elementary music specialists to communicate verbally and visually their enthusiasm about music and music making. Consequently, their efficient pacing and enthusiastic delivery appear to have contributed to their academic instruction and the active participation of their students. These teachers averaged 44% of their class time presenting and reinforcing academic content (see Table 3), comparable to the amount of time recorded (42%) by an experienced elementary teacher in Yarbrough's (1988) study of content and pacing. The sparse 10% of class time given to directions and other comments here, merely substantiates previous research that emphasized the importance and benefits of minimizing verbal directions (Wagner & Strul, 1979). While the average teacher time in this study (46% student/54% teacher) differs from the

60%/40% ratio reported in some studies of elementary music instruction (Price & Hardin, 1988; Yarbrough, 1988), it approximates the 50/50 ratio revealed in others that focused on how elementary music specialists spend their time (Forsythe, 1977; Moore, 1981).

Elementary music teachers in this study spent little time with superfluous comments, and moved through various, student centered music making activities at a rapid pace, averaging 10 seconds per teaching unit. This efficient pattern confirmed previous research that recognized fast paced instruction on the elementary level as a quality frequently attributed to exemplary and/or experienced music educators (Moore, 1981,1987; Rosenthal, 1989).

In the present study, one major difference among the nine teachers regarding how they distributed their time in music class occurred between Sue and Ellen (see Table 3). Sue spent more time presenting academic information and giving academic reinforcement (see Tables 4 and 5) while Ellen spent the least amount of time presenting and reinforcing academic information. On one hand, Sue indicated that she is "rigid and repetitive" when delivering content, and feels compelled to be thorough within the limited confines of her 25 minute classes. Moreover, she has few instruments and her instructional patterns give evidence of less student performance (8%). On the other hand, Ellen presented concepts in what her students describe as a "hands-on" approach, consequently, her typically rapid six second delivery was frequently followed by student performance (30%) in which academic information was explored and discovered. Her music classroom, similar to the others in her financially, well-

supported district, represented the best equipped facility of all nine music specialists. Therefore, the time given to academic presentation and reinforcement by these two teachers takes on new meaning when examined in the light of context-sensitive issues. Their instructional patterns appear to reflect individual personalities and teaching styles characteristic of each teacher who adapts to the constraints or benefits of her own instructional setting.

Sequential Patterns of Instruction

While some distinctive features existed among these teachers, their expressed belief about the importance of musical concepts and their practice of teaching them in elementary general music were singularly consistent. These concepts were clearly prominent during the observation phase of the study and became more evident when analyzing the sequential patterns of instruction of the nine specialists. The content and sequence of these instructional patterns (as summarized in factors 1.5 - 1.9 of the composite portrait), replicate and extend previous results in this area of research. The findings in the present study revealed that these elementary teachers focused 67% of their presentation (see Table 4), and 87% of their reinforcement (see Table 5) on academic content, leaving little doubt about the importance of teaching concepts for these nine music educators. Extensive research, first in the field of education (Becker, Englemann, & Thomas, 1971; Brophy, 1979; Rosenshine, 1987), and later in music education (Madsen & Yarbrough, 1985; Yarbrough & Price, 1989), confirmed the present results that suggest direct instruction focusing on academic content is a major factor contributing to effective teaching.

For several years now, teachers demonstrating an 80/20 approval/disapproval ratio have been labeled more effective (Kuhn, 1975; Murray, 1975). Yarbrough (1988) supported this finding for high school ensemble conductors, but suggested a ratio (85/15) for elementary music teachers that was almost identical to the ratio of teacher approval/disapproval (86/14) in this study (see Table 6). The overall disapproval rate for the nine elementary specialists was low (16%) with less than 50% of those disapprovals directed toward social behaviors (see Table 5).

When acknowledging the effectiveness of teachers who were highly approving, Moore (1987) noted that few social disapprovals occur when effective teaching takes place. Since these nine specialists were identified as good music teachers prior to observation or analysis, fewer student off-task behaviors were expected. The dearth of social disapproval in their music rooms, however, was unanticipated; the level of student on-task behavior was remarkably high. In one class, when students misbehaved, a tiny slash on the chalk board immediately regained their attention, and in other settings days passed with no apparent off-task behaviors. The enthusiastic presentation and approving reinforcement of their music teachers appear to have adequately engaged and motivated these students to maintain their appropriate on-task behaviors.

A major difference that does exist between this study and previous research that examined reinforcement in actual music instruction, relates to the emphasis on feedback. In the present study as shown in Table 7, the

elementary music teachers included feedback in over 50% of their instruction, and when the newly extended operational definitions of sequential patterns were employed, over 89% of their patterns were complete, that is, they included reinforcement. Earlier research reported that music teachers included few reinforcements in their instruction (Price, 1983; Yarbrough & Price, 1981); and unfortunately when feedback did occur, it was more disapproving (Price, 1989; Yarbrough & Price 1989). These earlier findings, however, predominantly reflect research examining the instructional patterns of high school music teachers. While results in this study were highly consistent across the group, in the light of the limited number of participants here, it would appear that additional research investigating sequential patterns of instruction on the elementary level is warranted.

Another prominent feature of the reinforcement patterns of the nine specialists in this study is the specificity of their feedback. "Specific or descriptive praise" that has been related consistently to effective teaching in music (Madsen & Madsen, 1983; Madsen & Yarbrough, 1985) characterized 68% of the music teachers' academic reinforcements (see Table 5), approximating the ratings for specific reinforcement in earlier studies that range from 62% to 66% (Price & Yarbrough, in press; Yarbrough, 1988). Moreover, their average for specific academic reinforcements (59%) matches the average rating (59%) given by elementary and high school students when indicating their preference for specific reinforcement (Yarbrough & Hendel, in press). This would suggest that these specialists have discovered the value of reinforcing

their students and musical concepts simultaneously. When several children in the present study described their music teacher's specific patterns of approving student answers or making corrections, they said, "She repeats what we say," and "When we're wrong she calls on someone else to give the answer." Similar to Pintrich and Blumenfeld's (1985) observation that children can differentiate among different kinds of feedback, these findings appear to imply that children recognize that they can learn from the specific reinforcement they receive directly, or those given to the group or another individual.

As evidenced in the results in Table 5, one isolated, but distinctive difference among the teachers relative to their ratings for specific, academic approval occurred between Sue (85%) and Sara (29%). Sue gave far more specific academic approvals, and surprisingly no social disapprovals. Sara frequently communicated her academic approvals, as well as disapprovals, with non-verbal expressions. She ranked second in varying her facial expressions and eye contact, third for altering her gestures, and was second among the teachers in fast paced instruction (see Table 3). Furthermore, her exciting and charged classroom atmosphere served to create enthusiastic music making as well as acknowledged discipline problems. This mixture of context-free and context-sensitive influences help to explain Sara's low rate of specific approval. Obviously, she places greater importance on "momentum" (her terminology) and her enthusiastic style of delivery than on the specificity of her reinforcement. In addition to her infrequent specific academic approval, Sara ranked second highest in social disapprovals (see Table 5), which likewise may have resulted

from the disruptive behavior that can and does occur in her spirited music environment. Perhaps Sara's acceptance of on-task noise coupled with her lack of specific reinforcement makes it difficult for young students to discriminate at what point noise changes from an activity that deserves approval to action that requires disapproval.

While these two teachers demonstrated a strong difference in relation to specific approvals, they were clearly outliers in the total group where the range for specific approval was quite narrow (45%-56%). Over 50% of the reinforcing behaviors demonstrated by the majority of teachers in this study were specific, academic, and approving. This clearly substantiates what previous research in music education has suggested: (a) students prefer verbal reinforcement that is approving more than disapproving; (b) students prefer verbal reinforcement that is specific rather than non-specific (Yarbrough & Hendel, in press; Yarbrough, Price, & Hendel, in press); and (c) student learning tends to be more on-task when "solidified by immediate praise or corrective feedback" (Yarbrough & Price, 1989, p. 181).

Social presentation and reinforcement account for only 13% of the teachers' total verbal instruction (see Table 6). Two practical strategies may account for the meager emphasis on social behaviors in these elementary music classes. All nine teachers clearly defined and firmly established classroom procedures at the beginning of the year, and continue to reinforce them as needed. Furthermore, their effective "smiles" and "looks" appear to make verbal social reinforcement unnecessary.

Examination of complete and incomplete sequential patterns demonstrated by the nine participants revealed remarkable similarity. Previous research in music education has identified the basic pattern, a three step instructional unit including: teacher presentation (1), student response (2), and teacher reinforcement (3), as possibly the best sequence of events in any music teaching setting (Yarbrough & Price, 1989). Furthermore, research over the past twenty years seems to suggest that it is the most preferred instructional scenario (Becker, Englemann, & Thomas, 1971; Jellison & Wolfe, 1987; Madsen & Madsen, 1983; Price, 1983, 1985; Rosenshine, 1976, 1979; Rosenthal, 1981, 1989; Yarbrough, 1988; Yarbrough & Price, 1989). Supporting this position, Table 7 showed that the music teachers here consistently averaged more basic complete sequential patterns (53%) than any other combination of sequential steps. This simple model of direct instruction appears to have functioned well in the elementary music classrooms in this study.

Much like the extensive observation and refinement that led Yarbrough and Price to sequential patterns of instruction in 1989, the consistent instructional patterns that were observed and analyzed in the present study, provided the necessary data with which subcategories for complete and incomplete patterns might be defined more specifically. The description and examples of the various extended complete and incomplete patterns appeared in chapter 3 (see Figures 11 - 16). The newly assigned labels not only categorized each specific pattern in relation to the others, but also underscored

what appears to be the primary reasons for the delay and/or extension. The selected examples suggest that the elementary music teachers most frequently chose to extend or delay the reinforcement step of the basic pattern in order to enhance the quality of instruction by accelerating the pace of the lesson, allowing for additional comments, and enabling students more time to amplify or modify their responses.

In several instances, these elementary teachers extended their sequential patterns over a longer period to allow for fast-paced drills or student discovery, prolonging reinforcement until the teacher deemed it appropriate or necessary. This common pattern, a complex complete pattern (see Figures 12 - 14), occurred as few as seven times in one music room and as many as 25 times in another.

Only 11% of instruction reflected incomplete patterns in which the music teachers excluded presentation or reinforcement. This commonly occurred toward the beginning or end of class or when instructional transitions took place, and frequently reinforcement was not required. While these newly defined subcategories for complete and incomplete patterns respond directly to previously identified needs in this area of research, (Yarbrough 1988, Yarbrough & Price, 1989), again, the small number of participants in this study clearly suggests that caution should accompany any generalizations based on these findings. Moreover, additional research should continue to examine complete and incomplete patterns of elementary music teachers, and thereby confirm or refine these results.

Teaching Methods

The magnitude, distribution of time, and sequential patterns of these nine elementary teachers underscored the academic nature of their music instruction. At the same time, the variety of methods they selected, highlighted their creativity and resourcefulness in delivering their all important "concept." The first five methods that were identified in Table 8 appeared in 50% or more of the classes examined. They were related directly to presentation of academic content, and functioned in a stimulus response format that enabled these music teachers to conduct effective repetition while promoting--what research has declared essential for effective instruction--a high level of on-task student performance (Baxter & Stauffer, 1988). The quick, alternating nature inherent in all of these methods also provided the teachers with interactive techniques that offered immediate approval or corrective measures to ensure accurate learning. The academic nature of these primary techniques makes it difficult to imagine any one of them apart from the content they deliver.

When examining the next five, most frequently used techniques, it appears that the level of instruction changed. Ascending Bloom's (1956) taxonomic ladder, the students were challenged by activities that promoted varied and higher level thinking. Vocal and instrumental modeling reported as essential for communicating information in the music environment (Greer, 1980; Baxter and Stauffer, 1988), was used regularly by these music teachers. For them, modeling not only provided a means to perform isolated units of musical information, but consistent with Moore's (1987) results, also served to clarify the

differences between correct and incorrect performance. As another form of stimulus response instruction, the music teachers added accompaniment to support simultaneous learning in which the students receive information from different sources. Discussion and cross-curricular integration challenged the students to make connections, thus enabling them to move again to a new level of comprehension. According to Porter and Brophy (1988), such integration with other subject areas is another sign that good teaching is present. Finally, experimentation and discovery enabled the young children to take the concept and apply it in a concrete musical context. Past research in music education suggests that using such wide variety of techniques and approaches contributes to effective instruction (Forsythe, 1977; Price, 1981).

Equipment and Materials

The diversity of materials and equipment shown in Table 9 highlighted the effort of each elementary music teacher to motivate (rewards), to model (recorded music), to illustrate (chalkboard, text books, and charts), and to support (keyboard) student learning as well as to engage (barred instruments and non-pitched percussion) the students in the experience of making music. Furthermore, these nine music specialists regularly used tangible rewards and charts to acknowledge fine performance and/or good behavior, and to supplement their high rate of verbal approvals.

Finally, despite an extremely diverse assortment of classrooms representing different sizes, shapes, and availability of equipment, materials, and text books, these nine music teachers exemplify Porter & Brophy's (1988)

view of good teaching by their creative use of existing materials regardless of the context in which they find themselves.

Consistent Behavioral Characteristics

Resulting from Qualitative Evaluation

Intensity

In chapter two, intensity was defined as a global attribute used to describe "the sustained control of the student/teacher interaction evidenced by efficient, accurate presentation and correction of the subject matter with enthusiastic affect and effective pacing" (Madsen & Geringer, 1989, p. 90). In many instances the main components of teacher intensity--content, delivery, and management--appear to overlap with the conditions of magnitude and sequential patterns of instruction. This is not surprising since both of these strains of research were prior to and influential in defining intensity as an indicator associated with effective teaching. Moreover, besides being a global indicator, teacher intensity was not measured in the present study in the same way that indicators of magnitude and sequential patterns of instruction were evaluated. As Cassidy (1989) suggests, "it would be nearly impossible to put together a checklist of behaviors that effective teachers do" (p. 15). High intensity behaviors emerged here, as in earlier research, as a related assortment of actions that pointed to individual and recognizable teacher characteristics (Byo, 1990; Madsen, Standley, and & Cassidy, 1989). The list of behavioral characteristics that appeared in the qualitative portion of the composite portrait (see factors 2.1-2.8), is not exhaustive, but it summarized the

high intensity behaviors that characterize the instructional repertoire common among the nine music specialists in this study.

These characteristic behaviors were easy to recognize and label as high intensity behaviors, but as previous research indicates, they fall short of precise definition (Madsen, Standley, & Cassidy, 1989; Cassidy, 1990). For example, the third item (2.3) from the composite list states that the teachers established, communicated, and employed clearly defined classroom procedures. Upon observation, these routines were immediately obvious, each teacher implemented her distinctive routine in different ways and at different levels of intensity. As in the case of previous studies on teacher intensity, it was very difficult to isolate the precise behaviors that could be used to characterize the group's classroom procedures (Madsen, Cassidy, and Standley, 1989; Standley & Madsen, 1987). Less tangible signaling behaviors--facial expressions, gestures, or a single verbal cue--were used frequently to start up or reestablish basic class routines. So when describing what constituted the group's basic routine for the music classes, the fact that specific procedures were designed, presented, and enacted in all music settings was reported, but with minimum reference to specific behaviors.

Management

As experienced specialists, these teachers enjoyed interacting with their students, and successfully managed their classes by controlling the environment with their well-established procedures, a practice commonly associated with good teaching (Baxter & Stauffer, 1988; Cassidy & Madsen,

1987). Rules for behavior and/or charts that tracked positive student social and academic success were posted in a prominent place in every music room.

Even Erin, the itinerant music teacher, stated rules that she deliberately modeled after the homeroom rules, so that she could make use of list already posted in each classroom.

Delivery

In addition to well communicated rules of behavior, each teacher managed musical content and its delivery in an organized and personal style. As Berliner (1986, 1987) suggests, this routine may be taken for granted by the expert teacher, but a focused observer can easily outline the instructional plan of the music class even after one thirty minute period. A quick glance at their lesson plans could have revealed similar results, but typical of good teaching (Porter & Brophy, 1988), the practical implementation of their written goals and objectives was clearly in evidence.

Characteristic of previous research that emphasized the importance of academic content (Baxter & Stauffer, 1988; Price, 1983), and attentiveness to students when presenting and reinforcing information (Clark & Yinger, 1987; Madsen, 1988), each teacher demonstrated high intensity by shaping successfully her delivery to achieve both instructional goals. Deliberately beginning classes with a musical concept and selected supportive activities, these music teachers creatively fashioned a carefully sequenced series of musical events that responded to the needs and interests of the students. Their lessons clearly reflected balance between observable student outcomes, and

the less tangible musical experiences that both inspired and engaged the young children in making music. These musical experiences not only served to exemplify musical concepts, but as researchers have suggested, they also appeared to function as a reinforcement in and of themselves (Greer, 1980; Forsythe, 1977).

When presenting and reinforcing selected concepts, the individual specialists demonstrated still another quality commonly associated with effective high intensity teaching, the ability to make spontaneous adjustments in their delivery (Cassidy, 1990). Whether these adjustments resulted from schedule changes, interruptions, or student input, these teachers were highly flexible in monitoring the environment and student responses. The flexibility was most evident in their "awareness and good sense of timing" that Madsen and Geringer (1989) describe as "characteristic" of intensity, and "crucial" for effective instruction (p. 92).

Another important dimension of delivery is motivation. Apparently, motivating successful outcomes for these teachers resulted directly from their well-selected activities that involved the children. This involvement confirmed the findings of extensive research in education that active student participation promotes on-task behavior whether from the perspective of successful classroom teachers (Berliner, 1985, 1991; Evertson, 1986), competent music specialists (Forsythe, 1977; Madsen & Alley, 1979), or as evidenced in effective schools (Teddle, Kirby, & Stringfield, 1989). Furthermore, each music teacher used relevant examples to explain musical concepts and chose age

appropriate music to capture the attention of her students. Such motivational efforts were obviously successful in the eyes of their students, for "understanding kids" and "knowing what kids like," were phrases used frequently by the children to describe their music teachers. Furthermore, in most cases these music teachers made it their business to know every child they teach by name; replicating Moore's (1976) observation about effective teaching, they called each student by name in class.

Accurate musical content

This understanding and sensitivity to children are types of knowledge commonly demonstrated by expert teachers (Baker, 1981; Heller, 1990); another is subject knowledge (Berliner, 1986, 1987), in this case musical competence (Standley & Madsen, 1987, 1991). Unlike many classroom situations, music specialists must not only be able to state accurate information and make appropriate corrections verbally, but also demonstrate a variety of performance skills that demand not only accurate technique, but also sensitive interpretation of the music. While these elementary music specialists demonstrated competent and sensitive performance skills, musicality was also reflected in their musical arrangements for in-class and public performances.

Arranging in-class music making and music learning experiences commonly included activities in which each teacher served as a participant and/or helper. Positive student reaction toward their teachers' involvement in "singing, playing, and moving" corresponds to results from previous studies regarding the positive effect of active participation on student attitudes (Murphy

& Brown, 1986; Yarbrough, 1981). Children from these classes preferred singing, playing instruments, and moving to music, a result that replicates the preferences of other elementary students (Murphy & Brown, 1986; Bowles, 1991). While standard fourth grade repertoire appeared in many of the music classes that were observed, the way in which the specialists fashioned musical experiences was different from school to school. By using various methods, equipment and materials, and individual musical expertise to deliver the musical subject matter, the teachers demonstrated a distinctive assortment of high intensity behaviors that (a) reflected enthusiasm for teaching and (b) provided enjoyable student experiences, two additional indicators reported as essential for effective teaching (Baker, 1988; Collins, 1978).

Personality Traits

Such resourcefulness highlights the uniqueness that each teacher in the present study brings to the music education profession. For years, music teachers and scholars alike, have acknowledged that each person "develops somewhat different ways to fulfill the role of teacher" (Hoffer, 1983, p. 16). Some researchers point specifically to "personality" as the primary factor in determining effectiveness (Bessom, et. al., 1980). While the results here would suggest otherwise, there is little doubt that the personalities of these music teachers influenced their instructional style. The individual portraits illustrate this point by providing a glimpse of each teacher and her most distinguishing instructional and personal features. These characteristics showed that the

unique personality traits of each teacher were used to their advantage when teaching elementary music, and that contribute, in part, to her effective teaching.

The strong sense of "self-confidence" or "self-esteem" that was displayed by these nine music teachers is another quality that has been identified in previous research as representative of effective, experienced teachers (Berliner, 1985; DePugh, 1987). These specialists were comfortable being themselves; they are personally secure. Each teacher here is what Familio (1981) calls, an "independent thinker," who can and does make deliberate choices on every level of instruction, and accepts the corresponding accountability for these decisions (Porter & Brophy, 1988). Furthermore, these music teachers demonstrated that they can identify their strengths and weaknesses and the principles upon which their instruction was based. Likewise, they readily admit when they experience difficulties in handling specific instructional tasks, and how they have dealt effectively with differing opinions.

Personal Values

The underlying factors motivating these elementary music teachers come from deeply rooted personal values that were expressed in their interviews (see factors 3.1-3.5 in the composite portrait). Perhaps what was most surprising about these values, was that, like intensity, they were easy to observe in the classroom, but extremely difficult to define in terms of specific behaviors. Brand's (1985) study summarizing research in music teacher effectiveness, cited a few isolated sources that identified "love in your heart" and "passion for

teaching music" as essential qualities for good music teaching. A part from these rare comments, the expressed personal values in this study have not been documented in the area of music education.

Recalling Porter and Brophy's "Highlights of Research on Good Teaching" (1988, p. 75) from chapter 2, however, three of the five values identified by music teachers in this study were implied or stated directly in the published list. In the words of the two authors, "these music teachers integrate other subjects in their instruction (3.2), communicate with their students what is expected of them, and why (3.4), and are thoughtful and reflective about their practice" (3.5). The two remaining values are closely related. They focus on the teachers' personal love of music, and their desire to share that love with their students in a variety of music making experiences that will prepare them for life-long music enrichment. If Porter and Brophy's first indicator--"teachers are clear about their instructional goals"--were interpreted for the long term only, then these two values might also be reflected by their list.

Conclusions

In the light of this study of the behavioral qualities and instructional patterns of nine elementary specialists, what do good elementary music teachers do?

While only nine teachers participated in this study, the strong foundation of previous research in the area of teacher magnitude and sequential patterns of instruction, makes it possible to suggest that good elementary music teachers demonstrate high levels of magnitude: maintaining eye contact with their

students, while varying their closeness to the students, gestures, facial expressions and the volume, pitch, and speed of their voices. They rapidly alter these conditions as well as the pace of their instruction. The elementary specialists use patterns of instruction that are simple, concise, and sequential, and they consistently present academic content, allow for student performance, and reinforce academic learning with specific approval. In addition to the areas mentioned above that warrant further study especially on the elementary level, more research is required before the extended sequential patterns can be generalized.

Fortunately, intensity is described as a global attribute. While Madsen, Standley, Byo, and Cassidy (1992), four primary participants in the study of intensity, appeared somewhat troubled by the "continuing difficulty in creating appropriate taxonomies for analyzing the component parts of effective teaching" in relation to intensity (p. 24), this researcher suggests that the intangible dimension of intensity is, perhaps its saving grace. This is not to suggest that research extending the boundaries of specific aspects of accurate presentation of content, delivery, and management be limited in any way; rather it merely highlights that having such a global attribute provides for the diversity that exists wherever music educators teach. Consequently, when describing what good elementary music teachers did in this study, there was an indicator that could be used to describe the assortment of varied behaviors demonstrated by the elementary music teachers who participated, and that this indicator could be observed with reliability and supported by previous research.

In addition to delivering the academic content and managing the learning environment with high intensity, the elementary music teachers here consistently demonstrated a firm command of both subject knowledge and teaching strategies that were apparent in their organized daily repertoire of music making activities. The students' enthusiastic and positive descriptions of their music class appear to confirm the teacher's personal values, their love for music and the desire to empower children to access it, enjoy it, and be enriched by it. Moreover, these values motivated and supported the creative and flexible music instruction of these elementary music specialists, and nurtured their own self-confidence. While all of these characteristic behaviors appear in previous research, until this type of inquiry and the number of participants is expanded, caution should be used in applying these qualities to music teachers in general.

At the outset, one goal specifically addressed this type of inquiry, namely, to explore the possibility that qualitative and quantitative methods might be complementary. No precise measurement tool exists that can show whether this goal has been unequivocally accomplished. There are, however, several critical points in the discussion that demonstrate how the interplay of the two methods has functioned within this study. The first point occurred in the introductory section of this chapter in the description of how the various portraits were developed:

Creating the various portraits--individual, group, and the composite summary--of the effective elementary music teacher required attention to the distinctive characteristics of each music teacher and the context in which she finds herself; the musical and pedagogical events that took place and the *possible motivation behind them*; and the *impact* and

expression of research based indicators as they were demonstrated in practice and subsequently examined through *analysis* and *evaluation*.

The underscored elements of this description refer to the quantitative issues of the study, and the segments in italics pertain to the qualitative aspects. The fact that the two forms of inquiry alternate and the results of one method converge with the other, clearly demonstrates that in this case, the two methods were complementary.

This was particularly evident when the individual "specific" reinforcement behaviors for Sue and Sara were examined. The quantitative measurements highlighted their contrasting performances, and multiple sources of qualitative data served to interpret them. This kind of interplay can and does provide more accurate interpretations of teacher behaviors. Perhaps as an evaluation tool, it would be helpful in pinpointing specific teacher behaviors that need improving, while simultaneously acknowledging the whole repertoire of instructional patterns--many of which may be good. Future music educators need models to follow, and while specific research-based behaviors are crucial in their formation, the availability of characteristics and values common among effective elementary music teachers that also result from research, may serve to inspire them when confronted by the challenges that commonly accompany their introduction to and practice of specific instructional strategies.

Finally, when trying to uncover clear and precise ways to identify what good elementary music teachers do, one particular feature surfaced throughout this interactive qualitative and quantitative process: good elementary music teachers know what they do and can say what they do. This simple,

unsophisticated revelation signaled the experience and competency of the participating teachers more than any other characteristic. One might think that everyone knows what they do, and can express it. On the contrary, frequently new or young teachers experience a successful lesson, and stand back, and say, "What did I do?" only to find out that they are not sure. When they endeavor to replicate the lesson, they do so with a lack of certainty and often fail to include all the key factors. These nine experienced music educators knew exactly what they were about in their respective elementary music environments, could readily describe it, and replicate it if need be. As Yarbrough, Price, and Bowers (1991) suggest: "The successful teacher is one who can define a priori values regarding all aspects of teaching, and demonstrate these values through overt behaviors in order to best direct the musical learning process in students" (p. 20).

The breadth of this study frequently left the researcher confronted with new questions to add to the list of factors requiring future research. Among the many questions, three major issues surfaced that related directly to how the information gained through this study might benefit elementary music education: (a) the preparation of elementary music teachers, (b) formative evaluation, specifically in terms of improving elementary music instruction, and (c) the collaboration between researchers and elementary music specialists.

Preparing new music teachers presents an ever-present challenge to all members of the music education profession. This study focuses on some of the most important participants of that process, namely, expert elementary music

teachers and university faculty. The elementary specialists will mentor aspiring music teachers throughout the various steps of field experiences prior to and including student teaching. Simultaneously, the university music education faculty engages in research that highlight those factors that contribute to good music teaching, presents their findings to their students, and then assists them in making the transition from theory to practice.

Furthermore, this study outlines specific instructional patterns that music education students can imitate, as well as an assortment of behavioral characteristics that are distinctive yet diverse enough for any prospective music teachers to attempt. While this kind of integrative research occurs infrequently in the field of music education, perhaps the collaborative concept displayed in this process might exemplify the kind of interaction that takes place between the teacher and instruction, between the teacher and the students, and between learning and students at all levels of music/teacher education.

Initial formation is only one area of application in this study, for the results appear to suggest that the specific procedures used here might well serve elementary music educators who desire to improve their instruction (a goal expressed by all the teachers in this study). Using audio- and videotapes in their classrooms makes it possible for teachers to observe and analyze their teaching practices from a qualitative perspective. Taking the next step by transcribing the audiotape of their classes, provides concrete data by which they can quantitatively measure specific instructional behaviors. Then comparing and contrasting the context-sensitive and context-free features

resulting from their analyses, they can identify for themselves, specific ways to improve their own instruction. This type of formative evaluation may be even more profitable if done in collaboration with another elementary music specialist in their area. This type of peer evaluation serves not only to expand the data by adding another perspective to the reported findings, but also responds to the need for colleague support that was expressed by all the participants in the present study.

While this study addresses many of the concerns expressed in current teacher evaluation dilemmas, the on-going dialogue between researchers and teachers in the field of music education is perhaps its most consequential recommendation for both future evaluation processes and future research. While the combination of qualitative and quantitative methods of inquiry, especially in the area of teacher performance, needs to be continued and refined, specific efforts that expand this interactive process by engaging music teachers, especially recognized experts, in all stages of the study would benefit the quality of results in both published and practiced research (Standley & Madsen, 1991). As Gage and Berliner (1989) state: "Unless we communicate to teachers our respect for the wisdom needed in their practice, we will never get them to appreciate the cogency of our research" (p. 214).

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APPENDIX A

Student Interview Questions

Introduction

As you know I've been observing your music class, and especially, your music teacher. I have learned a lot about teaching music from her, but what I have learned is only from a teacher's eyes. What I'd like to know now is what students think about music class and music teaching. The purpose of my visit now is to discover what you think about music class, how you see it--in your own words.

Protocol

1. Promise of confidentiality
2. Permission to tape record

Questions

1. First of all, to refresh my memory, tell me what you do when you come to music class. Start with leaving your classroom.
2. Some people like some classes better than other classes. Some like science better than English; some like reading better than math. Tell me, what happens in music class that makes some people like it more than other classes?
3. What kind of things do you learn in music class?
4. Teachers are different from one another. They not only look and sound different, but they also act differently. How is your music teacher different from your other 4th grade teachers? (Pose question in terms of teacher's

speech patterns, facial expressions, gestures, movement, and personality.)

5. Let's play a card game: This is how we play: The question is: "What makes music class_____?" (Show card.) You can always pass if you don't have an answer. (Cards included: fun, hard, easy, challenging, boring, the best, the worst, and special)
6. If you were the teacher, and a student gave a correct answer to a question, how would you let the student know that he/she gave a good answer? an incorrect answer?
7. What does your teacher do to let you know that you've given a good answer or comment?a wrong answer, or out of order?
8. In every school, there seem to be some students who misbehave. What kinds of activities happen in music class that seem to cause students to act out or misbehave? What kinds of activities seem to get all the kids involved?
9. When I was your age, we had a teacher appreciation day and we would put on skits about school. We'd pretend to be teaching and somebody would be the teacher. We'd try to copy the actions and say the words that everybody knew this teacher did or said all the time. If you were going to have skit about music class and one of the students was going to be the music teacher, what actions would you be sure to include that your teacher does all the time? What words would you be sure to include that your teacher says all the time?

10. If you could change anything about music class, what would you change?

11. Let's pretend: You are going to enter a contest to win a trip to Disney World.

In order to win, you have to complete this statement: My music teacher is the best because _____. (What would you write?)

12. You are hired by big club to which all the music teacher's of America belong. They ask you to make some recommendations on how to improve music classes throughout the country. What suggestions would you make?

APPENDIX B

Componential Analysis of Student Interview Questions

Ques:	<u>Inquiry Topic</u>			<u>Perspective</u>		<u>Type of Question</u>		
	Music Activities	Teacher Character.	Reinforce	Percept	Prefer.	Descript.	Struct.	Contrast.
1	X			X		X		
2	X				X		X	
3	X			X			X	
4		X		X		X		
5	X			X		X		X
6		X	X		X		X(a)	X(b)
7		X	X	X			X(a)	X(b)
8	X			X				X
9		X		X			X	
10	X	X	X		X	X		
11		X		X			X	
12	X				X		X	

APPENDIX C

Teacher Interview Questions

Introduction

As you know I've been observing you and have come to know your style of teaching music through what I have seen. But my knowledge is limited, because it is based almost entirely on my perceptions. The purpose of this interview is to discover what your style of teaching music is from your point of view--as you see it--in your own words. I am particularly interested in what you say and what you do? How your personality, your students, your professional competence, and your uniqueness contribute to what you say and do, which in turn makes-up "your style".

Protocol

1. Promise of confidentiality
2. Permission to tape interview
3. Respondent free to stop tape as needed
4. Acknowledge note taking for follow-up
5. Questions. . . .

Motivating Values

1. As you know, one of the primary reasons that I contacted you is because you were identified as an excellent music teacher. You have also been in the profession for long enough to have to have reasons for teaching the way

you teach. With this in mind, how would you describe "good music" teaching? (Include both activities and personal characteristics.)

2. If you heard the phrase, "music making at its best," in context of classroom music, what would it mean to you?
3. If you heard the phrase, "having fun with music," in context of classroom music, what would it mean to you?
4. In describing the ideal atmosphere of your music class, that is, when everything goes right, what phrase would best characterize your class?
... class activities?

Transition to Different Type of Questions

Hypothetical situation: I am a principal from another school, I have a music teacher who needs a lot of help. She is eager and open to learn, and has asked for my help. I see great potential in this teacher, but lack sufficient understanding of the music environment and music teaching. I have observed you, and want to know about what you do in your class.

5. So as a teacher, describe what happens in a typical 30 minute music class.
(Use 4th grade as point of reference).
6. You have described your class structure as "A-B-A" or "upbeat-mellow-upbeat" (phrase according to informant's description). I'm interested in how you would describe the activities that make-up that structure to a non-music teacher. For instance, what activities are included in the first part of your class, and so on?

7. When you are planning and choosing activities for presenting new material, what factors influence your selection?
8. In the light of fire drills and other interruptions, which of these activities are essential to provide the best music instruction, i.e., they can't be omitted?
Which ones are optional or supplementary in nature?
9. What type of activities do you find the most difficult to manage?
10. What components of these activities seem to cause the difficulty?
11. What type of activities do you find the easiest to manage? What components of these activities contribute to its ease?

Values

12. If you could change anything about your current music environment, what would that be, and what would you do?

Curriculum Sources

13. Leaving our hypothetical situation, does this state have a specified music curriculum? If so, how much latitude to you have in following it, altering it, or "doing your own thing"?
14. How do you adapt the curriculum to your style of music instruction?

Music Students

15. How would you describe your music students? (Include both social background and learning potential.)
16. How does this view specifically influence the activities you plan?
17. If you were in another school, with students at a different point on the spectrum that you have described, how would the activities be different?

Teacher Characteristics

18. Each teacher brings a unique assortment of personal and professional qualities with her or him to the classroom. In other words, each possesses some characteristics which might be considered a "long suit." What are your long suits, your strengths? How do you use them to your advantage?
19. Can you recall and describe any situation in which your "long-suit" became a liability rather than an asset?

Motivating Values

20. Frustration is a common experience for teachers. What are the primary factors that contribute to your frustration in the music class itself? What frustrations seem to result from other sources?
21. What expectations do you think the home-room teachers of your students have of you, . . . administration?

Language

22. Every teacher has a repertoire of favorite sayings or expressions related to student behavior: What are yours?
23. What are your favorite expressions that describe or name music events or music instruction?
24. Going a step further, teachers seem to have personal ways of expressing themselves. Some pride themselves on using professional language only, others more closely approximate the language of students, some

employ educational jargon, and still others, slang. How would you characterize your teacher talk?

- 25. If you were to select your most effective expression, what would that be?
- 26. If you were to select your least effective expression, what would that be?

Reinforcement

- 27. When students accurately respond to a question or make a comment, what are your most successful ways of giving approval?
- 28. When students accurately respond to a question or make a comment, what are your least successful ways of giving approval?
- 29. When students offer incorrect responses or inappropriate off-task remarks, what have you found are your most effective means of disapproval?
- 30. When students offer incorrect responses or inappropriate off-task remarks, what have you found are your least effective means of disapproval?

Facial Affect

- 31. There are other forms of reinforcement besides what you say, what other forms of reinforcement do you use?
- 32. What facial expressions do you use to reinforce good performance, or correct responses, . . . to show disapproval of performance errors, incorrect responses, or off-task behavior?

Gestures and Movement

- 33. How does your classroom arrangement support your teaching style?
- 34. How does your classroom arrangement inhibit your teaching style?
- 35. How do you use movement in your classroom to reinforce your students?

Motivating Values

36. What factors influenced you in becoming a music teacher?
37. What factors contribute to continuing in this profession?
38. I know you have worked with student teachers and university music students, if you had to identify three essential requirements for success in our profession, what would they be?

Demographics

39. Teaching: No. of yrs. _____ How many schools? _____
- Approximate no. of yrs. per school? _____
- BA: _____ MA: _____
- Certifications: _____
- Extra-curricular music activities: _____
- Special music interests: _____
- Performance specialty: _____
- Periodicals & Memberships: _____

40. In trying to determine what makes a good music teacher, it helps to discover your preferences. I'm going to give you two words, and I would like you to select the word that describes what you prefer to be. The words are not necessarily opposites or mutually exclusive, just choose between these two.

- | | |
|-------------------|-------------------|
| a) organized | flexible |
| b) respectful | refined |
| c) genial | dynamic |
| d) adaptable | well-planned |
| e) friendly | energetic |
| f) incharge | easy-going |
| g) fair | systematic |
| h) consistent | diverse |
| i) fun-loving | thorough |
| j) inquisitive | on-task |
| h) repetitious | fast-paced |
| k) words | gestures |
| l) engaging | the boss |
| m) enthusiastic | challenging |
| n) on-the-go | comprehensive |
| o) visual signals | verbal directions |
| p) enjoyment | comprehension |
| q) sequence | free flow |
| r) dynamic | challenging |

41. Completion:

- a) Music class is a time when: _____.
- b) The music room is a place where: _____.
- c) Children are happiest in music class when: _____.
- d) Children are bored in music class when: _____.
- e) Children like to sing when: _____.
- f) Children are most responsive when: _____.
- g) Children are least responsive when: _____.
- h) One of the best experiences I had in my music teaching career is:_____.
- i) One of the worst experiences I had in my music teaching career is:_____.
- j) One of the most formative experiences I had in my music teaching career is:_____.
- k) I'm happiest in music class when: _____.
- l) I get upset in music class when:_____.
- m) Being a music teacher is: _____.

Teacher Improvement

- 42. If your principal or music supervisor observed you, what three strengths would he/she identify as successful contributors to your instructional style?
- 43. Would you agree with his/her observations? If not, what would be different from your perspective?
- 44. If you principal or music supervisor observed you, what recommendations would he/she make to assist you in improving your instructional style?

45. Would you agree with his/her recommendations? If not, what would be different from your perspective?
46. If your student teacher was experiencing difficulty in these three ways (indicate weakness identified by teacher), which would be the first concern you would work on, the second, and so on?
47. As an experienced teacher who is recognized for her excellent quality of instructional style, what specific recommendations would you make to your student teacher if he/she demonstrated _____(the main weakness cited by teacher)?
48. If you had the power, money, and time to help experienced elementary teachers improve their instruction: What action would you take. State three to five action steps.
49. Describe yourself in three words or phrases.
50. Describe your music class in three words or phrases

Conclusion

Ask if there are any questions from respondent for interviewer.

APPENDIX D

Componential Analysis of Teacher Interview Questions

Questions:	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Music Topic														
Values	x	x	x	x								x		
Music Activities					x	x	x	x	x	x	x		x	x
Student Characteristic														
Teacher Characteristic														
Teacher Language														
Teacher Facial Affect														
Teacher Gesture Movement														
Reinforcem.														
Perspective														
Perception	x		x		x	x	x		x	x	x			x
Preference		x		x				x				x	x	
Type of Question:														
Description	x	x	x	x	x								x	x
Structural						x	x			x	b	a		
Contrasting								x	x		a	b		

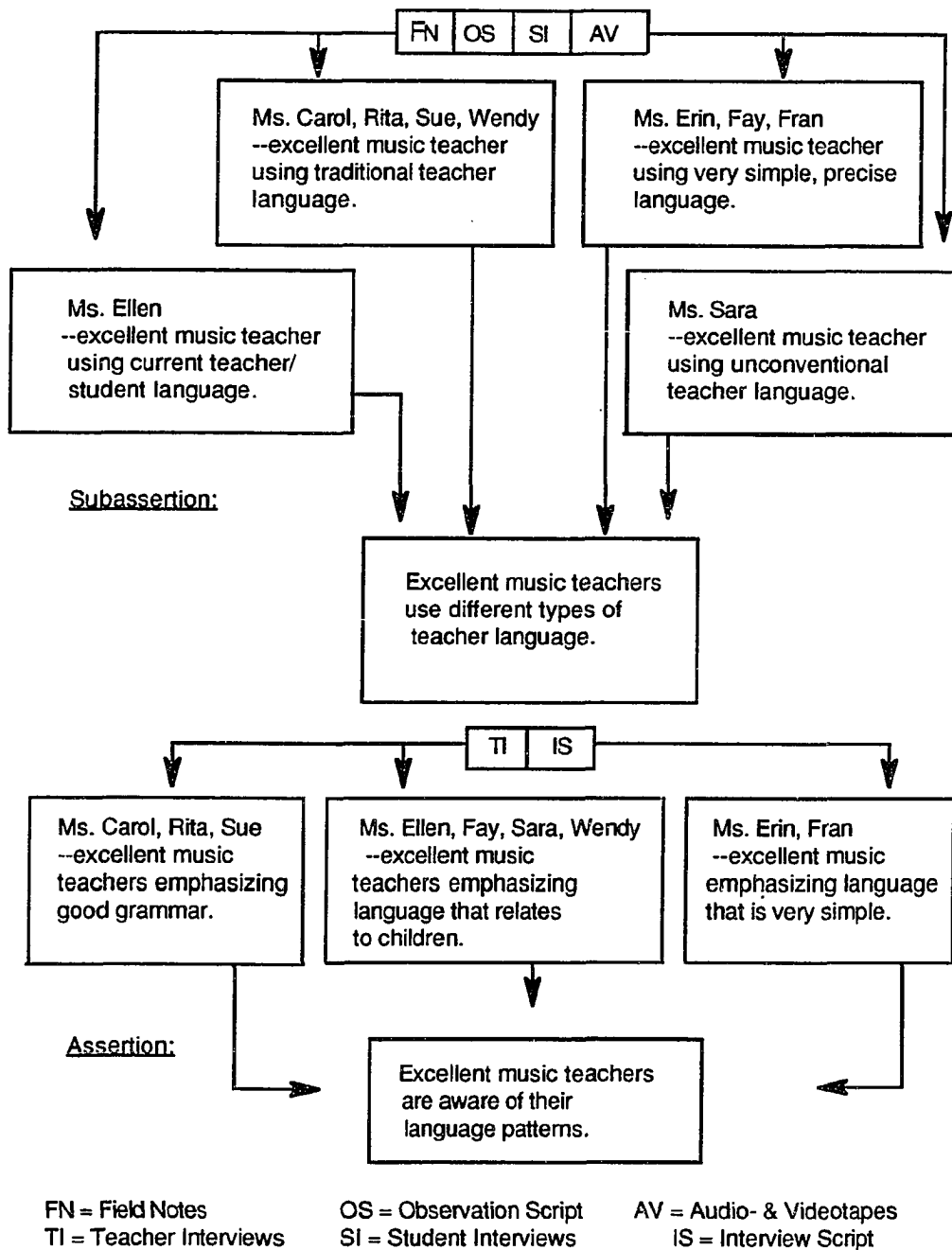
Questions:	15	16	17	18	19	20	21	22	23	24	25	26	27	28
Music Topic														
Values						x	x							
Music Activities														
Student Characteristic	x	x	x											
Teacher Characteristic				x	x									
Teacher Language								x	x	x	x	x		
Teacher Facial Affect														
Teacher Gesture Movement														
Reinforcem.													x	x
Perspective														
Perception	x	x	x	x	x	x	x	x	x	x	x	x	x	x
Preference														
Type of Question: Description	x	x	x	x	x			x					x	x
Structural		x		b		a	x		x					
Contrasting			x			b	x			x	x	x	x	x

Questions:	29	30	31	32	33	34	35	36	37	38	39	40	41	42
Music Topic														
Values								x	x	x		x	x	
Music Activities													x	
Student Characteristic													x	
Teacher Characteristic										x	x	x	x	x
Teacher Language												x		
Teacher Facial Affect			x	x										
Teacher Gesture Movement					x	x	x							
Reinforcem.	x	x												
Perspective														
Perception	x	x	x	x	x	x	x	x	x	x	x		x	x
Preference								x	x	x		x		
Type of Question: Description								x			x	x	x	
Structural				a										x
Contrasting	x	x	x	b					x	x		x	x	x

Questions:	43	44	45	46	47	48	49	50
Music Topic								
Values	x		x	x	x	x	x	x
Music Activities								x
Student Characteristic								x
Teacher Characteristic	x	x	x	x	x	x	x	
Teacher Language								
Teacher Facial Affect								
Teacher Gesture Movement								
Reinforcem.								
Perspective								
Perception	x	x	x	x			x	x
Preference	x	x	x	x	x	x	x	x
Type of Question: Description					x	x	x	x
Structural				x	x			
Contrasting	x	x	x		x	x	x	x

APPENDIX E

Sample Analysis: Testing and Making Assertions



APPENDIX F

Frequency of Student Responses

	Perception		Preference	
	<u>Schools</u>	<u>Students</u>	<u>Schools</u>	<u>Students</u>
<u>A. STUDENT ACTIVITIES</u>				
Performance: (Questions # 1, 2, 3, 5, 8, 10, 12 as in Appendix B)				
1. Singing	9	97	9	85
2. Rhythm keeping (ta, ti-ti)	9	68	---	---
3. Playing instruments	9	50	9	62
4. Beat keeping (B.P.)	8	18	---	---
5. Sight-reading	8	16	---	---
6. Dance/movement	7	14	---	---
7. Games	7	14	8	18
8. Clapping	7	9	---	---
9. Solfege	5	13	---	---
10. Programs	5	5	6	12
Nonperformance Activities: (Questions # 1, 2, 3, 5, 8, 10, 12)				
1. Sit	8	31	4	8
2. Learn about various musics	8	17	---	---
3. Open books	6	13	---	---
4. Listen	5	11	---	---
5. Get rewards	5	10	4	4
6. Line up	4	14	---	---

7. Read words	4	7	---	---
8. Field trips	---	---	4	6

Motivating Activities: (Question # 8)

Promotes:	<u>On-task behaviors</u>		<u>Off-task behaviors</u>	
	<u>Schools</u>	<u>Students</u>	<u>Schools</u>	<u>Students</u>
1. Playing instruments	7	17	5	15
2. Dance/movement	6	23	6	9
3. Singing	7	19	6	9
			(Songs we don't like!)	
4. Games	7	17	---	---
5. "Tape Day"	4	7	---	---
6. Other	---	---	6	6
			(When we're left out!)	

B. TEACHER CHARACTERISTICS

	Perception		Preference	
	<u>Schools</u>	<u>Students</u>	<u>Schools</u>	<u>Students</u>
Instructional content: (Questions # 2, 3, 5)				
1. Sings	9	25	---	---
2. Plays piano	5	21	---	---
3. Claps (B.P.)	6	13	---	---
4. Talks about music	6	9	---	---
5. Plays/teaches instruments	5	7	---	---
6. Dances	5	7	---	---

	Perception		Preference	
	<u>Schools</u>	<u>Students</u>	<u>Schools</u>	<u>Students</u>
Modes of Delivery: (Questions # 1, 4, 5, 6, 7, 9, 11,12)				
1. Does fun stuff	8	24	---	---
2. Teacher right & wrong way	6	13	---	---
3. Write on board	6	13	---	---
4. Helps us	5	8	---	---
5. Gives rewards	7	2	47	26
6. Has group activities	4	4	---	---
Delivery Style: (Question # 1, 4, 6, 7, 9)				
1. Like other teachers	9	64	---	---
2. Expresses approval:				
"Good job, et. al"	8	55	9	45
"Correct/right"	---	---	8	36
"Excellent"	---	---	4	6
3. Expresses disapproval:				
"No"	9	20	6	10
Selects another	8	24	8	22
"Try again, good try"	8	19	8	29
"Sorry, not right"	---	---	8	12
"Wrong"	6	9	6	9
Gives a second chance	---	---	4	7
4. Says "get books"	6	6	---	---

	Perception		Preference	
	<u>Schools</u>	<u>Students</u>	<u>Schools</u>	<u>Students</u>
5. Uses solfege signals	5	7	---	---
6. Has lots of facial expression	5	6	---	---
7. Conducts	5	5	---	---
8. Says "turn to page. . . ."	5	5	---	---
9. Points	4	4	---	---
Management: (Questions # 4, 6, 7, 11)				
1. Calls on different students	5	7	---	---
2. Pays attention to us	4	4	---	---
Competence: (Questions # 4, 9, 11)				
1. Knows and performs music	9	36	---	---
2. Has many ideas	4	4	---	---
Personality: (Questions # 4, 5, 9, 11)				
1. Nice	9	70	9	17
2. Fun	8	38	4	6
3. Active	8	25	---	---
4. Not mean or mad	8	21	4	4
5. Happy	7	25	4	4
6. Accepting and understanding	6	10	---	---
7. Makes people feel good	5	8	---	---
8. Excited	5	6	---	---
9. Knows and likes us	4	6	---	---

C. CLASSROOM ATMOSPHERE (Questions # 1, 2, 3, 5)

	<u>Schools</u>	<u>Students</u>
1. Fun	7	14
2. Students make choices	5	14
3. Active involvement	5	11
4. Break from class/writing	5	10
5. Class too short	5	8

D. STUDENT ATTITUDES (Questions # 5)

	Positive				Negative			
	Schools/Students				Schools/Students			
	Fun	Easy	Best	Special	Challenging	Boring	Hard	Worst
Response:								
1. Everything	8/31	–	–	–	–	–	–	–
2. Nothing	–	–	–	6/11	6/7	9/33	8/15	7/21
3. Instruments	8/24	4/5	6/10	5/13	5/5	–	4/7	–
4. Games	8/15	–	4/5	–	–	–	–	–
5. Songs/singing								
known, new	5/9	8/14	5/9	5/8	8/15	–	–	–
boring, with hard words					4/5	8/18	–	
6. Fun	–	4/4	6/9	5/5	–	–	–	–
7. Teacher	6/11	4/4	7/13	–	8/38	–	–	–
too much talk/repetition						9/23	–	–
bad mood	–	–	–	–	–	–	–	6/6
8. Dance	–	–	4/5	–	–	–	–	–
9. A/V aides	–	6/8	–	–	–	–	–	–
10. Learning	5/5	–	–	–	–	–	–	–
11. Notes	–	4/7	–	–	–	–	8/15	–
12. Performing	–	–	–	4/4	–	–	–	–
13. Activity	4/4	–	–	–	4/4	–	–	–
no turns/waiting --		–	–	–	4/5	–	–	
14. Misbehavior	–	–	–	–	–	–	7/13	–
15. Rewards	–	–	–	–	5/6	–	–	–
16. Fun for all	–	–	–	–	5/5	–	–	–
17. Variety	–	–	–	–	4/5	–	–	–
18. Films	–	–	–	–	4/4	–	–	–

E. Specific Regional Comparisons

	Midwest	South	West
1. Singing:			
Perception	69	69	37
Preference	26	19	12
2. Playing instruments:			
Perception	33	19	67
Preference	14	12	23
3. Having fun:			
Perception	5	14	19
Preference	13	14	20
4. Positive teacher influence:			
Perception	22	20	33
Preference	11	8	7

*Summary of student responses based on 3506 responses of 72 students to 12 questions, an average of 49 responses per student and 4 responses to each question.

APPENDIX G

Frequency of Teacher Responses

High Agreement Issues:	Category:	Number of teachers reporting:
1. Music Activities/Elements:	singing	9
	playing instruments	9
	movement/dance	9
	concept	9
	clear procedures	8
	creativity/composition	9
	structural outline	7
	listening (formal & focus)	6
2. Class Atmosphere:	involving/experiential	9
	fun	9
	affective	9
	conceptual	9
	successful (for students)	9
	developmental	
	skill/knowledge	9
	"life-long" skills	5

High Agreement Issues:	Category:	Number of teachers reporting:
3. Problematic/Frustrating		
Conditions:	inadequate facilities/ equipment	8
	movement activities: loss of focus and listening	8
	too little time	7
4. Teacher characteristics:	organized	9
	musically competent	9
	flexible	9
	enthusiastic	9
	child-centered: care, understand, involving	8
5. Instructional behaviors:	eye contact	9
	approving	8
	fast-paced	7
6. Teacher strengths:	understanding children	8
	organization	7
	musical competence	7
	high expectations	7
	individual personality	7

High Agreement Issues:	Category:	Number of teachers reporting:
6. Teacher strengths continued:	traits	
	instructional skills	5
	management skills	5
	enthusiasm	5
7. Teacher improvement (district):	group meetings	8
	in-service workshops	8
	visit successful teachers	6
8. Reasons for teaching music:	love, fun, talent for music	9
	example or influence of	
	Jr. H./H.S. teacher/family	8

VITA

Catherine E. Hendel, B.V.M., was born February 4, 1945 in St. Louis Missouri. She attended parochial schools there until the family moved to Phoenix, Arizona in 1960. After graduating from Xavier High School in May, 1963, she entered the Sisters of Charity of the Blessed Virgin Mary in Dubuque Iowa.

Completing her Bachelor of Arts in Music from Mundelein College in 1969, she began her career as a music educator in Chicago, Illinois. For the next twenty years, Catherine taught music on the elementary, secondary, and college levels, and served as an active church musician and liturgist. During this time she earned a Master of Music from Arizona State University in 1973, and a Master of Arts in Pastoral Liturgy from University of Santa Clara in 1987. She received a leave of absence from Clarke College in Dubuque, Iowa from her position as Director of Music Education to pursue her doctoral studies at Louisiana State University, and will return there upon the completion of her doctorate in May of 1993.

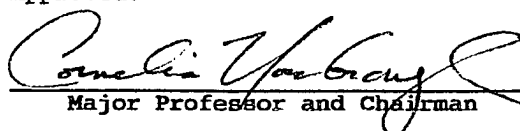
DOCTORAL EXAMINATION AND DISSERTATION REPORT

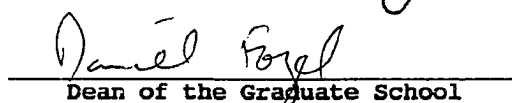
Candidate: Catherine E. Hendel

Major Field: Music

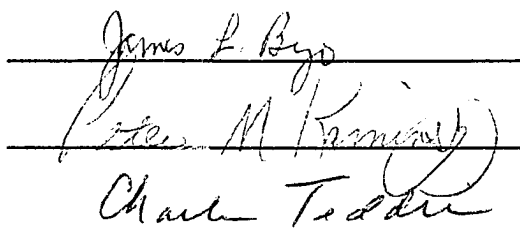
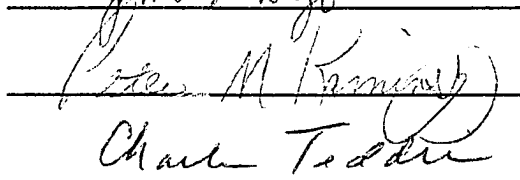
Title of Dissertation: A Qualitative and Quantitative Study of Behavioral Characteristics and Instructional Patterns of Selected Elementary Music Teachers

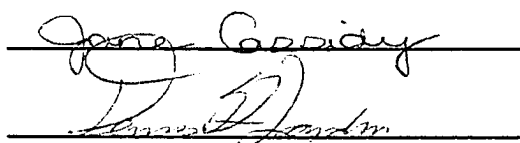

Approved:


Major Professor and Chairman


Dean of the Graduate School

EXAMINING COMMITTEE:



Charles Todd

Date of Examination:

April 5, 1993