

The Pennsylvania State University

The Graduate School

College of Arts and Architecture

**EXPERIENCED ELEMENTARY MUSIC TEACHERS' PERCEPTIONS OF
EFFECTIVE CLASSROOM INTERACTIONS**

A Dissertation in

Music Education

by

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Submitted in Partial Fulfillment
of the Requirements
for the Degree of

Doctor of Philosophy

December 2009

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ABSTRACT

The purpose of this study was to examine how experienced elementary general music teachers perceived the effectiveness of their instructional interactions with students in the music classroom. The following questions were addressed in this study: What types of interactions do experienced teachers use most frequently and perceive as effective in the elementary music classroom? How do music teachers' sentiments (feelings) and norms (rules and expectations) affect the way they perceive interactions with students? How do music teachers perceive the effectiveness of planned musical interactions as compared to spontaneous musical interactions? Who do experienced teachers perceive as being the most frequently responsible for instigating and prolonging interactions during music class? Do observed classroom interactions with students reflect experienced teachers' perceptions of interactions?

Descriptive data were collected in two phases. In Phase One, experienced elementary music teachers in Pennsylvania were surveyed about their perceptions of effective interactions in the elementary music classroom. In Phase Two, a sub-sample of three music teachers were each observed during an elementary music class. Following observations, the teachers were interviewed to reflect on their experiences teaching elementary music and to provide explanations about the teachers' perceptions of their interactions with students that may not have been answered through their responses to the questionnaire.

Results indicated a preference for verbal interactions with students both when initiating instruction and when following through with reinforcement. Additional findings revealed that teachers felt positively about music classes and indicated students

frequently met their expectations for both musical achievement and behavior. Teachers' expectations for music class had a strong influence on the way they planned for music learning interactions as well as the way they interacted with students in the moment. The teachers interviewed had high musical expectations for their classes, but felt this was communicated in a positive way. Although planned and spontaneous music learning interactions were both deemed effective, interviews revealed a strong preference for being consistent with their plans. Teachers perceived themselves as the most frequent initiators of both musical and non-musical interactions in class: a finding supported by observations and interviews of the three sub-sample participants. Finally, teachers' perceptions of classroom events as reported on the questionnaire were not entirely accurate when compared to observed classroom events. Interviews, however, garnered more accuracy in teacher perceptions and provided clarification for teachers' pedagogical choices.

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ACKNOWLEDGEMENTS

The completion of this doctoral dissertation would have been impossible without the contributions of many individuals. I extend my utmost gratitude to the members of my doctoral committee, Drs. Joanne Rutkowski, Linda Thornton, Taylor Greer, and Hoi Suen, for their support, insight, and guidance throughout the dissertation process. I especially wish to thank my thesis advisor, Dr. Joanne Rutkowski, for her mentorship and commitment to helping me reach my goals. I am also thankful for the constant encouragement from the entire Penn State music education faculty, as they have helped to shape and nurture my professional growth throughout my doctoral studies.

I also wish to thank all of the elementary music teachers who participated in this study. Your contributions have helped to pave the way for future research on effective music teaching. I am particularly grateful to Ms. B, Ms. M, and Ms. R, who graciously invited me into their music classrooms and their lives as teachers, if only for a brief time. They have inspired me through their excellence and dedication to helping students learn and grow as musicians.

Finally, I could not have completed this journey without the support of my friends and family. I greatly appreciate the support I have received from my friends during the past five years. They brought me joy and laughter in times of stress. Above all, I extend my heartfelt thanks to my parents, who have inspired and supported me with their love and encouragement. They believed in me throughout my graduate studies, and that has made all the difference.

CHAPTER ONE

Introduction

Background of the Study

A music teacher often fills multiple roles on any given day. The teacher may be a mentor, a leader, a model, a disciplinarian, an antagonist, a friend, a guide, and a caregiver. A teacher is also an artist. Just as a sculptor is influenced by past experiences, the creative environment, and interaction with the creative medium, the teacher is likewise influenced by experience, school environment, and interactions with students. The art of teaching, however, is not focused on a finished product, but aims instead for creative and intuitive interactions with students. The effective music teacher recognizes the artistry in the profession as noted by Gehrkens (1964):

In the end, the teacher teaches the pupil rather than the subject, therefore he needs to know his pupils physically, intellectually, intuitively – otherwise he is a drillmaster, a trainer of puppets, a dull, dry pedagogue, rather than an artist. (p. 39)

Just as artists must work to improve and create different techniques to express themselves, teachers must practice and hone their own strategies and pedagogical skills to effectively attend to students and discern how to interact in the most suitable manner. The artistic teacher is adept at both creating appropriate frameworks for interactions with students and improvising spontaneous responses to students as needed. The art of teaching music requires teachers to be proficient musicians and adept facilitators of social interactions to most effectively craft enriching learning experiences for their students. When facilitating interactions with students, effective teachers must rely on their

knowledge and intuition while also respecting and responding to the voice and experience of students.

What does it mean to listen to a voice before it is spoken? It means making space for the other, being aware of the other, paying attention to the other, honoring the other. It means not rushing to fill our students' silences with fearful speech of our own and not trying to coerce them into saying the things that we want to hear. It means entering empathetically into the students' world so that he or she perceives you as someone who has the promise of being able to hear another person's truth.

(Palmer, 1998, p. 46)

Music teachers must be open not only to students' spoken truths, but to their musical truths as well, leaving space for them to be creative and valuing the musician in each. In order to create the necessary space for an enriched music learning environment, it is important to recognize the strong influence of musical, instructional, and social interactions between teachers and students. A teacher lacking interpersonal skills necessary for appropriate interactions with students will likely be ineffective in establishing a flexible and creative music learning environment. Conversely, a teacher who openly listens and responds to students' needs during classroom interactions is more likely to create successful learning experiences for students. The nature of interactions between teachers and students is, therefore, a key determinant of effective teaching.

It is important that music teachers learn ways to encourage open and reciprocal musical, instructional, and social interactions with their students. The challenge lies in determining the most effective ways to facilitate musical learning interactions and,

therefore, effective music teaching. The focus of this study was the way music teachers perceive the effectiveness of musical learning interactions in the classroom.

Effective Teaching

Characteristics of effective teaching are not universally consistent. Lack of consensus is partially due to competing models of teaching. Previous researchers have identified and categorized various models of teaching to clarify salient characteristics of each (Joyce & Weil, 1972; Nuthall & Snook, 1973). Doyle (1985) summarized models of teaching and learning approaches as follows: In social interaction models, teachers use interpersonal deliberation to solve problems. Some teachers facilitate interaction, stimulate reflective thinking, clarify plans and suggestions for students, and help student group members find their way. In cognitive models of teaching, the teacher actively monitors and guides the learning process by structuring tasks and designing materials to activate and direct student thinking. Behavioral models of teaching focus on how the teacher elicits attention to tasks, monitors student progress, and reinforces correct student responses. Problems arise because the models of teaching represent conflicting understandings of the teaching and learning process. Models are largely theoretical and little evidence exists to describe how the models function within the classroom environment. Differences in effective teaching models can be better understood upon a brief examination of the influential learning theories on which they are based.

Theoretical models of teaching and learning. The behavioral psychologist B.F. Skinner theorized that much learning takes place through operant conditioning, when a response is followed by a reinforcing stimulus. According to this behavioral view, good

teaching occurs when students are reinforced for providing correct responses in the classroom (Sprinthall, Sprinthall, & Oja 1998). In the behavioral model of teaching:

Instruction is more effective when (1) teachers present the material in small steps, (2) learners actively respond rather than passively listen, (3) teachers give feedback immediately following learners' responses, and (4) learners move through material at their own pace. (Schunk, 2004, p. 71)

Unlike Skinner, Jerome Bruner approached learning from a cognitive perspective. Bruner's theory of learning applies the principles of motivation, structure, sequence, and reinforcement to produce a learning environment "based on understanding and meaning, rather than on the conditioning of facts and details" (Sprinthall, Sprinthall, & Oja, 1998, p. 268). Bruner theorized that good teaching allows students to engage in discovery learning in which they could use problem solving to actively explore possible solutions to teacher structured tasks.

Vygotsky's sociocultural theory differs from behavioral and cognitive theories in that it emphasizes the social environment in which learning occurs. An important concept in Vygotsky's theory is the zone of proximal development (ZPD) in which teachers and learners work together through guidance and peer collaboration to bridge the gap between what the students could achieve individually and what they can achieve through working with adults or more capable peers. Learning, therefore, is considered a highly social process wherein "learners bring their own understandings to social interactions and construct meanings by integrating those understandings with their experiences in the context" (Schunk, 2004, p. 296).

Despite the differences in learning theories upon which models of effective teaching may be based, the true measure of effective teaching lies within actual classroom practice. In simple terms, “effective teachers are those teachers whose students learn and grow the most” (Tuckman, 1995, p. 127). Specific teaching approaches, however, differ in determining what type of learning and growth are desired. In a product driven teaching approach favoring direct instruction, student outcomes may be very different than outcomes valued by more indirect approaches to instruction found in constructivist or discovery learning. In research on process-product driven educational research student learning is often measured using standardized tests of reading and math. “This is likely to result in a model of effective teaching that may not generalize to subjects like music, art, special education, physical education, or even social studies and science” (Tuckman, 1995, p. 128).

Effective music teaching. Many researchers have studied the characteristics of effective music teachers. Teaching intensity (Cassidy, 1990; Madsen & Geringer, 1989) and magnitude of teaching behaviors (Yarbrough, 1975) are both recommended indicators of effective music teachers. Observers have rated enthusiastic delivery as a trait of effective teachers (Hamann, Baker, McAllister, & Bauer, 2000). The use of teaching time also influences perceptions of teaching effectiveness, specifically; on and off task behavior (Hancock, 2003; Madsen, 2003), duration and pacing of lessons (Siebenaler, 1997), and the perceived proportion of time allotted to different music activities during music classes (Wang & Sogin, 1997).

In addition to effectiveness in teaching, some researchers have addressed what constitutes expertise in teaching music. In observational situations, expert teachers are

able to observe classroom events and make inferences about the interactions between teachers and students instead of describing events literally (Berliner, 1986; Standley & Madsen, 1991). During planning, expert teachers are able to anticipate possible difficulties and develop contingency plans to aid students (Housner & Griffey, 1985). Expert teachers also allow flexibility during music lessons to modify teaching procedures when necessary (Leinhardt & Greeno, 1986).

Statement of the Problem

As evidenced by previous research, characteristics of effective music teachers are wide and varied. Similarly, music teachers vary greatly in their approaches to effectively facilitating music learning. A commonality among music teachers, however, is the need to interact with their students during class. Despite the growing body of research on music teaching effectiveness and expertise, few researchers have specifically explored the nature of teacher and student interactions as it relates to effective music teaching. Furthermore, while past research on teaching effectiveness has provided many varied perspectives on the nature of good music teaching, the current study focused on perceptions of experienced music teachers themselves. The problem of this study, therefore, was to examine how experienced music teachers perceive the effectiveness of their interactions with students.

Social Aspects of Instruction

Teaching is a highly social art wherein students and teachers are constantly interacting verbally, nonverbally, and musically. The social skills developed by effective teachers help to facilitate interactions with students. Hamann, Lineburgh, & Paul (1998) investigated the relationship between teaching effectiveness and social skills. Comparing

the relationship between scores on the Survey of Teaching Effectiveness (Hamann & Baker, 1985) and the Social Skills Inventory (Riggio, 1989), they found effective teaching was related to three areas of social skill: emotional expressivity (skill in non-verbal communication), emotional sensitivity (skill in receiving and interpreting non-verbal communication), and social control (the ability to engage others in social discourse).

Other social skills found in effective teachers include high magnitude of behaviors such as eye contact, proximity to students, gestures, facial expressions, rehearsal pace, and volume and modulation of the voice (Yarbrough, 1975). Baker (1982) identified the following social skills as indicators of effective music teaching: a sense of humor, strong but fair discipline, musicianship, strong rapport with students, high professional standards, positive group management, and communication skills. The ability to relate content and objectives to students' interests and needs, initiation of verbal interactions between students and teachers, and the ability to elicit student responses to questions were also social indicators of effective teaching (Taebel & Coker, 1980).

Teaching interactions. According to Pajak (1981), the concept of 'self' influences how teachers and students interact. The self is both a center of initiative instigating actions and interactions and a recipient of impressions from others in the class environment. During interactions, teachers and students experience each other as 'self objects' reflecting idealized characteristics of each other (Pajak, 1981). Teachers see the best of themselves in their students and vice versa. Pajak suggested that an element of narcissism is evident in interactions between teachers and students as evidenced by a disproportionate possessiveness and control teachers exert over their students as well as

student fascination with the oddity of teachers' private lives outside of school. Both teachers and students feel a reciprocal sense of ownership. In Pajak's view, a teacher's creativity, empathy, humor and wisdom are developed through interactions with students and lead to "continued growth of the teacher's personal and professional self" (p. 1).

Interactions in the classroom are influenced not only by teachers' and students' concepts of self, but also by the accepted rules of the classroom environment and feelings generated through previous interactions. In managing instruction, teachers' socializations with students are driven by four interdependent phenomena: actions, interactions, sentiments, and norms (Duncan, 1980). Activities stimulate interactions between teachers and students while interactions guide and support future activities. Activities and interactions help to generate sentiments (the way student and teachers feel) about the classroom environment, and teachers' and students' sentiments motivate activities and interactions. Activities and interactions also function to clarify and enforce norms (unwritten rules of conduct) in the classroom. In return, norms control the activities and interactions that take place. Duncan (1980) warned, however, a teacher who believes s/he can control students "can be readily led into highly authoritarian and repressive instructional management practices or a loss of faith in his or her competence as a teacher . . . in productive learning situations, control of student behavior is achieved primarily through student self control" (p. 35). Duncan (1980) suggested classroom interaction be planned with the goal of stimulating, guiding, and supporting learning. Specifically, "this means planning questions, ideas and approaches to activities that will stimulate students; planning interactions that will guide rather than direct student activities; and planning interactions that will support students' efforts to learn" (p. 36)

Decision making. Interactions in the music class may be planned a priori by the music teacher or may occur spontaneously as teachers and students respond to each other. Teacher response and feedback to students is a natural part of the teaching cycle. The use of sequential patterns of instruction in teaching may be a further indicator of effective teaching (Price, 1983, 1992; Price & Yarbrough, 1991, 1994; Yarbrough & Price, 1989). When sequencing patterns of instruction, the teacher initiates the interaction, allows students time to respond, and follows through with feedback. If the students have performed adequately, the teacher will initiate a new interaction, whereas if the student performance needs remediation, the teacher may choose to re-initiate the previous interaction. Teachers must use their knowledge of both the content and their students to intuit what type of feedback to provide students during sequenced interactions and when to move on to a new task.

Sequenced interactions between teachers and students are apparent during Interactive Decision Making (IDM), the engagement in unplanned diagnosis and remediation of student performances. IDM depends upon prior knowledge (inference) and proven routines and occurs as a deviation from a written lesson plan (Clark and Peterson, 1986). Similar to sequential patterns of instruction, IDM is a cyclic occurrence that begins when a student responds to a teacher's prompt. If a student response is acceptable - within tolerance - the teacher may continue with the planned lesson. If the student response is out of tolerance, the teacher must decide to take immediate action, delay action, or take no action and store the information for future planning. When taking action to remediate a student response, the teacher draws upon his or her experience of known teaching routines to correct student errors. After interacting with the student, the

teacher prompts the student for another response to determine if it is within tolerance. At this point, the cycle could begin again if needed to further correct student error (Shavelson & Stern, 1981; Worthington 1992).

Experienced teachers' vs. novice teachers' decision making. Experienced teachers tend to be more effective than novices when making decisions in the classroom because they have a greater frame of reference to guide their expectations of classroom interactions and a wide variety of established teaching strategies upon which to draw. It is important to also recognize the necessity of flexibility and openness to new ideas when building reciprocal learning relationships with students. Often, the difference between novice and experienced teachers exists in the experienced teachers' ability to be flexible enough to spontaneously interact with students by engaging in IDM. Pre-service and novice teachers may lack the ability to actively engage in IDM and deviate from a written lesson plan during instruction because they are attending more closely to their own routines rather than student responses. They do not have the experience or knowledge of teaching strategies needed to remediate student errors that they did not plan for or anticipate. Darling-Hammond & Goodwin (1993) indicated that novice teachers are often less sensitive to students, less able to plan and redirect instruction, less able to anticipate students' difficulties, and less likely to see it as their job to do so. Hirsch (1987) explained that cognitive skills are dependent on knowledge that is specific to a certain task and that experts perform better than novices because they have more relevant information upon which to draw. Therefore, it is reasonable to expect that experienced music teachers are better equipped to interact with students using IDM than novice or

pre-service teachers. In the current study, experienced music teachers' perceptions of their interactions with students were of interest.

Interactions in Elementary Music

The elementary general music classroom provides a rich environment for varied interactions between teachers and students due to the variety of activities in which the students are engaged. Furthermore, elementary music class is often the first exposure students will have to formal music instruction. Students in elementary general music are given opportunities to interact musically in many ways including singing, playing classroom instruments, movement, listening, and creating music. Unlike instrumental or choral music classes which focus on a specific musical skill set and are geared toward performance, elementary general music classes are intended to introduce students to a variety of ways to be musical. Elementary general music teachers interact with a large number of students as they often provide music classes for the entire elementary school or schools. Like other specialist teachers such as art and physical education teachers, elementary music teachers have the opportunity to learn much about their students through their interactions over the course of several years, often from kindergarten through 5th or 6th grade. Knowledge of students and their musical growth allows music teachers the opportunity to create opportunities for music learning that will best fit the needs of the students.

Interactions in the elementary music classroom should not be driven by the teacher alone. According to the guidelines for Developmentally Appropriate Practice (DAP) (NAEYC, 1996), the goal should be to create a caring community of learners. In a study designed to examine practices congruent with DAP in kindergarten music

classrooms, Miranda (2004) found that effective learning interactions occurred when teachers and students related as co-learners. “When teachers created a caring community consistent with DAP, the children exhibited initiative and engagement” (p. 48). Miranda further noted, however, that the idea of the flexible and responsive teacher who uses appropriate practices in the classroom “is predicated on the assumption that the teacher has a fundamental understanding of developmental appropriateness” (p. 56).

Discrepancies may occur between teachers’ beliefs about what they do and the developmental appropriateness of what they do in actual practice. Teachers’ perceptions of classroom interactions are not always congruent with observed events. Wang and Sogin (1997) found that elementary music teachers spent less time engaged in musical activities such as singing, playing instruments, listening to music, reading music, creating, moving and describing music than they had perceived.

While models of teaching effectiveness vary widely, one commonality among teachers is interaction with their students. Interactions in the classroom are influenced by the context of the subject taught, the nature of the students, and the experience of the teacher. In order to be effective, a music teacher must be able to anticipate what might happen in the classroom and be flexible and open to change given the capricious nature of students, especially in elementary school. It is important that music teachers are able to perceive what types of experiences to which their students respond most keenly in order to effectively frame and facilitate social interactions.

The test, finally, is in the aesthetic experiences we can make possible, the privileged moments through which we can enable our students to live. There must be attending; there must be noticing; at once, there must be a reflective turning

back to the stream of consciousness – the stream that contains our perceptions, our reflections, yes, and our ideas. (Green, 1978, p. 182)

Purpose of the Study

Previously, researchers have examined the topic of music teacher effectiveness from multiple angles. Many have designed and used measures to quantify and monitor specific characteristics of effective teachers (Butler, 2001; Hamann & Baker, 1995; Hamann, Lineburgh, & Paul, 1998; Paul, Teachout, Sullivan, Kelly, Bauer, & Raiber, 2001; Teachout, 2001) and have found the following characteristics to be indicative of effective teaching: varying vocal inflection, gestures, facial expression, eye contact, and posture; the use of sequential patterns of instruction, presentation of knowledge, pacing, teaching style, and organization. Other researchers have focused more directly on the types of interactions that occur within the music learning environment including the use of sequential patterns of instruction (Goolsby, 1997; Price, 1983, 1992; Price & Yarbrough, 1991, 1994; Yarbrough & Price, 1989), Interactive Decision Making (Clark & Peterson, 1986; Shavelson & Stern, 1981; Worthington 1992), approvals and disapprovals in feedback (Madsen & Duke, 1985), and error correction (Cavitt, 2003). Despite the wide body of research, interactions within the context of elementary general music have not been examined. Nor have studies drawn upon the knowledge of experienced elementary music teachers to gain an insider perspective on the nature of classroom interactions in elementary general music. Therefore, the purpose of this study was to examine how experienced elementary general music teachers perceive the effectiveness of their interactions with students in the music classroom.

Research Questions

The following questions were addressed in this study:

1. What types of interactions do experienced teachers use most frequently and perceive as effective in the elementary music classroom?
2. How do music teachers' sentiments (feelings) and norms (rules and expectations) affect the way they perceive interactions with students?
3. How do music teachers perceive the effectiveness of planned musical interactions as compared to spontaneous musical interactions?
4. Who do experienced teachers perceive as being the most frequently responsible for instigating and prolonging interactions during music class?
5. Do observed classroom interactions with students reflect experienced teachers' perceptions of interactions?

Definitions of Terms

The following definitions are provided to clarify the terminology used in this study.

Interactions: "Reciprocal events that require at least two objects and two actions. Interactions occur when these objects and events mutually influence one another" (Wagner, 1994, p. 8). Interaction occurs when the activity of one individual acts as a stimulus for the activity of another individual or individuals. Interaction is what individuals do that intentionally or unintentionally stimulates others to act (Duncan, 1980).

Instructional Interactions: "An instructional interaction is an event that takes place between a learner and the learner's environment. Its purpose is to respond to the learner in

a way intended to change his or her behavior toward an educational goal. Instructional interactions have two purposes: to change learners and to move them toward achieving their goals” (Wagner, 1994, p. 8)

Musical Interactions: Events wherein one individual intentionally or unintentionally stimulates musical activity in another individual or individuals.

Activity: The actual behavior of individuals in a given social situation (Duncan, 1980).

Music Activities: Singing, playing instruments, listening to music, reading music, writing music, creating, moving to music, and describing music (Wang & Sogin, 1997).

Experienced Elementary General Music Teachers: Music teachers who have ten or more years of experience working in K-5 music education (Standley & Madsen, 1991).

CHAPTER TWO

Review of Related Literature

In the review of literature for presentation in this chapter, three categories have emerged; literature is reviewed in sections based on these categories. The first section includes literature related to the perceptions of elementary teachers. The second section includes literature related to observations of experienced elementary music teachers. The third section focuses on teaching competencies and effective teaching behaviors.

Elementary Classroom Teachers

By examining the perceptions of elementary teachers, researchers have helped to provide information about the elementary classroom environment as well as the social structure that develops between students and teachers. Educational researchers have studied elementary teachers' perceptions of control in the classroom (Cooper, Burger, & Seymour, 1979), the environment (Fraser, 1982; Fraser & O'Brien, 1985; Fraser & Walberg, 1981), student affective behaviors (Lambert & Nicoll, 1977; Prawat, 1980; Solomon & Kendall, 1977), their pedagogic judgments (Elbaz, 1983; Schultz, 1997; Nespor, 1987), and the role of music in the classroom (Moore, 1990; Saunders & Baker, 1991). Several of these studies have been selected for review below.

Perceptions of Control

Cooper, Burger, and Seymour (1979) studied the influence of classroom context and student ability level on teachers' perceptions of classroom control. Participants for the study were 58 primary and secondary school teachers enrolled in an advanced education class. Each teacher was given a booklet which described 10 typical classroom encounters. The classroom encounters included 5 scenarios with high ability students and

5 scenarios with low ability students. The settings for the encounters included: a public school teacher initiated interaction with a student who raised his hand, a public school teacher initiated interaction with a student who did not raise his hand, a public school student initiated interaction, a private school teacher initiated interaction, and a private school student initiated interaction. After each scenario, teachers were asked to answer the following questions: “(1) How much control do you feel you have over the subject matter of this encounter? (2) How much control do you feel you have over how long this encounter will last? (3) How likely is this interaction to end in success?” (p.191).

Results from teachers’ responses indicated that high ability students were perceived as easier to control than low ability students. Teacher initiated interactions were perceived as providing more control than student initiated interactions. The setting of the encounter affected teachers’ perceived control of the duration of the interaction. Furthermore, interactions with high ability students were perceived as more likely to end in a successful outcome.

Perceptions of Environment

Fraser and O’Brien (1985) explored student and teacher perceptions of the elementary classroom environment. Students and teachers in 22 third grade classes were asked to complete the My Class Inventory (MCI). The MCI is a questionnaire containing five scales pertaining to classroom satisfaction, friction, competitiveness, difficulty, and cohesiveness.

Participants’ responses indicated a preference for high satisfaction and cohesiveness in the ideal classroom. Students preferred more cohesiveness and satisfaction and less friction and competitiveness than they perceived as occurring in the

classroom. Teachers' preferences for the classroom environment were similar to students', however, teachers perceived the actual classroom environment more favorably than the students did.

Perceptions of Student Affect

Prawat (1980) studied the way elementary teachers perceive student's affective, non-cognitive, behaviors in the classroom. Participants in the study were 84 elementary teachers who were asked to write descriptions of 5 classroom events. Written descriptions were subject to a content analysis guided by the following nine themes: the protagonist of the event; the teacher's response to event; whether another child was affected by a verbal or physical response; the classroom setting; specific references to emotions or feelings; descriptions of emotions or inferences about students' emotions; the object of the feeling (self or others); if a problem occurred, was it resolved; and interventions and strategies used by the teacher.

Results of the analysis revealed that teachers were more concerned with interpersonal adjustments among students than intrapersonal adjustments of individuals. Similarly, more descriptions were given about small groups and classes than about individual students. Adaptation to routines of the classroom accounted for 25% of the descriptions, and many of the descriptions focused on problem behaviors that were successfully resolved. Teachers also focused more on what students did than what the students felt.

Teachers' Pedagogical Judgment

Schultz (1997), in a descriptive case study of four experienced elementary teachers, examined teachers' recollections of their perceptions of classroom events as

well as their actions during instruction, their teaching knowledge, and their personal beliefs to frame his inquiry into their pedagogic judgments. Interviews with the four elementary teachers were conducted over a period of two years at the same school site where all of them were employed.

Shultz's analysis of the teacher interviews and their personal belief statements revealed that the teachers perceived the elements of trust, caring, and worth to be components of judgment embedded within their daily teaching practices. Schultz found that teachers' pedagogic judgments resulted from interplay between available resources, the wisdom utilized in a given situation, and the orientation, or objective of the judgment. The teachers used their pedagogic judgments to both interpret and guide their teaching and actions in the classroom.

Role of Music in the Elementary Classroom

Remaining within the context of the elementary classroom, researches have also examined their perceptions of elementary classroom teachers' perceptions regarding the role and usefulness of music instruction. Moore (1990) investigated the perceptions and practices of Kindergarten teachers' use of music in the classroom. Participants were 284 Kindergarten teachers who completed a researcher designed questionnaire which asked them about their teaching practice, pre-service education, in-service education, certification, knowledge of developmentally appropriate practice, singing ability, formal music training, and their ability to play an instrument.

Findings indicated perceptions of the role of music in the classroom to be significantly related to teachers' personal musical practices. Furthermore, undergraduate music education experiences emphasizing whole child development and incorporating

music throughout the curriculum were found to significantly affect teaching practices whereas undergraduate musical experiences working with five year old children did not. Additionally, understanding developmentally appropriate practice and attendance at in-service workshops affected teachers' musical practices in the kindergarten classroom.

In an investigation of in-service classroom teachers' perceptions of useful musical skills and understandings, Saunders and Baker (1991) surveyed both early childhood and elementary classroom teachers. Respondents to the questionnaire were to indicate which of 18 researcher identified musical skills and understandings the teachers had studied in undergraduate classes and whether they did or did not use them in the classroom. Similar to the findings by Moore (1990), the teachers indicated using music to supplement curricular areas to be most useful of the musical skills listed. Additionally, they found musical knowledge useful in providing creative experiences for their students, in helping to develop movement activities, and in selecting appropriate songs and recordings for class. While music was perceived to be of use in the classroom, the teachers viewed music to be more of a support mechanism to supplement their other curricular areas or aid them in classroom transitions.

Elementary Music Teachers

Within the context of the elementary music classroom, researchers in the field of music education have examined elementary music teachers' perceptions of how they use their class time (Wang & Sogin, 1997) and how well they implement the National Standards for Music Education (MENC 1994) within their classes. These studies are reviewed below.

Wang and Sogin (1997) were interested in comparing elementary music teachers' perceptions about the time spent in musical activities to actual observed classroom events. The researchers questioned 60 elementary music teachers about the time they spent singing, playing instruments, listening to music, reading music, creating, moving and describing. Additionally, 19 of the teachers were videotaped for two class periods. The observation form used to collect data from the videotapes contained 40 interval boxes that allowed for 15 seconds to observe, and 5 seconds to record. Percentages were recorded for time spent in both non-performance and performance activities. Teachers' responses to questions were compared to analysis of time spent in each activity as recorded by the observation videotapes.

Findings indicated that teachers spent less actual time in each activity than they had perceived. Teachers were engaged in talking for the majority of class and modeling for a third of the time. The most frequent musical interactions included moving, singing, and playing instruments. Although not much time was spent on creative activities, Wang and Sogin found a strong relationship between the use of social approvals and engagement in creativity suggesting that teachers who incorporate more creative interactions in general music may be more prone to give positive feedback to students.

Byo (1999) was interested in classroom teachers' and music teachers' perceptions of how well they implement the National Standards for Music Education (MENC, 1994) in their classes. The nine standards include: singing alone and with others a varied repertoire of music; performing on instruments, alone and with others, a varied repertoire of music; improvising melodies, variations, and accompaniment; composing and arranging music within specified guidelines; reading and notating music; listening to,

analyzing, and describing music; evaluating music and music performances; understanding relationships between music, the other arts, and disciplines outside the arts; and understanding music in relation to history and culture. Specifically, she wanted to determine whether effective implementation of the national standards was influenced by teacher training, interest, ability, sense of responsibility, resources, assistance, and perception of available time.

Participants in the study were 122 elementary music specialists and 122 classroom teachers. The participants took part in a survey which asked 7 questions about the nine national standards relative to the aforementioned categories. Results from the survey indicated that music teachers feel positively toward all of the standards. Improvising and composing were the least favorable standards to participants, whereas understanding music in relation to history and culture was the most favorable. The music teachers felt a high degree of responsibility for teaching all of the standards whereas the classroom teachers disagreed.

Section Summary

Findings from the research on elementary teachers' perceptions provide insight into how teachers think and frame instructional experiences. Elementary teachers feel more control over interactions they initiate with students (Cooper, Burger, & Seymour, 1979) and are more concerned with the interpersonal interactions of their students than the intrapersonal development of individuals (Prawat, 1980). With these preferences in mind, one could hypothesize that teachers would more frequently initiate musical interactions with their students and may be more likely to interact with the whole class or small groups rather than with individual students during instruction. However, the

judgments teachers make during instruction will likely be influenced by their beliefs about caring, trust, and worth (Schultz, 1997). Additionally, elementary teachers' perceptions of the usefulness of music within the classroom are strongly tied to how well music can be used to supplement other curricular areas (Moore, 1990; Saunders & Baker, 1991). This would indicate a difference in the types of musical interactions found in the elementary classroom as compared to the music classroom which focuses more specifically on musical skill development and content knowledge. Furthermore, music teachers did not have an accurate perception of the time spent engaged in musical activities: They spent the majority of class time talking and modeling for the class (Wang & Sogin, 1997) although they had perceived most of their time spent engaged in singing with students. This indicates that music teachers have a preference for verbal and musical initiation of interactions with students. Further studies on the perceptions of music teachers utilize observations of teaching as part of the investigative process and are discussed in the next section.

Observations of Music Teachers

Whereas literature related to teachers' perceptions of their own teaching was reviewed in the previous section, music education literature focused on the perceptions of those who observe music teaching situations is reviewed in this section. Observations of music teaching have been used to help investigate many aspects of teaching including ways to improve music teacher preparation (Barrett & Rasmussen, 1996), allocation of class time by elementary music teachers (Orman, 2000; Wagner & Struhl, 1979), perceptions of reinforcing behaviors used by music teachers (Madsen & Duke, 1985), experience versus expertise in music teaching (Standley & Madsen, 1991), and

perceptions of teaching effectiveness (Madsen, 2003; Madsen & Cassidy, 2005). These studies are reviewed below.

Learning from Experience

Barrett and Rasmussen (1996) examined how preservice music teachers' beliefs about music teaching and learning could be shaped through observation of an experienced elementary general music teacher. Ninety pre-service early childhood, elementary, or music education majors participated in the study. The participants began by watching a model elementary music lesson taught by a music methods teacher. Next, they viewed a video of the same lesson as taught by an experienced elementary music teacher to 3rd grade students. In the next step, the participants viewed a video of an interview with the elementary music teacher as he described the context of the lesson, the musical content, the learners, teaching, and philosophy of teaching. The participants recorded their perceptions while they viewed the videotapes. Short essays were written to define educational aspects of the experiences, and the students formed questions about teaching and learning based on the model lessons. Finally, the participants engaged in small group discussions to summarize responses and insights.

The essays were analyzed to identify themes and conceptual categories. The categories which emerged included questions related to the teacher, questions related to learners, questions about subject matter, and questions related to educational context. Viewing the videotape of the 3rd grade class produced a shift in inquiry from teacher-centered to learner-centered questions, and viewing the videotape of the teacher reflections raised questions about planning and curricular policy. Overall, the participants responded positively to the educational experience of the lesson.

Upon observing the reflection of the teacher, one methods student wrote “This interview with the teacher strengthened my ideas about the educational impact of the experience simply by allowing the teacher to express his opinions, beliefs, and philosophies about musical education to observers. I felt that becoming familiar with the teacher’s reasons and explanations for his lesson plans and choice of music really helped me to understand his rapport with the students and his flexible attitude in the classroom” (p. 84). The researchers found that using multiple views of a lesson allowed pre-service teachers to deepen their understandings of music teaching by connecting classroom events to the beliefs and practice of the experienced music teacher as well as to his or her own beliefs.

Allocation of Class Time

Similar to the study by Byo (1999), Orman (2002) examined the use of the National Standards for Music Education (MENC 1994) within the context of elementary music classes. Orman, however, investigated the amount of class time devoted to the standards. Thirty elementary music teachers with 10-26 years of teaching experience were videotaped teaching grades 1-6 over an 18 month period. Upon analysis of the videotapes, Orman found that, with the exception of singing and playing instruments, many of the activities commonly used by the teachers were not identified in the National Standards. Although the other seven National Standards did not occur in each lesson, they were sometimes used as the focus of a lesson. Of the National Standards used as foci for specific lessons, the largest portion of time was spent on reading and notating music (21.55%). Singing, playing instruments, and reading/notating music were the most prevalent national standards addressed.

Consistent with the findings of Wang and Sogin (1997), teachers spent most of their time talking (46.36%) and modeling musical behaviors (21.57%). They spent the least amount of time on listening to music (.34%). First and second graders spent twice as much time singing as did those in grades 3-6, but time spent playing instruments increased by grade level. The majority of student time was spent listening to the teacher (57.07%). Because most of the student time was spent passively listening to the teacher talk or model, it is possible that the active role of the teacher provides the impression that the students are active as well.

Wagner and Struhl's (1979) investigation of the use of teaching time did not focus on use of the national standards for music as their study preceded the publication of the standards document. Instead, the researchers compared beginning and experienced elementary music teachers' use of teaching time. Specifically, the study focused on a comparison of the use of teaching time among 9 experienced elementary music teachers, 9 music teaching interns (student teachers), and 9 pre-interns (music education majors prior to student teaching). Two grade 4-6 music classes were randomly selected from 9 elementary schools serving as internship and pre-internship sites for music education students. Observations of teaching were recorded using Moore's teaching Reinforcement-Activities form (MTRA) to quantify the types of reinforcers used by the teachers and categorize how time was used. Observation categories used included teaching activities – academic instruction, discussion, written assignments, directions; music activities – singing, playing instruments, rhythm, movement, listening; non-teaching activities – preparation, talk, interruption, loss of control; and other combinations. Teacher

reinforcements were categorized into approvals – academic, social, academic mistake, social mistake, and disapprovals - academic, social, academic mistake, social mistake.

Results of the study revealed that experienced music teachers spent less time giving directions than interns or pre-interns. No differences were found among groups for the number or type of reinforcements used. Overall, 1/3 of the reinforcements given were approvals for correct academic responses, slightly more than 1/3 were disapprovals for social behaviors, and the remaining 1/3 were approval of social behavior mistakes (the teacher approved when he should not have). It appears that the teachers in the study provided reinforcement for social behaviors more often than reinforcing the academic responses of students. Although the social interactions of students may be distracting to teachers who are focused on the academic aspects of class, they are likely a natural part of the learning environment.

Perceptions of Reinforcing Behaviors

Madsen and Duke (1985) studied the perceptions of graduate and undergraduate music therapy and music education majors in relation to approvals and disapprovals used by an elementary general music teacher. Perceptions were compared to actual classroom events. The participants watched a videotape of a Kindergarten music class. During the observation, they were to write brief statements about the setting, teacher behavior, student/teacher interactions, lesson organization, and student behaviors. Following the observation task, the participants were asked to estimate the percentage of time spent on approvals, disapprovals, and instruction. Approvals and disapprovals used by the teacher were then evaluated using semantic differential scales of good/bad,

meaningful/meaningless, beneficial/harmful, sincere/insincere, worthless/valuable, effective/ineffective, too much/too little.

Results of the study revealed that the participants inaccurately estimated the time the teacher spent using approvals and disapprovals. Despite previous training in observation techniques, the personal biases of the participants influenced how they perceived classroom events. Music education and music therapy students both indicated that too little approval was given by the teacher during the Kindergarten class, but the music therapy students expressed a much stronger need for increased approvals. The difference between the two groups reflects the difference in the goals of the observers: Music education students were more concerned with the subject matter of the class whereas music therapy students were more concerned with the social activity of the class. It should be acknowledged that one's perception of classroom events will be influenced by personal experiences and goals as no human observation can be without some bias.

Experience Versus Expertise

Standley and Madsen (1991) examined novice and experienced teachers' perceptions of classroom situations to differentiate between teacher experience and teacher expertise. One-hundred-fifty subjects were divided into five categories based on years of teaching experience. The categories included freshmen music education majors, junior music education majors, beginning teachers, experienced teachers with one to ten years of teaching, and expert teachers with more than 10 years of teaching. All of the subjects were asked to observe, analyze, and write about 20 videotaped excerpts of music situations and interactions. Responses were analyzed on the basis of both factual and inferential content. An accurate factual comment was awarded one point whereas an

inaccurate factual comment resulted in one point being subtracted from the total score. An accurate inferential comment was awarded five points while an inaccurate inferential comment resulted in the loss of five points. Because researchers weighted the inferential comments five times more important than factual comments, it is clear that the ability to draw inferences was identified as a desired and necessary teaching skill. Raters were music education faculty who had over ten years of experience and inter-judge reliability was consistent at $r = .98$. Results of the study indicated a systematic increase in scores by level of experience. The expert teachers, who had more than 10 years of teaching experience, scored significantly higher than the other groups on the observation task by making more accurate inferential comments about the teaching episodes. This differentiation indicates that teachers with more experience and professional preparation are better able to utilize their pedagogical knowledge to understand classroom situations. Furthermore, the researchers suggested, “The identification of masterful teachers in music can further research efforts by providing a source for the study of effective routines, teaching patterns, and classroom management techniques” (p. 10).

Teacher Effectiveness

Madsen (2003) examined 168 musicians’ perceptions of teaching effectiveness based on teacher delivery and student attentiveness. The participants, grouped by experience level into grades 6-8, grades 9-12, undergraduates, and experienced teachers, watched a videotape of 8 teaching examples and were asked to identify accurate and inaccurate instruction, high and low teacher delivery, and on and off task student behavior. Characteristics of high teacher delivery included maintaining eye contact,

enthusiastic vocal delivery, making engaging gestures and maintaining good posture, using enthusiastic facial expressions, and maintaining a high degree of energy.

Results of the study revealed agreement in the overall mean ratings among the participant groups for 6 of the 8 teaching examples. Experienced teachers were more conscientious about accuracy of instruction than the other groups. The middle and high school students assigned the highest ratings to teaching examples wherein delivery was high. Because delivery skills seem to be an important factor in student musicians' perceptions of music teachers, they may have an important impact on how enthusiastic students are about class and how they approach interactions with their music teachers.

In a comparison of experienced and beginning music teachers' perceptions, Madsen and Cassidy (2005) examined the effect of focus of attention and teaching experiences on observers' perceptions of classroom events. Participants were junior music education majors, juniors and seniors after practicum teaching experiences, and graduate students with full time teaching experience. The participants viewed 4 videotapes of 1st and 3rd grade elementary teaching. Two of the tapes were focused on the students and the other two focused on the teacher. Half of the participants watched the student centered examples while the other half watched the teacher centered examples. Participants were asked to rate the overall effectiveness of instruction as well as how well students learned the material on a scale of 1-10. They were also asked to describe their scoring rationale. Participants' comments describing scoring rationale were categorized and coded as either teacher related – instruction, delivery, classroom management, other; or student related – academic and social behaviors.

Overall, experienced music teachers' ratings were lower than the other groups, and ratings of the teacher were higher than ratings for how the students learned the material. No significant difference was found due to focus of attention on teacher or students. A significant interaction occurred between category and experience: Pre-practicum participants made fewer comments than other groups about teacher instruction and post practicum participants made more comments about classroom management, student academic skills, and student social skills. A significant interaction was also found between focus and category: The teacher focused video prompted more comments on teacher instruction whereas the student focused video prompted more comments on academic and social skills. Furthermore, fewer positive responses were given by the experienced teacher participants, and more positive responses were made by the post practicum participants. Differences in observers' perceptions indicate that experienced teachers are more likely to be critical in their analysis of classroom music situations. This critical analysis may be helpful in facilitating teachers' own reflective practice as evidenced by the teachers in Barrett and Rasmussen's study (1996).

Section Summary

Research studies focusing on observations of experienced music teachers have been approached in both holistic and atomistic ways. By examining the context of music class through the eyes of an experienced teacher, participants in Barrett and Rasmussen's (1996) study were able to watch a teacher's reflective process, gain an understanding of flexibility as an important teacher trait, and then deepened their own understandings of teaching music. Other researchers have narrowed the focus of their observations in order to compare specific traits of experienced and inexperienced teachers (Madsen, 2003;

Madsen & Cassidy, 2005; Standley & Madsen, 1991) or to determine how well observers can evaluate specific teaching traits such as reinforcing behaviors (Madsen & Duke, 1985). The research indicates that focusing on the teacher during an observation will yield more teacher related comments (Madsen & Cassidy, 2005), which was of interest to the current study as observations focused primarily on the teacher and teacher perceptions were collected. Furthermore, the current study focused on the perceptions of experienced music teachers: Standley and Madsen (1991) found that experienced teachers make more inferential comments about teaching. Teachers who can infer why they interact with students in a certain way seem to be more likely to provide an accurate report of which interactions work well in their classes.

Effective Teacher Behaviors

As the current study focused on experienced teachers' perceptions of effective teaching behaviors, the studies reviewed in this section address music education research on effective music teaching behaviors to provide a base of knowledge and source for comparison. Researchers have examined several facets of effective music teaching including teaching magnitude (Hendel, 1995; Yarbrough, 1975), the effective use of sequential patterns of instruction (SPI) (Hendel, 1995; Yarbrough & Hendel, 1993; Yarbrough, Price & Hendel, 1994), and the evaluation of teaching competencies (Taebel, 1990; Tabel & Coker, 1980). The studies reviewed below provide insight into the larger picture of effective music teaching.

Teaching Magnitude

Yarbrough (1975) studied the effect of teacher magnitude and behavior on the performance, attentiveness, and attitude of students in mixed choral ensembles.

Behaviors monitored for high and low magnitude included eye contact, closeness, volume and modulation of the voice, gestures, facial expressions, and rehearsal pace. During the experiment a teacher presented two rehearsal sessions using identical rehearsal plans to control for instructional content. The rehearsal sessions differed in regard to high and low magnitude of teacher behaviors. The effect of teaching magnitude was measured by judges' ratings of musical performances by the ensemble, observations of student attentiveness, and self-reported student attitudes.

Results from the study indicated that magnitude of teacher behavior had little impact on the performance, attentiveness, and attitude of the students in the choral ensembles. However, three of the choral groups received their lowest performance ratings under low magnitude rehearsal conditions. In addition, off-task behavior from students was lower during high magnitude rehearsal conditions. Students indicated a preference for the high magnitude rehearsal conditions. Therefore, teachers using high magnitude teaching behaviors may be more successful in facilitating music learning interactions with students.

Sequential Patterns of Instruction

Yarborough and Price (1981, 1989) and Price (1983, 1992) have investigated the cyclical interactions between teachers and students in music settings which they have labeled sequential patterns of instruction (SPI). As a means of effectively facilitating instruction, in a complete SPI, a teacher initiated task is followed by a student response and subsequent teacher feedback. Depending on the nature of the task and the adequacy of the student response, the task may either be reinitiated or a new task will be given.

Yarborough and Price (1989) investigating the pre-service and experienced teachers' use

of SPI, noted that mistakes in the sequence occurred most often when student responses were interrupted or when too many directions were given following task presentations.

Yarbrough and Hendel (1993) examined the effect of SPI on rehearsal evaluations of high school and elementary students. Because rehearsal situations often require non-verbal behavior such as eye contact, facial expressions, and conducting to convey musical ideas, the researchers hypothesized that non-verbal behaviors could be just as important as verbal presentations of musical tasks and verbal reinforcement.

High school students enrolled in performing ensembles and elementary students receiving 5th and 6th grade general music instruction were chosen to participate in the study. The task was to evaluate 20 brief teaching segments of a high school choral director. The types of instructional patterns used were varied in each teaching segment. Participants were randomly assigned to 4 treatment groups: video with audio, video alone, audio alone, or a script of the teaching segments. During the observation task, the participants were asked to assign a grade from A+ to F for each segment. They were also to indicate what they think good teachers do.

Results of the study revealed higher ratings for script and audio-video modes of presentation, both of which focus on teacher verbal behavior. Results also indicated that patterns of instruction beginning with academic musical information were rated higher than those beginning with directions. Patterns ending in approvals were rated higher than those ending in disapprovals, and patterns ending in specific reinforcement were rated higher than those ending with non-specific reinforcement. The researchers concluded that the attitudes of music students in the study support the use of SPI in music teaching, and

that sequential patterns beginning with musical task presentations and ending with specific positive reinforcement should be used.

In a follow-up study, Yarbrough, Price, and Hendel (1994) studied the effect of SPI as well as modes of presentation on observers' evaluations of music teaching. Participants in the study included music teachers, non-music teachers, university music majors, and university non-music majors. Like Yarbrough and Hendel's previous study (1993), the participants were randomly assigned to 4 treatment groups. The first group viewed a videotaped example of teaching with audio, the second group heard audio only, the third group watched the video without audio, and the fourth group read the script from the teaching excerpts. The participants rated the teaching during the observations with scores from 1-100. Results revealed that non-music participants rated the audio-video presentation the highest and the script lowest whereas music participants rated the video without audio highest, and the audio alone lowest. Regardless of treatment or level, patterns of instruction beginning with presentation of musical information and ending with approval reinforcement were again perceived as the strongest indicators of good teaching.

Teaching Competencies

Taebel and Coker (1980) investigated variables contributing to teaching effectiveness in elementary general music by examining the relationships among teacher competency, student achievement, and various attributes. Participants were 29 elementary music teachers from Atlanta, GA with 1-15 years of teaching experience and their students. Taebel collected music achievement scores and attitude scores from students. Teachers were assessed using the Georgia Assessment of Teacher Effectiveness (Coker,

1978) and 26 measures of teaching competency designed for the study based on observable classroom behaviors. The teaching competency with the highest correlation with student achievement was “teacher relates lesson objectives to student interests and needs” (p. 254). The teaching competency with the highest correlation with student attitude was “allows student to initiate verbal interaction” (p. 254). Results indicated that a more student centered approach to learning may better facilitate student achievement and attitude toward learning.

Taebel (1990) revisited teaching competencies in a study assessing the classroom performance of music teachers in Alabama. The 10 competencies used in the study were taken from the Alabama Career Incentive Program and included presents organized instruction, uses materials and equipment, provides for practice and application, monitors student achievement, uses monitoring data, manages classroom time, maintains student behavior, knows subject matter, maintains a positive atmosphere, and communicates clearly and effectively.

In the spring of 1987, all Alabama teachers were observed twice. A classroom observation record was completed for each observation to inventory classroom interactions and events. In addition, music teachers were asked to complete a questionnaire rating each competency regarding its appropriateness for teaching music. Music teachers rated themselves on a 1-10 scale on each of the competencies. Principals also rated their music teachers on the 10 competencies and recorded suggestions for improving the evaluation system.

Music teachers' scores were lower than other teachers on 7 of the 10 competencies, scoring lowest on ‘provides for practice and application’. Music teachers

scored higher than other teachers on ‘uses materials and equipment’ and ‘manages class time’. Music teachers ranked themselves highly on each of the 10 competencies. The principals’ ratings, though slightly lower than the teachers’ self rating, were also fairly high. Music teachers agreed that the competencies measured are important to demonstrate, but some expressed concern that the evaluation model was not well suited for music classes and suggested additional measures of effectiveness to include performance by their students.

Hendel (1995) used both qualitative and quantitative methodologies to discover which teacher actions were considered good teaching. The purpose of the study was threefold as it endeavored to “(a) further identify factors that contribute to effective music teaching; (b) examine the relationship of teacher-defined traits, which emerge qualitatively, to operationally defined characteristics of effective instruction resulting from quantitative research; and (c) to explore the complementary nature of qualitative and quantitative methods” (p. 183).

Participants in the study were 9 elementary music teachers from 3 regions in the United States who were chosen based on recommendations from local music supervisors and university music education faculty. The researcher observed participants’ classes and conducted interviews with both the teachers and their students. Documents including lesson plans, curriculum guides, video and audio recordings, and field notes were also collected. Fifty percent of the audio recordings from class observations were transcribed and coded. Videotapes were observed for frequency of non-verbal behaviors. Both audio and video tapes were used to identify which instructional methods and materials were used in class.

Results of the qualitative data revealed that the teachers possessed both individual stylistic traits as well as common instructional behaviors; regional differences among participants were minimal; students recognized positive and approving behaviors from teachers; and teachers in the sample expressed common personal values. Quantitative results revealed instructional patterns that characterized effective elementary music instruction. The teachers demonstrated high magnitude teaching behaviors such as frequent eye contact, and completed patterns of instruction (SPI) by providing reinforcement to students.

Hendel used quantitative indicators to focus observations and organize data from multiple sources. Using both quantitative and qualitative processes also allowed her to corroborate what the teachers did with what they said. She further suggested, “While combining qualitative and quantitative methods of inquiry needs to be continued and refined, specific efforts that engage music teachers, especially recognized experts, in all stages of the study would benefit the quality of results in both published and practiced research” (p. 199).

Section Summary

Student preferences for high magnitude learning environments (Yarbrough, 1975) and the high correlation between student attitude and student initiation of verbal interactions (Taebel & Coker, 1980) suggest that students prefer being involved in the music learning process. Additionally, student achievement in music class may be positively influenced by the teacher’s ability to relate lesson objectives to the students’ needs (Taebel and Coker, 1980). Further aspects of effective music instruction included the use of complete patterns of instruction beginning with a musical task presentation and

ending with specific feedback (Hendel, 1995; Yarbrough, Price, & Hendel, 1994).

Students benefit when teachers can musically demonstrate a task rather than verbal directions alone. Feedback to students is a necessary component of effective instruction as it allows students to know what they do well and how they can improve. The research on effective teacher behaviors has largely informed the direction of the current study.

Chapter Summary

In this chapter I have provided a review of research related to teacher perceptions, observations of music teaching, and effecting music teaching in order to provide a better understanding of what is already known about elementary music teachers and how they facilitate music learning. Additionally, I wanted to determine which questions about elementary music teachers remain unanswered by current research and to identify those areas in which a paucity of research existed to help shape my inquiry for the current study.

Research examining teacher perceptions is important because teachers are directly responsible for facilitating student learning. The thoughts of those who are in the classroom everyday provide much needed input into the world of education which researchers often glimpse, but wherein teachers live. Based on the literature reviewed, the following results have emerged: Teachers prefer to control learning by initiating interactions with students (Cooper, Burger, & Seymour, 1979) whereas student attitudes toward learning are more positive when they are given opportunities to initiate learning interactions (Taebel & Coker, 1980). Teachers' pedagogical judgments in class are influenced by the trust they share with students, how much they care about the students and the class content, and how worthwhile they believe the instruction to be. These

judgments guide their teaching and actions in the classroom (Schultz, 1997). Teacher perceptions of classroom events are not always accurate. Music teachers spend the majority of class time talking and modeling musical techniques for students that may leave them with the impression that their students are active as well (Wang & Sogin, 1997).

Relatively little research has been conducted on teacher perceptions pertaining to elementary music teachers specifically and which types of actions they perceive as being most effective for use in the elementary music classroom. Also, despite teacher or student preference, it is unknown whether music teachers perceived themselves or their students as the primary initiators of music learning interactions. Additionally, while teachers' pedagogic judgments may be influenced by their personal beliefs, it is unknown how their beliefs, including their feelings and expectations for class, influence the way they interact with students.

Research on effective music teaching has provided insight regarding many facets of what effective music teachers do. High magnitude behaviors such as frequent eye contact and voice modulation were found to contribute to effective music teaching (Hendel, 1995; Yarbrough, 1975), and music learning was found to be effectively facilitated through the use of complete cycles of instruction (SPI) which used specific feedback to students (Yarbrough & Hendel, 1993; Yarbrough, Price, & Hendel, 1994; Hendel, 1995). Additionally, students preferred cycles of instruction beginning with a musical task presentation rather than directions (Yarbrough & Hendel, 1993). Few research studies, however, have investigated whether music teachers perceive components of SPI to be effective in facilitating instructional interactions with students.

It was also unknown whether music teachers perceive instruction to be more effective when it is planned or when spontaneous learning opportunities arise.

Researchers frequently used observations to identify effective teaching practices and levels of teaching expertise. Observations of experienced teachers were a valuable tool for pre-service teachers learning the process of reflective practice (Barrett and Rasmussen, 1996). Experienced music teachers involved in observations were better able to make inferences about classroom situations (Standley & Madsen, 1991) than those with less pedagogical experience. Perceptions of observed classroom events, however, were biased by the observers own goals and previous experiences (Madsen & Duke, 1985), and, as previously mentioned, were often inaccurate representations of classroom events (Wang & Sogin, 1997). It is unknown whether the ability of experienced elementary music teachers to make inferences about music learning situations would improve their ability to accurately report which interactions they feel are most useful in class, and the bias of both the teachers and the researcher must be taken into consideration when presenting information about observed classroom events.

Based on issues not addressed by the research literature, the following questions were posed in this study:

1. What types of interactions do experienced teachers use most frequently and perceive as effective in the elementary music classroom?
2. How do music teachers' sentiments (feelings) and norms (rules and expectations) affect the way they perceive interactions with students?
3. How do music teachers perceive the effectiveness of planned musical interactions as compared to spontaneous musical interactions?

4. Who do experienced teachers perceive as being the most frequently responsible for instigating and prolonging interactions during music class?
5. Do observed classroom interactions with students reflect experienced teachers' perceptions of interactions?

CHAPTER THREE

Methodology

The Purpose of the Study

The purpose of this study was to examine how experienced elementary general music teachers perceived the effectiveness of their instructional interactions with students in the music classroom. The study sought to describe how music teachers perceive classroom interactions with their students and explored the accuracy of teachers' perceptions as compared to classroom events.

Research Questions

The following questions were addressed in this study:

1. What types of interactions do experienced teachers use most frequently and perceive as effective in the elementary music classroom?
2. How do music teachers' sentiments (feelings) and norms (rules and expectations) affect the way they perceive interactions with students?
3. How do music teachers perceive the effectiveness of planned musical interactions as compared to spontaneous musical interactions?
4. Who do experienced teachers perceive as being the most frequently responsible for instigating and prolonging interactions during music class?
5. Do observed classroom interactions with students reflect experienced teachers' perceptions of interactions?

Design

A two phase descriptive design was determined to be the most appropriate for the study in order to answer the research questions. In the current study, survey procedures

were used to collect quantitative data and investigate experienced elementary music teachers' perceptions of their interactions with students. Interviews and observations were used to collect qualitative data to explore whether teacher perceptions are accurately reflected in classroom events.

In Phase One of the study, a questionnaire gathered data from experienced elementary general music teachers about their perceptions of effective interactions in the music classroom. The survey data were used to address the first four research questions. In Phase Two of the study, which followed Phase One, observations and interviews were conducted to address research question five and determine how accurately observations of classroom interactions reflect teacher perceptions as indicated in the questionnaire. To this end, a small sub-sample of experienced elementary music teachers was selected for both observations of their teaching and interviews to reflect upon their interactions with students.

Selection of Sample

Participants for the current study were experienced elementary music teachers from Pennsylvania with ten or more years of teaching experience. A list of potential participants was compiled using the Pennsylvania Department of Education website as well as the Pennsylvania Music Educators Association member directory to identify current elementary music teachers and obtain contact information. Of the 501 school districts in Pennsylvania, 482 districts yielded contact information for their music teachers. One elementary music teacher was randomly selected from each of the 482 accessible districts to participate in the study.

From the survey participants, a small sub-sample of three experienced elementary music teachers was identified for class observations and one-on-one interviews. The sub-sample participants were selected from the pool of survey participants who indicated a willingness to allow the researcher to observe and interview them.

Data Gathering Tools

In order to collect multiple sources of relevant data, the researcher designed several tools specifically for the study - a questionnaire, a live teaching observation guide, a video observation guide, and an interview guide. The questionnaire collected data about experienced teachers' perceptions by surveying a large sample of experienced elementary music teachers in Pennsylvania. The observation and interview guides were used to collect information about actual classroom events from three experienced elementary music teachers selected as a sub-sample.

Questionnaire

The questionnaire designed for the current study evolved from my interest in determining how interactions are facilitated in music learning environments. In an earlier study, (Gibbs, 2008), I piloted a measure of pre-service teacher responsiveness to evaluate how well pre-service music teachers implemented the components of Sequential Patterns of Instruction (SPI) (Price, 1983, 1992; Yarborough & Price, 1981, 1989) within the context of peer teaching episodes in an undergraduate instrumental methods class. Raters using the measure questioned whether the appropriateness of actions taken by the teacher to initiate or reinforce instruction during interactions with students would be context dependent. Would effective music learning interactions using SPI look different in instrumental, choral, and general music settings? Furthermore, would SPI, a model

used for pre-service music teacher education, be evidenced as an accurate framework for music learning interactions used by experienced music teachers? In an effort to narrow the focus of inquiry, the current study focused on the interactions between experienced teachers and their students in the elementary general music classroom.

At the time of the current study, no measure existed to gather experienced elementary music teacher perceptions about their interactions with students. As a result, the researcher designed a questionnaire for the purpose of collecting data in Phase One of the study. Items designed for the questionnaire were intended to address the first four research questions. The questionnaire was field tested with music education doctoral students and faculty and revised based upon their suggestions. The questionnaire contained 15 items which required participants to reflect upon their own teaching experiences, recalling the types of actions and interactions that take place in one of their typical music classes, and identifying those interactions which have been most frequent and most effective in the participants' own experience (see Appendix A). Because the questionnaire included questions about multiple facets of interaction including types of actions taken to facilitate student learning interactions, questions regarding the spontaneity of learning interactions, and the initiation and continuation of interactions, no single definition of interaction was included on the questionnaire.

The actions listed as part of the interactive process were chosen to represent the ways teachers initiate tasks and reinforce student responses as adapted from both the Sequential Patterns of Instruction (SPI) and Interactive Decision Making (IDM) models of instructional. The questionnaire included two Likert type four point scales asking participants to indicate the frequency of actions taken to facilitate learning followed by

the frequency of actions taken to reinforce student learning. The actions listed in the questionnaire included verbal directions, non-verbal directions or gestures, musical modeling, asking questions, verbal feedback, non-verbal feedback, musical response, answering questions, and other. In addition each action was listed in the context of whole class, small group, and individual instruction.

Similar to the first two scales, the second set of four point scales asked participants to indicate how effective the above actions were in facilitating student learning and how effective the listed actions were in reinforcing student music learning. To further explore possible influences on classroom interactions (Duncan, 1980), participants were also polled about their feelings toward music classes, their expectations for music class, the influence of their feelings and expectations, and their opinions about the effectiveness of planned and spontaneous interactions in class. Finally, participants were asked to indicate the frequency with which they and their students instigated and prolonged both musical and non-musical interactions in class. Upon completion of the questionnaire, participants were asked to indicate whether they would consider continuing with the study by participating in observations and interviews. Participants answering positively to the last item were considered for the second phase of the study. The questionnaire was reviewed by a panel of music education professors and field tested among music education graduate students to ensure face validity of the measure. Responses and comments were used to revise items on the questionnaire

Pilot of questionnaire. The purpose of the pilot study (Gibbs, 2009) was to determine the reliability and validity of the researcher designed questionnaire as a measure of teacher perceptions. Participants in the pilot study were 30 experienced

elementary music teachers in Pennsylvania. Participants were contacted via email and were invited to participate in the pilot study. Eighteen teachers responded to the inquiry, two with incomplete responses, resulting in 16 usable responses to the pilot questionnaire. Participants were asked to complete the questionnaire a total of two times, one week apart, and were sent an email reminder about the second completion. Nine participants followed through by completing the questionnaire a second time.

To determine the reliability of the questionnaire, both internal consistency and external stability were examined. The Cronbach's alpha coefficient ($r = .945$) indicated a strong degree of internal consistency among items included on the questionnaire. A test-retest method to determine external stability among the nine participants who completed the questionnaire twice yielded Pearson r correlations ranging from $.887 - .989$ indicating a high degree of stability from the first administration of the questionnaire to the next a week later.

To examine the validity of sub-constructs on the questionnaire, alpha coefficients were calculated to determine the shared variance for the subscale construct items representing verbal, non-verbal, musical, and question/answer types of actions (see Table 1). Alpha coefficients for the sub-constructs ranged from $.784 - .916$ indicating that items within each sub-construct shared a moderately high amount of variance and could potentially stand alone as measures.

Table 3.1
Cronbach alpha Coefficients for Sub-construct Items

Sub-construct	α
Verbal	0.816
Non-verbal	0.859
Musical	0.916
Question/Answer	0.784

Next, inter-correlations between sub-constructs were examined to determine the shared variance among the items. The high correlation between verbal and question/answer sub-constructs indicated much common variance among the items. This is not surprising given the spoken nature of actions using verbal directions or question/answer. It is likely that verbal and question/answer sub-constructs are, in fact one sub-construct in and of themselves. A moderate amount of shared variance occurred between verbal and non-verbal sub-constructs, non-verbal and musical sub-constructs, and non-verbal and question/answer sub-constructs indicating some commonalities among items, but with enough differences to function as sub-constructs. Correlations between verbal and musical as well as question/answer and musical were both non-significant and very low, again indicating separate sub-constructs (see Table 2).

Table 3.2
Inter-correlations Between Sub-Construct Items

Sub-construct	Non-Verbal	Musical	Question/Answer
	Pearson Correlation		
Verbal	0.572*	0.307	0.896**
Non-Verbal		.688**	.586*
Musical			0.426

Note. * $p < .05$ (2-tailed)

** $p < .01$ (2-tailed)

Given the high reliability of the questionnaire and the validity of the sub-constructs as measures unto themselves, it was determined that no changes would be made to the questionnaire prior to its use in the current study.

Observation Guides

In order to record data during both live and recorded observations of the three sub-sample participants, two researcher-designed observation guides were constructed to collect field notes. The observation guides were created to allow for efficiency of use and clarity of content. To ensure the usability of the observation guides, the researcher tested different variations by watching videos of elementary music lessons during which field notes were recorded using the guide templates. Columns on the guides were adjusted during the testing to allow the researcher the most flexibility to record notes while observing classroom events. The final versions of the guides were selected for both ease of use and adequate space for observational notes (see Appendices B and C).

The live observation guide included spaces for the observer to indicate the teacher and class being observed, the date and time of the observation, and the name of the observer (see Appendix B). The guide consisted of four columns to fill in during the observation. The first column indicated activity and type of interaction observed. To aid the observer, interaction codes were used for brevity of documentation during observation. The interaction codes included VD (verbal directions), NVD (non-verbal directions), MM (musical modeling), QA (question and answer), VF (verbal feedback), NVF (non-verbal feedback), MR (musical response), WC (whole class), SG (small groups), IN (individuals), Other. The second column was used for the observer to indicate whether the teacher or students initiated the interaction, and the third column was used to

indicate who continued the interaction - teacher, students, or both. The final column was the widest, providing room for note taking during the observation.

The video observation guide (see Appendix C) was similar to the live observation guide with the addition of a column to indicate the time at which an interaction occurred, and separate columns for initiation of interaction and feedback given in response to interaction. While the live observation guide was created to be used in real time, the video observation guide was intended to be used with multiple viewings of a teaching example, allowing for pauses and repeated viewings to record more detail.

Interview Guide

Interview notes for the three sub-sample participants were documented using a simple interview guide (Appendix D), which detailed 12 guiding questions and allowed room for the researcher to record brief notes during the interviews. The questions were developed by the researcher to garner additional information or explanations about the teachers' perceptions of their interactions with students that may not have been answered through their responses to the questionnaire. Questions on the interview guide included:

1. How did you feel about your music classes today?
2. How did you feel about this lesson in particular?
3. What are some things you do in music class that seem most effective in helping students learn?
4. When you are working with your class, who usually propels, or drives, the experience: you or the students?
5. Did your students meet your expectations this class for behavior/musical achievement?

6. How do your feelings and expectations for class influence the way you plan and interact with students?
7. Did everything go as planned, or did anything unexpected occur?
8. How many of your interactions with students end up being planned vs. spontaneous?
9. How flexible do you need to be when you are teaching?
10. What do you think worked really well today?
11. Is there anything you would do differently?
12. What do you think is the most effective thing music teachers can do when interacting with students?

A digital voice recorder collected participants' responses during the interviews which were transcribed for analysis.

Procedures

Data collection began with the survey of elementary music teachers using the researcher designed questionnaire (Appendix A). The survey was administered electronically using the Survey Monkey website to host the questionnaire. Participants received an initial invitation via email that included a web address for the questionnaire. One week following the initial invitation, a follow-up invitation and reminder were emailed to the sample of participants to encourage participation. Three weeks following the initial invitation, a final follow-up invitation and thank you was emailed to the teachers in the sample. One month following the initial invitation, the survey was closed and the responses analyzed.

Following Phase One, the researcher identified participants who had indicated an interest in continuing with the study. To further examine differing teacher perceptions, it was determined that three participants would be selected to represent three different response profiles. Three were selected with high response ratings to the questionnaire, three were selected with low responses ratings, and three were selected from the middle of the distribution. Therefore, nine participants indicating an interest in continuing with observations were contacted via email to confirm their willingness to continue. One teacher from each response category was chosen for observations and interviews based on immediacy of response to the email as well as ease of scheduling. Because observations took place at the end of the school year, some participants who had previously indicated an interest in continuing found it difficult to schedule an observation time.

Observations occurred during one typical elementary general music class for each teacher. The teachers were asked to select a class period that was most convenient for them. During the observations, the researcher sat in the back of the music classrooms to avoid distracting the teachers and students and completed the live observation form. A video camera was used to record the observations as well. Immediately following each observation, the teachers were interviewed for approximately 30 minutes. Video recordings were transferred to DVD and transcriptions were created of the full interviews. DVD's and transcripts were mailed to a research assistant for additional coding and analysis. The researcher and the research assistant independently viewed the DVD's of the three classes taking notes on the video observation guide (Appendix C) and coded both the observation notes and interview transcripts for analysis. The research

assistant, a doctoral student in music education at a large university in the northwestern region of the United States, was chosen on the basis of her familiarity with the research topic through previous discussions with the researcher as well as her knowledge of qualitative research methodologies.

Data Analysis

After allowing one month for participants to respond to the questionnaire, the survey was closed and responses were compiled for data analysis. Descriptive data were analyzed to determine group means and standard deviations for participants' responses to questionnaire items in order to compile a profile of teacher perceptions about interactions in the elementary music classroom. Three participants were selected for observations and interviews based on the distribution of questionnaire responses.

Following the live observations and interviews with the sub-sample participants the researcher and research assistant independently viewed video recordings of the 3 music teachers' classes. Frequencies of actions taken to initiate and reinforce student music learning were used as a basis for comparison to the questionnaire data. The researcher transcribed the interviews for each sub-sample participant. Interview guides and transcripts were analyzed and coded by both the researcher and the research assistant. Codes were organized into emerging themes. Transcriptions of interviews were also sent to each sub-sample participant for member checking. Results from analysis of the questionnaire, observation guides, and interviews served as a basis for comparing overall experienced music teacher perceptions of their interactions with students to actual classroom events witnessed during observations and the perceptions of the three teachers chosen as a sub-sample.

CHAPTER FOUR

Phase One Findings

Overview of the Methodology

Purpose and Research Questions

The purpose of this study was to examine how experienced elementary general music teachers perceived the effectiveness of their instructional interactions with students in the music classroom. The following questions were addressed in this study:

1. What types of interactions do experienced teachers use most frequently and perceive as effective in the elementary music classroom?
2. How do music teachers' sentiments (feelings) and norms (rules and expectations) affect the way they perceive interactions with students?
3. How do music teachers perceive the effectiveness of planned musical interactions as compared to spontaneous musical interactions?
4. Who do experienced teachers perceive as being the most frequently responsible for instigating and prolonging interactions during music class?
5. Do observed classroom interactions with students reflect experienced teachers' perceptions of interactions?

Design of the Study

A two phase descriptive design was chosen as the most appropriate approach for this study. The focus of this chapter is Phase One in which survey procedures were used to collect data and investigate experienced elementary music teachers' perceptions of their interactions with students. Data were collected with an online questionnaire and used to address the first four research questions.

Participants

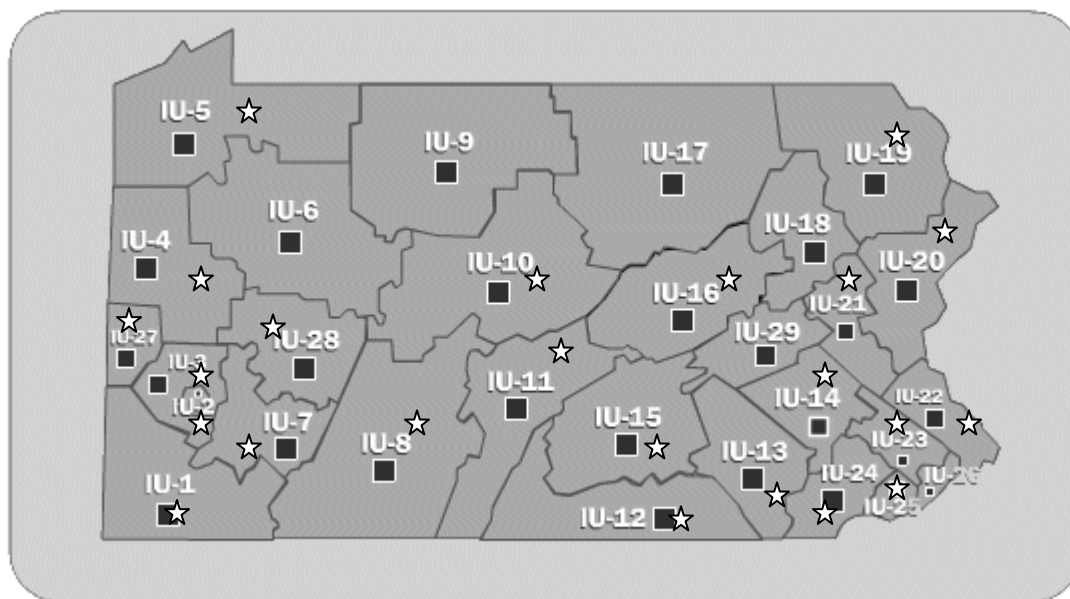
Participants were experienced elementary music teachers from Pennsylvania with 10 or more years of teaching experience. An invitation to participate in the survey was emailed to all potential participants on the compiled list. In a three step process, participants received an initial email inviting them to participate in the online questionnaire. One week following the initial invitation, a follow-up email was sent to participants. Three weeks after the initial invitation, participants were sent a final email reminder and thank you. Due to the difficulty in determining years of teaching experience prior to participant selection, the first item on the questionnaire asked the participants to indicate how many years they had taught elementary general music. Responses from participants with more than 10 years of elementary general music teaching experience were included in the current study. Responses from participants with fewer than 10 years of teaching experience were archived for future research.

Results

Of the 482 elementary music teachers contacted, 144 teachers completed at least part of the questionnaire, and 101 teachers completed the entire questionnaire. Of the 101 participants, 60 were teachers with 10 or more years of teaching experience, and 41 were teachers with fewer than 10 years of teaching experience. Of the 29 Intermediate Units which govern public schools in Pennsylvania, The respondents represented 23 (see Figure 4.1). Therefore, 79% of the Intermediate Units in Pennsylvania were represented. Additionally, the mean questionnaire responses of the 39 early respondents were compared to the 21 late respondents using a one way analysis of variance. No significant differences were found between the groups. Given that late respondents were likely to

have similar responses to those teachers who did not respond, it was decided that the sample was sufficiently representative of elementary music teachers in Pennsylvania.

Figure 4.1. Intermediate units in Pennsylvania represented by participant responses.



Map from http://www.wiu.k12.pa.us/6505_115121103453/site/default.asp

☆ = IU represented by responding participants

The experienced music teachers sampled in the study responded to the researcher designed questionnaire to indicate how they perceive the frequency and effectiveness of actions taken to facilitate music learning interactions in their classrooms. They were asked to think about a typical day in the classroom as they responded to questions.

After allowing one month for participants to respond to the questionnaire, responses were compiled for data analysis. Descriptive data were analyzed to determine group means and standard deviations for participants' responses to questionnaire items in order to compile a profile of teacher perceptions about interactions in the elementary music classroom. Additionally, a series of repeated measures analysis of variance

(ANOVA) were used to determine whether any differences in teacher ratings were statistically significant. The results of the data analysis which follow are grouped according to the main research questions in order to most directly address the concerns of the study.

Research Question 1: What types of interactions do experienced teachers use most frequently and perceive as effective in the elementary music classroom?

In the questionnaire, teachers were asked to indicate how frequently they engaged in specific actions to initiate music learning interactions and reinforce student learning through their responses to students. The actions specified were categorized as verbal, non-verbal, musical, and question and answer. The frequency of actions taken was indicated by their responses to a Likert type scale in which 4 = frequently and 1 = seldom. In addition, teachers were asked to indicate how effective each of the specified actions was in facilitating student music learning. The effectiveness of actions taken was indicated by teachers' responses to a scale wherein 4 = effective and 1 = useless.

Results of the repeated measures ANOVA showed that the frequency of initiation ratings differed significantly, $F(1, 59) = 12.84, p < .05$. Pairwise comparisons using paired t-tests with the Bonferroni correction revealed that scores were significantly different ($p < .05$) for frequency ratings of all actions taken to initiate learning except between *verbal directions* and *asking questions*. The experienced teachers responding to the questionnaire indicated most frequent use of *verbal directions* and *asking questions* when initiating instructional interactions (see Table 4.1). *Non-verbal directions* and *musical prompting* were third and fourth respectively in order of frequency. However, it should

be noted that all four actions were rated higher than 3 on the scale indicating a relatively frequent occurrence of the specified actions within their classrooms.

Table 4.1

Frequency of actions taken to initiate music learning interactions

(4 = Frequently, 1 = Seldom)

	M	SD	
Verbal directions	3.37	0.54	*
Asking questions	3.33	0.57	+
Non-verbal directions	3.18	0.64	*+^
Prompting with musical model	3.02	0.74	*+^

*,+ , ^ p < .05

Frequency of reinforcement ratings differed significantly, $F(1, 59) = 28.76$, $p < .05$. Pairwise comparisons using paired t-tests with the Bonferroni correction revealed that scores were significantly different ($p < .05$) for frequency ratings of all actions taken to reinforce student learning. Teacher actions taken to reinforce student music learning were similarly ordered according to the responses given (see Table 2) with *verbal feedback* the most frequent and *musical responses* the least frequent of the actions specified on the questionnaire. Teachers' responses to the frequency of actions taken to initiate and reinforce student learning interactions indicate a preference for interacting with students verbally by giving directions, providing verbal feedback, asking questions of students, and answering questions. Despite the musical nature of the classrooms in which they teach, the teachers indicated that they used musical actions less frequently than the other actions specified in order to initiate or reinforce music learning interactions.

Table 4.2

*Frequency of actions taken to reinforce student learning during interactions**(4 = Frequently, 1 = Seldom)*

	M	SD	
Providing verbal feedback	3.49	0.45	*
Answering questions	3.35	0.53	*+
Providing non-verbal feedback	3.11	0.64	*+^
Responding musically	2.83	0.76	*+^

*,+,^ $p < .05$

After indicating the frequency of actions taken in the music classroom, the teachers participating in the survey indicated their perception of how effective each of the specified interactions was in facilitating student music learning. Results of the repeated measures ANOVA showed no significant differences in effectiveness ratings of actions taken to initiate student learning, $F(1, 59) = 2.37, p > .05$. The average teacher response for each action taken to either initiate or reinforce a music learning interaction was rated higher than 3 on the four point scale indicating that all actions specified in the survey were perceived effective to some degree in the music classroom (see Table 4.3).

Table 4.3

*Effectiveness of actions taken to initiate music learning interactions**(4 = Effective, 1 = Useless)*

	M	SD
Asking questions	3.56	0.45
Verbal directions	3.54	0.45
Prompting with musical model	3.43	0.64
Non-verbal directions	3.42	0.49

Effectiveness of reinforcement ratings differed significantly, $F(1, 59) = 6.64$, $p < .05$. Pairwise comparisons using paired t-tests with the Bonferroni correction revealed that scores were significantly different ($p < .05$) for effectiveness of reinforcement ratings between *verbal* and *nonverbal reinforcement*, *verbal* and *musical reinforcement*, *nonverbal* and *answering questions*, and *musical reinforcement* and *answering questions*. No significant differences were found for effectiveness ratings between *verbal reinforcement* and *answering questions* or between *nonverbal* and *musical reinforcement*. *Answering questions* was rated as most effective of the actions, followed by giving *verbal feedback*. *Musical responses* to students were perceived as less effective than the other actions (see Table 4.4). Again, the teachers' responses yielded a preference for verbal interactions with students over non-verbal and musical interactions in terms of instructional effectiveness in the music classroom.

Table 4.4

Effectiveness of actions taken to reinforce student learning during interactions
(4 = *Effective*, 1 = *Useless*)

	M	SD	
Answering questions	3.71	0.41	*
Providing verbal feedback	3.66	0.39	+
Providing non-verbal feedback	3.48	0.49	*+
Responding musically	3.45	0.67	*+

*,+ $p < .05$

In answer to Research Question 1, the teachers reported most frequent use of *verbal directions* and *asking questions* when initiating instructional interactions and reinforcing student learning. *Musical* and *non-verbal* means of initiating and reinforcing student learning were reported to be used less frequently. Teachers indicated no

preference for the types of actions taken to initiate student learning interactions.

However, *answering questions* and providing *verbal feedback* were rated as more effective means of reinforcing student learning interactions.

Research Question 2: How do music teachers' sentiments (feelings) and norms (rules and expectations) affect the way they perceive interactions with students?

To answer the second research question, teachers were asked a series of questions regarding their feelings about music classes as well as their expectations for music classes. Teachers' expectations were considered an indicator of the norms or rules they would establish within the music classroom. Teachers responded to the questions using three Likert-type scales to indicate their perceptions of their feelings and expectations. First, teachers were asked to indicate how positively they felt about their music classes, their students, and their efficacy as teachers (see Table 4.5). The averaged responses were highly positive, and were rated above 3.5 on the four-point scale, however, no significant differences occurred in teachers' ratings of feelings about their music classes, their students, and themselves as teachers.

Table 4.5
Teachers' sentiments/feelings
(4 = Positive, 1 = Negative)

	M	SD
Feelings about music class	3.81	0.39
Feelings about yourself as a teacher	3.79	0.41
Feelings about students	3.71	0.49

Next, teachers were asked to indicate how frequently students met their expectations for musical achievement as well as behavior. Teachers' ratings for how often students met their expectations for behavior and musical achievement differed

significantly, $F(1, 59) = 28.61, p < .05$. Their responses indicated that students more frequently met expectations for musical achievement than for behavior during music class (see Table 4.6).

Table 4.6

Teachers' Expectations for Students

(4 = Frequently meet expectations, 1 = Seldom meet expectations)

	M	SD	
Musical Achievement	3.64	0.52	*
Student Behavior	3.26	0.66	*

* $p < .05$

In order to more directly address the question of how teachers' sentiments and norms affected their perceptions of interactions with students, teachers were asked to indicate how much influence their feelings about music class had on their interactions with students and how much influence their expectations for music class had on the way they planned for music learning interactions as well as the way they interacted with students spontaneously (see Table 4.7). No significant differences were found between teachers' ratings for the influence of their expectations on the way they plan for class and the way they interact spontaneously with students.

Table 4.7

Influence of feelings and expectations on teachers' behavior

(4 = Much, 1 = None)

	M	SD
Influence of expectations on planning	3.86	0.35
Influence of expectations on spontaneous interactions	3.79	0.45
Influence of feelings on interactions	2.95	0.98

In answer to Research Question 2, teachers reported positive feelings toward their classes, their students, and about themselves as teachers. They also reported students met their expectations more frequently for musical achievement than for behavior.

Additionally, teachers' responses indicated their feelings about music classes had a moderate influence on their classroom interactions. Teachers' expectations for music classes influenced the way they planned for music learning interactions as well as how they interacted with students in the moment.

Research Question 3: How do music teachers perceive the effectiveness of planned musical interactions as compared to spontaneous musical interactions?

While teachers often plan for specific music learning interactions to occur during music class, music learning also occurs as the result of unplanned or spontaneous music learning interactions. To further explore the perceived effectiveness of planned and spontaneous music learning interactions, teachers indicated how effective they perceived each to be on a four-point scale wherein 4 = effective and 1 = useless. Averaged teacher responses indicated that both planned and spontaneous music learning interactions were perceived as effective in the music classroom (see Table 4.8). However, no significant differences were found between teachers' ratings of planned and spontaneous interactions in class. In answer to Research Question 3, teachers perceived planned and spontaneous interactions with students to be equally effective in the classroom.

Table 4.8

Effectiveness of planned and spontaneous interactions

(4 = effective, 1 = Useless)

	M	SD
Spontaneous interactions	3.76	0.47
Planned interactions	3.69	0.63

Research Question 4: Who do experienced teachers perceive as being the most frequently responsible for instigating and prolonging interactions during music class?

Both musical and non-musical interactions were included in the questionnaire as instruction is rarely limited to subject matter alone. Non-musical interactions could include conversation, classroom management, or anything else the teachers perceived as not directly relating to music. Teachers were asked to indicate on a 4 point Likert-type scale how frequently they and their students either initiated or continued interactions in music class. Results of the repeated measure ANOVA showed significant differences in teachers' ratings for the instigation of musical and non-musical interactions, $F(1, 59) = 14.38, p < .05$). Pairwise comparisons using paired t-tests with the Bonferroni correction revealed that ratings were significantly different ($p < .05$) between *teacher instigates non-musical interaction* and *student instigates non-musical interaction*, *teacher instigated non-musical interaction* and *teacher instigates music interaction*, and *teacher instigates musical interaction* and *student instigates musical interaction*. No significant differences were found for mean ratings of *student instigates non-musical interaction* and *student instigates musical interaction*.

Average teacher responses indicated that teachers were more frequently responsible for initiating non-musical interactions, but students were more frequently responsible for continuing non-musical interactions (see Table 4.9). Musical interactions were perceived as being more frequently initiated and continued by teachers than students during music class (see Table 4.10).

Likewise, the repeated measures ANOVA showed significant differences in teachers' ratings for continuation of musical and non-musical interactions, $F(1, 59) =$

53.02, $p < .05$. Pairwise comparisons revealed significant differences ($p < .05$) between *teacher continues non-musical interaction* and *teacher continues musical interaction*, *student continues non-musical interaction* and *student continues musical interaction*, and *teacher continues musical interaction* and *student continues musical interaction*. No significant difference was found between ratings for *teacher continues non-musical interaction* and *student continues non-musical interaction*.

Table 4.9

Initiation and Continuation of Non-musical and Musical Interactions

(4 = Frequently, 1 = Seldom)

	M	SD	
Teacher initiates non-musical interaction	3.19	0.78	*
Student initiates non-musical interaction	2.89	0.88	*
Student continues non-musical interaction	2.16	1.02	^
Teacher continues non-musical interaction	2.02	0.96	~
Teacher initiates musical interaction	3.72	0.59	*+
Student initiates musical interaction	2.96	0.72	+
Teacher continues musical interaction	3.53	0.63	^
Student continues musical interaction	3.17	0.78	~`

*,+ , ^, ~, ` $p < .05$

In answer to Research Question 4, teachers perceive themselves to be the most frequent initiators of both musical and non-musical interactions. Teachers also perceive themselves to be most frequently responsible for continuing musical interactions.

Summary of Phase One Results

Experienced music teachers' responses to the questionnaire helped create a profile of teacher perceptions about music learning interactions. Results indicate a preference for verbal interactions with students both when initiating instruction and when following through with reinforcement. Despite the musical context of class, teachers' responses

indicated that musical actions taken to initiate and reinforce music learning interactions were perceived to be used less frequently and with less effectiveness than the other actions specified on the questionnaire.

Overall, teachers felt positively about music classes and indicated that students frequently met their expectations for both musical achievement and behavior. Teachers' expectations for music class had a strong influence on the way they planned for music learning interactions as well as the way they interacted with students in the moment. Both planned and spontaneous music learning interactions were deemed effective in facilitating music learning. Teachers perceived themselves as the most frequent initiators of both musical and non-musical interactions in class and, while students were perceived to more frequently continue non-musical interactions, teachers again perceived themselves as the most likely to continue musical interactions in class.

CHAPTER FIVE

Phase Two Findings

Overview of the Methodology

Purpose and Research Questions

The purpose of this study was to examine how experienced elementary general music teachers perceived the effectiveness of their instructional interactions with students in the music classroom. The following questions were addressed in this study:

1. What types of interactions do experienced teachers use most frequently and perceive as effective in the elementary music classroom?
2. How do music teachers' sentiments (feelings) and norms (rules and expectations) affect the way they perceive interactions with students?
3. How do music teachers perceive the effectiveness of planned musical interactions as compared to spontaneous musical interactions?
4. Who do experienced teachers perceive as being the most frequently responsible for instigating and prolonging interactions during music class?
5. Do observed classroom interactions with students reflect experienced teachers' perceptions of interactions?

Design

A two phase descriptive design was chosen as the most appropriate approach for this study. The focus of this chapter is Phase Two of the study in which data were collected through observation of elementary music teachers to determine actual classroom events and interviews with the teachers to clarify findings from the

questionnaires and observations. Data collected in Phase Two were used to answer all five research questions.

Participants

Of the 60 participants responding to the questionnaire, 39 indicated a willingness to be observed and interviewed. Nine participants were emailed to inquire about their interest in participating in observations and interviews: three had the highest response totals to the questionnaire, three had the lowest response totals for the questionnaire, and three were in the middle of the response distribution. After confirming availability, one participant from each group was selected on the basis of first response to the researcher's query for observations and interviews. The remaining two names in each group were saved as alternate contacts in case of cancellation by the selected participants.

Observation Procedures

Each of the three teachers selected for Phase Two was observed teaching an elementary music class. In scheduling the observations, the researcher asked the teachers to select the class of their choice within a given set of available dates. The researcher arrived at the classroom 10 minutes prior to the observation to set-up the digital video camera in the back of the room and to locate a place to sit away from the normal classroom activities. The teachers helped select the best location in their rooms from which to observe with the least amount of disruption to the students. The camera was set up on a tripod in the back of the classroom next to the researcher to allow for a wide-angle view of classroom interactions. During the observations, the researcher took notes on the live observation guide (see Appendix B) to identify the types of actions taken by the teachers to initiate musical learning interactions and reinforce student learning. The

researcher also took notes on who instigated interactions and who continued interactions in the classroom. Each video recording of each class was viewed independently by the researcher and the research assistant; the video observation guide (see Appendix C) was used to make more detailed notations on the types of actions taken by the teachers and students. Observation guides were compared for each teacher to identify consistencies among the notations.

Observation Results

The following results are grouped by teacher and include a description of the classes observed as well as analyses of the teachers' observed classroom behaviors.

Ms. B

The first teacher observed, Ms. B, was one of the teachers with the highest response totals on the questionnaire. Her music room was large and bright, with a row of windows along one wall. Two sets of small plastic risers flanked opposite sides of a large open area in the middle of the room. Classroom instruments such as hand drums, shakers, and tambourines lined the shelves in the back of the room. At the front of the room was a large blackboard in front of which stood a small chair. A piano and stereo equipment occupied one corner of the front of the room.

Description of class. The class observed was a combined kindergarten/first grade grouping of students. As they entered the room from the hallway, they formed a seated group on the floor at the front of the room facing the teacher's chair. The lesson began with vocal warm ups on tonal patterns followed by an ascending and descending scale warm-up song. Next, Ms. B engaged the students individually in a name song in which each student sang his or her name followed by the color of their eyes. When asked later,

Ms. B mentioned that individual singing responses were a part of the routine in each music class.

After introducing the day's activities to the students, Ms. B asked girls and then boys to quietly select a drum from the back of the room and bring it to the rug. Students were allowed a short time to experiment with the sounds of their chosen instruments. Students were then asked to use their drums to echo the rhythm patterns played by the teacher. After several repetitions, student leaders were chosen to create patterns for their classmates to echo. Ms. B also modeled a drumming conversation between herself and a student to demonstrate different rhythmic responses.

After returning the drums to the shelves in the back of the room, students were directed to form a circle for a singing game. While the students formed the circle, Ms. B sang the song "Old Brass Wagon" while accompanying herself at the piano. Students were asked to keep the beat with their hands. The students were then taught a different movement in the circle for each verse of the song. After practicing each verse separately, the class was given the opportunity to try the whole circle game. Ms. B ended the class by gathering students on the floor and reviewing tonal patterns, which they echoed, and singing a good bye to students.

Results of analysis. In a review of the live and video observation guide notes, the researcher identified the types of actions taken by Ms. B to initiate and reinforce music learning as well as who initiated and continued interactions during class (see Table 5.1). Ms. B most frequently initiated music learning interactions verbally by giving directions or musically by modeling what she wanted the students to do. She rarely initiated learning interactions by asking questions of students or non-verbally gesturing to

students. Ms. B provided reinforcement during music learning interactions most frequently by giving verbal feedback. She also used questions to clarify student understanding and musical responses to students to reinforce correct/incorrect musical behaviors. A few times, she reinforced student learning nonverbally through gestures and facial expressions. The majority of interactions in the classroom were initiated by Ms. B and continued by the students. The few times a student initiated an interaction, it was often to ask a question.

Table 5.1
Frequency of Observed Behaviors in Ms. B's Class

	# of occurrences
Actions taken to initiate music learning	
Verbal	11
Musical	10
Question/Answer	3
Non-verbal	2
Actions taken to reinforce music learning	
Verbal	18
Question/Answer	8
Musical	8
Non-verbal	5
Interactions initiated by:	
Teacher	19
Student	4
Interactions continued by:	
Student	11
Teacher	6
Both	6

Ms. M

The second teacher observed, Ms. M, had been selected as one of the teachers whose response total on the questionnaire fell in the middle of the distribution. Her music

room was large and seemed to be separated into two areas. In the front half of the room, chairs were lined up in rows with a center aisle. The chairs faced the blackboard as well as a piano to the left-front of the room and a Smartboard to the right. Along the left side of the room was a row of windows under which stood shelves of student music books and classroom instruments. The back half of the room was largely open space. Extra chairs for choral rehearsals stood in stacks along the back wall, and a keyboard was set-up near the back.

Description of class. A fifth grade music class was observed. As students entered the room, they were directed toward the space in the back where they formed a circle. Ms. M turned on a recording of a song and joined the students in the back where she modeled motions for the students to follow. Next, the students were asked to sing the song they had just heard as Ms. M accompanied them on the piano. Students then sang the song with the recording.

Moving to the front of the room, the students sat in chairs as Ms. M began reviewing a song with the class they had learned with a student teacher earlier in the year, "Take a Look at your Life". First, she reviewed rhythm patterns within the song by having students echo the melodic rhythm of the song using rhythm syllables that were notated on the board. After students successfully performed the melodic rhythm of the song, Ms. M accompanied them at the piano as they sang the lyrics of the song. She then asked students to sing the song again using rhythmic syllables instead of the words to reinforce their understanding of the rhythm. After successfully singing the song, the class was split into groups to try singing the song in a round. Ms. M took turns singing with both groups.

Next, Ms. M began a new song with students. Again, she started by reviewing the rhythm patterns within the song which she posted on the board for students to see. When students were able to successfully chant through the rhythm of the song, they played a stopping game wherein the students started the song, were stopped by Ms. M, and were asked to identify the stopping point in the notation on the board. The song included a change between duple and triple meter which allowed students to practice switching between the two syllable systems. In the activity which followed, students were given the opportunity to practice writing both duple and triple rhythm patterns from the song. As each pattern was written by the students on a worksheet, Ms. M took the time to answer students' questions and review the correct answers with the class. The class practiced tapping the written patterns on their desk. As the class ended, students gave the completed written patterns to Ms. M as they lined up at the door to leave.

Results of analysis. Analysis of the observation guides from Ms. M's class revealed a strong similarity to Ms. B in the types of actions used to initiate and reinforce student music learning (see Table 5.2). Ms. M usually initiated learning by giving verbal directions or musically modeling. She occasionally asked students questions and rarely initiated an interaction non-verbally. She primarily reinforced student learning with verbal feedback or by asking questions to lead students to the correct answers. Musical reinforcement was also given to correct student performances, but nonverbal reinforcement was used infrequently by Ms. M. Similar to Ms. B, in Ms. M's class most of the interactions were initiated by the teacher and continued by the students. The few student initiated interactions were typically questions asked about classroom activities.

Table 5.2
Frequency of Observed Behaviors in Ms. M's Class

	# of occurrences
Actions taken to initiate music learning	
Verbal	15
Musical	11
Question/Answer	5
Non-verbal	1
Actions taken to reinforce music learning	
Verbal	20
Question/Answer	10
Musical	8
Non-verbal	2
Interactions initiated by:	
Teacher	17
Student	3
Interactions continued by:	
Student	11
Teacher	6
Both	3

Ms. R

The teacher selected for the third observation, Ms. R, had been chosen because her response total on the questionnaire was one of the lowest. Ms. R's music room was similar to Ms. M's with chairs in rows in the front and an open space in the back. Instruments were arranged on top of shelves on the back wall and the teacher's desk was in the back as well. Along one side wall were cabinets housing student music books, and on the facing wall were windows and additional shelves. A piano stood in front of a blackboard that was on the front wall of the room.

Description of class. The researcher observed one of Ms. R's second grade music classes. As the students entered the door near the back of the room, they immediately

formed a circle. The class began with students standing, echoing movements and clapping rhythm patterns modeled by the teacher. Next, Ms. R began vocal warm-ups with the students to work on the use of their lighter head voices. Sitting down in the circle, the class began a review of the “Cookie Jar” song; a game allowing for individual student sung responses around the circle. Following the game, Ms. R asked students to evaluate their performance and to set goals to improve their performance the next time.

Moving to the front of the room, the students were seated in the chairs and Ms. R began a class discussion on musical form. Students were asked to identify the form of a familiar song, “Old Joe Clark”. Next, three students were chosen to pass out music books and students found the printed song notation and text within their books. At the piano, Ms. R began to play the accompaniment and sang the song encouraging the students to sing along. She then reminded the students of a previous class when they had split into two groups to perform the song. Splitting into groups again, one group would sing the verse of “Old Joe Clark” while the other group sang the refrain. After practicing the song and correcting musical performance errors, Ms. R selected a few students to play the beat of the song with hand drums, tambourines, or rhythm sticks. Instruments were passed to new students for each verse of the song. Student leaders were selected to hold signs indicating verse and refrain to reinforce the form of the song as the students performed. At the end of class, the instruments were passed forward and students were selected to collect the books. Ms. R rewarded two students with stickers and pencils for their performance in class as the students lined up at the door to leave.

Results of analysis. Analysis of the observation guides for Ms. R’s class revealed a similar pattern of actions taken to initiate and reinforce student learning as compared to

Ms. B and Ms. M, however, the frequency of verbal directions she gave to students was far less than the other two teachers (see Table 5.3). This was perhaps due to the large amount of class time spent in uninterrupted class performance during the opening singing game and the performances of “Old Joe Clark” at the end of class. Reinforcement of student learning occurred mostly through verbal feedback and questioning to clarify student understanding. Like Ms. B and Ms. M, most interactions were initiated by Ms. R. However, unlike the other two teachers, in Ms. R’s class interactions were usually continued by a combination of both the students and the teacher or just the teacher.

Table 5.3
Frequency of Observed Behaviors in Ms. R’s Class

	# of occurrences
<i>Actions taken to initiate music learning</i>	
Verbal	6
Musical	5
Question/Answer	5
Non-verbal	2
<i>Actions taken to reinforce music learning</i>	
Verbal	13
Question/Answer	7
Non-verbal	5
Musical	4
<i>Interactions initiated by:</i>	
Teacher	9
Student	4
<i>Interactions continued by:</i>	
Both	5
Teacher	4
Student	3

Interview Procedures

Because observations of the classroom interactions were biased by the observers' perspective, classroom events were re-examined through the teachers' viewpoint. To this end, the three teachers chosen for the sub-sample were each interviewed by the researcher following the classroom observations. Interviews were semi-structured using 12 guiding questions allowing for open ended responses. Although the topics chosen for the interview questions were similar to the survey questionnaire, the purpose of the interviews was to provide teachers with the opportunity to reflect on their experiences teaching elementary music and to provide explanations about the teachers' perceptions of their interactions with students that may not have been answered through their responses to the questionnaire. Questions on the interview guide included:

1. How did you feel about your music classes today?
2. How did you feel about this lesson in particular?
3. What are some things you do in music class that seem most effective in helping students learn?
4. When you are working with your class, who usually propels, or drives, the experience: you or the students?
5. Did your students meet your expectations this class for behavior/musical achievement?
6. How do your feelings and expectations for class influence the way you plan and interact with students?
7. Did everything go as planned, or did anything unexpected occur?

8. How many of your interactions with students end up being planned vs. spontaneous?
9. How flexible do you need to be when you are teaching?
10. What do you think worked really well today?
11. Is there anything you would do differently?
12. What do you think is the most effective thing music teachers can do when interacting with students?

The interviews were recorded using a digital voice recorder and transcribed by the researcher. Transcriptions of the interviews were sent to each of the teachers for member checking. Transcriptions were analyzed and coded by both the researcher and the research assistant to identify emerging themes from the teachers' statements (see Appendix E).

Interview Results

Eight themes were identified through analysis of the transcripts - planning, flexibility, student ownership of learning, knowledge of students, behavior/classroom management, initiation/driver of interaction, variety, and teacher attitude/feelings. Each theme is presented below with an analysis of teachers' relevant comments.

Interview Themes

Planning. Ms. B felt that planning was critical to her teaching. Planning allowed her to purposely choose student leaders in her class and to decide which students she would hear perform individually. She also believed that planning helped her to sequence instruction throughout the year. Routines were also included as part of her teaching plans. Each class with her younger students begins with students sitting at the front of the room

and singing individual responses back to her. *“They don’t always know what I’m going to ask them to do, but they know I’m going to ask them to sing. It’s a routine. It’s like brushing your teeth.”*

Ms. M used planning to sequence her lesson content to best meet her students’ developing skill levels. She felt it was important to plan for a variety of meters and modes in each lesson. She also planned time to review musical material with her students.

You might have to sing that song six times before they’re ready to sing with you.

And even the songs we did today, I sang it two full times before they joined in.

That makes a big difference too. They need to hear it again and again. (Ms. M)

At the beginning of each school year, Ms. R teaches her students to self evaluate their behavior and participation on a scale from one to four. Then she integrates opportunities for students to self assess into her planning for each class. By planning to teach students the skill of self-reflection at the beginning of the year, she establishes a routine that students feel comfortable engaging in during music class. She also felt it was important to plan according to the nature of her students to most adequately meet their needs. *“I definitely have a plan and I try to stick to it, but it’s going to differ depending on the group and how do I meet their needs so they’re succeeding.”*

Although each of the three teachers discussed different aspects of planning, they all found planning to be an important part of their teaching. Planning helped them sequence content and instruction throughout the year as well as to establish classroom learning routines. They also acknowledged that planning is dependent on the needs of the students, allowing for individual differences, differences in classes, and plenty of time for repetition when warranted.

Flexibility. Flexibility was an issue, not only for adjusting instruction to meet the needs of students, but also to accommodate other teachers within the school building.

“There are many days when a teacher will come in and say ‘we’re only going to be here for 20 minutes because we have a field trip’ or such and such. At that point, it’s critical to be flexible” (Ms. B). The need to be flexible was not always easy for the teachers.

“Well, you have to be so completely flexible. Flexibility is needed in many things. It’s needed in your interactions with students and faculty. That’s the one I have more trouble with sometimes(interactions with faculty)” (Ms. M).

Student ownership of learning. Each of the teachers interviewed valued musical independence and student ownership of the learning process. Ms. B worked to achieve musical independence with her students. As a teacher, she felt it was important to model musical confidence and to take musical risks with her students. She wanted to provide time for her students to explore music by themselves and make decisions about how things should sound. When students brought ideas into her classroom, she integrated them when possible, but also recognized the necessity of when to say ‘no’ if an idea would take the class too far off track. When possible, however, she allowed students to bring in their own music to share as she wanted to respect their musical culture in her classroom. *“I feel if I can take music out of their culture, their world that they love, and I can use it in the music class, we can use that. We can play along with anything.”*

Ms. M related a unique situation in the class observed. She tells all classes that everybody needs to participate, but in this class a few of the boys seemed reluctant. Their classmates took some ownership of the class by consistently encouraging those boys to participate in music. The positive peer pressure worked well to motivate student

engagement in the lesson. Ms. M also noted that students who took private lessons would sometimes provide answers and input about advanced content in class.

When working on writing out notation, you know draw the note head, add the stem, beam them together, right away they wanted to give me 'whole note' 'half note' 'eighth note'! And they wanted to refer to them as that. I never said that once to them in this class today. (Ms. M)

Ms. R valued the times when students would involve themselves in the lesson.

It's really great when kids come up with thought provoking questions and then we can respond or they ask to do it again or somebody makes a connection to something else. We aim to get them to that level of involvement. (Ms. R)

Having students find musical connections and being able to transfer their knowledge provided her with a lot of satisfaction as a teacher.

Opportunities for students to gain ownership of their learning occurred in each of the three teachers' classrooms. Ms. B actively structured opportunities for students to explore music and sought to validate students' musical culture. Ms. M and Ms. B both valued the times when students took ownership of the classroom by either modeling and encouraging good participation, or by questioning and delving further into the details of the music lesson. Ms R said,

I always feel like my goal is to help them to do the best they can with the abilities they already have, but take them to the place where they can feel successful and that they feel like they know something about music. They can do music and they feel good and proud of themselves.

Knowledge of students. All three teachers commented on the importance of knowing their students' capabilities in the classroom. Additionally, Ms. B felt it was important to know her students personally as well in order to plan properly for instruction. Both Ms. B and Ms. M mentioned that their knowledge of students enabled them to form realistic expectations about what the students could do in the classroom. Ms. M said, *"It's a little bit of knowing what they're capable of and expecting that, and then carrying out the lesson in a way that they can be successful at that. It's a little bit of both."* Ms. B mentioned that students will meet her expectations even though she knows they can do more. Ms. M felt it was important to hear individual students every week in order to truly know their musical capabilities. Ms. R would let students know she was aware of how well they could do by saying, *"you know, I remember you did such and such and I might change it. It's a good tool because it gets them thinking about 'what did I really do today and is it was Ms. R saw'?"*

Behavior/classroom management. Each of the teachers interviewed had much to say about the behavior of the students in their music class. Ms. B expressed frustration with students that day.

Sometimes they just get so overexcited they're out of control. And that's what I felt was happening. I think the time of day is really critical with this grade, and it's the end of the day, and they've either had it or they're excited about what's coming up. (Ms. B)

Ms. M expressed a similar sentiment about the time of day influencing student behavior but also remarked on personality issues within the class; *"This class' behavior is a little unusual in that there are some students in class who don't want to participate, so the*

other kids kind of get on them with a little peer pressure.” Ms. R mentioned that she will sometimes have them evaluate their own behavior. She has developed a point based system of rewards and consequences which helped students regulate their behavior in order to win party at the end of the marking period. She said, *“Kids pretty much buy into that and numbers have power if I start taking them away.”*

Initiation/driver of interaction. Student involvement was important in clarifying who the teachers believed to be the initiators of interaction and who drove or propelled interactions to continue. All three teachers identified themselves as the initiators of interaction with students during the interviews. However, they also recognized that when students are very engaged in learning, they become the driving force continuing the interactions. Ms. R said, *“I’m the initiator, but if the kids are engaged enough, they do some of the propelling.”* This sentiment was echoed by Ms. M; *“I’m the one who has to plan the instruction, so I’m driving what we’re studying and I’m driving what activities. After the kids come in, and you start to work with them, then they begin to drive the instruction.”*

Variety. While all three teachers spoke of including variety in their classrooms, each focused on a different aspect of the theme. Ms. M spoke of using a variety of content and activities. *“I’m big on having a lot of activities in every class so there’s movement, there’s maybe some instrument playing, there’s singing, there’s work with notation or something on that order.”* Ms. R was more concerned with the need for variety in accommodating different learning styles; *“I really work in using multiple intelligences and different modes: auditory, kinesthetic, tactile. . . I find that if I can incorporate these different modes and intelligences, they get engaged, and then they get it*

one way or another.” Ms. B incorporated variety into her classroom by providing opportunities for both individual and student learning. She believed having students sing individually was an important part of building independent musicianship; *“If I said, ‘who will sing this song alone?’ I’ll have 10, 20, hands go up, and that’s practically the whole class. They’re willing to sing because they always have sung for me.”* Ms. M also structured student response opportunities in a variety of ways: *“I have them answer in groups, as a whole class or as a side of the room, but I also have them try to answer individually too.”*

Teacher attitude/feelings. The final theme which emerged from the interviews dealt with the teachers’ feelings about and attitudes towards music classes. Ms. B’s feelings were strongly influenced by the students’ behavior that day: *“I was feeling a little on the edge, to be honest with you.”* Ms. M indicated that she tried to balance her feelings with her expectations for class: *“I try really hard to be positive though I think I’m very in their face. That’s just my personality. I’m very demanding.”* Likewise, Ms. R said:

I would have to say that I have high standards for both achievement and behavior and so I plan that this is what we’re going to do and we’re going to meet this (goal). I think I do it in a pretty positive way.

In addition to the themes generated by analysis of the three interviews, the teachers’ comments also provided additional insight to answer the 5 research questions.

Research Question 1: What types of interactions do experienced teachers use most frequently and perceive as effective in the elementary music classroom?

The teachers interviewed did not directly comment on types of effective interactions. Instead, their comments were mostly directed toward broader issues related to teacher effectiveness. Ms. B believed in the importance of knowing her students, listening to her students, and giving them time to explore musically. Additionally, she felt that professional development was essential to effective teaching.

The #1 thing is to receive and seek and go get professional development. I can't tell you what a difference it makes when I look at my colleagues and my peers who are not my colleagues, those who have stayed in their school, in their four walls and relied on their own opinions about things are not as far along. (Ms. B)

Ms. M felt “a great urgency that I only have those kids for 40 minutes and we needs to get things accomplished. I think it's so important to use every minute I have.” She believed that the most effective lessons included variety in modes, meters, and activities. Ms. M also felt it was important to interact with students as a whole group as well as individually to accurately assess how well they were progressing. As previously mentioned under the theme of planning, musical repetition was also important in her class.

You might have to sing that song six times before they're ready to sing with you. And even the songs we did today, I sang it two full times before they joined in. That makes a big difference too. They need to hear it again and again. (Ms. M)

Ms. R thought it was important to present information to students in a variety to ways and mentioned her desire to address multiple intelligences in her classroom.

I find that if I can incorporate these different modes and intelligences, they get engaged, and then they get it one way or another. So we've sung it, we've

discussed what's different, we've done some movement patterns and then used instruments having the two different patterns, just reinforcing in many ways. (Ms.

R)

Additionally, she felt that the measure of effectiveness for her teaching was when she could instill a sense of success and pride in her students. The themes of planning, variety, knowledge of students, and student ownership of learning in addition to taking advantage of professional development opportunities were all contributing factors to the three teachers' perceptions of effective teaching

Research Question 2: How do music teachers' sentiments (feelings) and norms (rules and expectations) affect the way they perceive interactions with students?

Teachers' feelings about their classes were evident throughout the interviews. Ms. B related that while she felt very good about her classes that day, she felt a great deal of frustration with the class observed due to behavior issues. She mentioned that they were missing some of their focus and believed it was partially due to the class meeting at the end of the day, but the presence of an outside observer caused distraction as well. During the lesson, she had to take action and place a student in a time-out to calm down.

Students were not being careful during a dancing activity near the end of class and she felt *"a little on edge."* While the students did not meet her expectations for behavior, they did meet her expectations for musical achievement that day even though she felt they could have done more.

Ms. M felt her lesson went very well and was pleased with the students' singing. The class had been working on a song in 7/8 meter and was finally able to perform it as a round. She said,

If I expect a lot out of them, I will get a lot out of them . . . if your expectations are that you tell them, 'we're going to try to accomplish this and this and this' then they know that and I think that you're feelings about the class definitely play a part in it. (Ms. M)

Ms. M also mentioned that it is easy for students to pick up on her moods. *"I had a kid say to me this morning, 'don't forget to smile Ms. M!' like I've got to remember."* Being aware of how her feelings were communicated to students also reminded her to stay positive during class.

Ms. R felt good about the class observed:

I thought they were really focused for the song in the back of the room. I'm seeing big improvement. Just the fact that they can keep that beat steady. It didn't look like that the first couple of times. It was a mess, but some of those kids have really made big improvements and they've bought into it.

To help students meet her expectations for behavior, she has them self-assess their participation efforts. When asked if one of her goals for students was self regulation, she responded, *"Yeah, it really is, which is really good, because that's our goal. It's not me against them. It's us working together to do our best."*

The teachers had high expectations for the students which influenced the way they structured activities and planned content for music learning interactions. Additionally, all three teachers indicated they tried to communicate positive feelings to students during music classes despite frustration they may be personally experiencing.

Research Question 3: How do music teachers perceive the effectiveness of planned musical interactions as compared to spontaneous musical interactions?

As mentioned previously in the analysis of themes generated from the interviews, all three teachers interviewed felt that planning was an essential part of effective teaching, but they also recognized the need to be flexible in meeting the needs of the students as well as other teachers in their buildings. Ms. B said:

I love the fact that I'm free enough and flexible enough to drop my plan and go with what they want to do. And I think that's best for everybody, because they understand. They don't say, 'oh, she left her plan' they just say, 'oh, we had this idea and she let us do it'. It always works out best that way 100% of the time.

Ms. M related some frustration with having to deviate from her plan due to scheduling issues.

If you plan a lesson and it has seven activities in and you see, oops, that doesn't work, you just draw a line and know you'll do that next week. But you have to have them planned because if you had gotten them done, you'd need that. Flexibility you need for some of those things you think will never happen like yearbook picture day when kids are running in and out of the classroom. Trying to be flexible at those moments is very hard because you have this lesson and you want to get this done and you know that for next week they need to do these things. So that's hard.

She did, however, recognize the need to be flexible and allow for spontaneity within her lessons. *"If their answer gives me something spontaneous, I might have to go off on something. But I think basically, it is all planned out."* Ms. R also believed in having a plan in place, but made room for flexibility and spontaneity within her classes. *"There are always things that you are monitoring and adjusting for exactly how are they doing*

and what are they doing. I'm not going to plow ahead if the kids aren't getting something."

For all three teachers, planning was an important element in effectively facilitating student learning. However, they also recognized the necessity of being flexible to meet the needs of their students and well as faculty they worked with. Of the three teachers observed and interviewed, Ms. B seemed the most likely to accept and nurture spontaneous learning opportunities.

Research Question 4: Who do experienced teachers perceive as being the most frequently responsible for instigating and prolonging interactions during music class?

As mentioned previously in the discussion of themes, each of the three teachers viewed themselves as the initiators of interactions within music classes. Although they differed slightly in their perspectives on how interactions were propelled further, they all felt that the goal was for students to eventually drive the interactions. Ms. B said, *"I initiate the experience, but I'm hoping that the students drive the experience. I'm very happy to jump ship and change my path if I see something happen that's good."* Ms. R's comments about student continuing the interactions were inspired by her classes that day. *"I saw that happen today with this class. They get on board and they have things to say about what they're doing or what's happening."* Teachers' perceptions of how interactions were initiated and continued indicated they felt responsible for introducing content and leading activities to facilitate student music learning, but with the goal to empower student ownership of the learning experience. They valued the moments when students would continue and drive the interactions during class.

Research Question 5: Do observed classroom interactions with students reflect experienced teachers' perceptions of interactions?

Both observation and interview data were used to answer research question 5. Observations of the sub-sample participants were compared to their own responses on the questionnaire as well as to the averaged questionnaire responses from Phase One of the study. Individually, the three teachers were inaccurate in their estimation of the frequency in which they took actions to initiate and reinforce student learning. All three teachers underestimated the time spent musically initiating music learning interactions and overestimated the frequency of non-verbal actions taken to initiate and reinforce learning. All three teachers were accurate in identifying themselves as the primary initiators of interactions in the classroom. Ms. R underestimated the amount of time spent verbally reinforcing students in her classroom, and both Ms. B and Ms. M underestimated the frequency with which students continued interactions within their classes

In a comparison with the averaged responses to the questionnaire in Phase One, the three teachers' frequent use of verbal directions and verbal feedback in their classes was consistent with teacher perceptions indicated on the questionnaire. Their use of question and answer during reinforcement as second only to verbal feedback was also consistent with teacher ratings on the questionnaire. All three teachers, however, spent much more time engaged in musical initiation of learning interactions as compared to the questionnaire responses which ranked musical modeling last. Also, the use of non-verbal initiation and reinforcement of student learning was overestimated in the questionnaire responses as compared to the actions of the three teachers observed.

Because the teachers were interviewed directly following the observed classes, their perceptions as shared with the researcher through the interviews were accurate reflections of classroom events. Their insights also helped to explain some of the pedagogical choices they made during the lessons. During Ms. B's class, the students were having trouble learning movements to the song "Old Brass Wagon." Ms. B maintained the momentum of the lesson so that students could complete a performance of the song and dance but frequently needed to give verbal feedback to students about their behavior. During the interview she explained her decision to continue with the activity which was giving them trouble.

All of my comments were me putting the cap on that energy that I really want to keep under control, so yes, we did get through everything I wanted to, but we might not have if I had stopped the class. I prefer not to stop the class. I have in the past. I just preferred not to today. (Ms. B)

During Ms. M's class, students were engaged in a variety of musical activities including unison singing, movement, singing in a round, chanting rhythm patterns, and reading and writing notation. When reflecting on the lesson, Ms. M expressed some disappointment with the lack of variety in modes.

I'm upset I didn't include anything in minor. There was nothing in any other mode besides major. I actually played with trying some of those songs in minor. Just singing that and asking if it sounds the same or different, but it didn't seem to work in the first class. It didn't help the flow of the lesson. So, just because I want to have major and minor in something else in every lesson, that's a stupid reason to stick it in. (Ms. M)

In Ms. R's class, students were performing a call and response song as a circle. During this activity, one of her autistic students joined the class. Later, she described her thinking about how best to include the student in the performance.

The unexpected was that J came in. She hardly ever comes, so I never know. So immediately I'm trying to think, how do I incorporate her, and so I put her at the very end because the last person who sings, sings to whoever they want, and K (the last student in the circle) said 'well, I'll sing to J'. That's a good way to end.

(Ms. R)

Each of the teachers' reflections revealed critical thinking about their pedagogical processes. They had a clear recollection of class events and were able to explain why they took certain actions in the music classroom. By discussing their perceptions, the teachers provided clarification and insight into the observed classroom events.

Summary of Phase Two Results

The observations and interviews conducted in Phase Two of the study were undertaken to determine whether classroom interactions reflected teachers' perceptions reported in the questionnaire and to clarify teachers' perceptions about their experiences in the music classroom. In comparison to the three teachers' questionnaire responses, findings from the observations indicated that the sub-sample participants were not always accurate in determining the frequency of types of interactions used to initiate and reinforce student music learning as they underestimated the amount of time spent in class initiating learning through musical modeling and overestimated the time spent using non-verbal gestures to initiate and reinforce learning. They were accurate in identifying verbal directions and feedback as the most frequently used means of initiating interaction and

providing reinforcement. Also, the teachers accurately identified themselves as the primary initiators of interactions in the classroom.

All three teachers observed appeared effective in facilitating student learning. Students in the classes observed were engaged in the lessons, and met the teachers' musical expectations. Additionally, each teacher used complete sequential patterns of instruction by initiating interactions, allowing students time to respond, and following through with feedback (Price, 1983, 1992; Yarborough & Price 1981, 1989). Feedback given to the students was specific and helped to either further student understanding of the musical concepts addressed or improve student performance (Yarbrough & Hendel, 1993).

The analysis of interviews conducted with Ms. B, Ms. M, and Ms. R, resulted in several emerging themes including planning, student ownership of learning, knowledge of students, variety, initiation/driver of interaction, behavior/classroom management, flexibility, teacher attitude/feelings, and group/individual student learning. The teachers valued the need to plan instruction while leaving room for flexibility to meet the needs of students. They acknowledged the importance of planning for variety in the classroom, both in content and in context. Planning was influenced by their expectations for students' musical achievement and behavior. Additionally, the teachers valued opportunities for students to take ownership of their learning and recognized that although they (the teachers) often initiated interactions, students who became engaged in learning would propel learning interactions.

The interviews also allowed the researcher to examine the teachers' perceptions through an additional lens and obtain information that the questionnaire was insufficient

to gather. Because the interviews were conducted immediately following the observations of the music classes, teacher perceptions of classroom events were likely to be accurate reflections of classroom events and helped to clarify their pedagogical choices.

CHAPTER SIX

Summary, Discussion, and Recommendations

Summary

Background of the Study

Experienced music teachers can be a valuable source of information for researchers examining the classroom environment. These teachers have long been immersed in the classroom culture and can provide a depth of information that cannot be obtained through observation alone. Like researchers, experienced music teachers are well practiced in experimenting with different classroom strategies to improve student learning, and will often alter instruction based on their results. By interacting with their students on a daily or weekly basis, experienced music teachers come to know their students well and can anticipate how best to meet their students' needs in the classroom. Researchers may gain insights into teaching by examining what experienced music teachers perceive to be effective for facilitating music learning interactions.

Past research on teacher perceptions has provided insight into how teachers think and frame instructional experiences. Teachers feel more control over the interactions they initiate with students (Cooper, Burger, & Seymour, 1979) and are usually more concerned with the interpersonal interactions of their students than the intrapersonal development of individuals (Prawat, 1980). The judgments teachers make during instruction will likely be influenced by their beliefs about caring, trust, and worth (Schultz, 1997). It should be noted that teacher perceptions may not always be accurate reflections of classroom events. Wang and Sogin (1997) discovered that although music teachers perceived the majority of class time to be engaged in student singing, in actuality

music teachers spent the majority of class time talking and modeling for the class. While this may indicate that music teachers have a preference for verbal and musical initiation of interactions with students, it also suggests that teachers' perceptions of the classroom environment may be skewed.

Researchers in music education have frequently used observation to identify effective teaching practices and levels of teaching expertise. Observations of experienced teachers were a valuable tool for pre-service teachers learning the process of reflective practice (Barrett & Rasmussen, 1996). Pre-service teachers were able to observe recorded classroom events with the teacher present to provide explanations about their decision making and thought processes. The observation as well as the interaction between experienced teacher and pre-service teachers were beneficial to all participants as it enabled them to reflect on what works in the classroom and why. Additionally, Standley and Madsen (1991) found that experienced music teachers involved in observations were better able to make inferences about classroom situations than those with less pedagogical experience.

Further observational research on music teaching has provided insight into what effective music teachers do. High magnitude behaviors such as frequent eye contact and voice modulation were found to contribute to effective music teaching (Hendel, 1995; Yarbrough, 1975), and music learning was found to be effectively facilitated through the use of complete Sequential Patterns of Instruction (SPI) that used specific feedback to students (Hendel, 1995; Yarbrough & Hendel, 1993; Yarbrough, Price, and Hendel, 1994). Despite previous research findings, it was unknown to what extent experienced music teachers perceive components of interaction, such as teacher initiation and

reinforcement of student learning as found in SPI, to be effective in facilitating musical learning interactions with students. Additionally, the implementation of SPI may differ depending on the classroom context (Gibbs, 2009). It was also unknown whether experienced music teachers perceived instruction to be more effective when it is planned or when spontaneous learning opportunities arise.

Additionally, relatively little research has been conducted on teacher perceptions pertaining to elementary music teachers specifically and the types of actions they perceive as being most effective for use in the elementary music classroom. Also, despite teacher or student preference, it was unknown whether music teachers perceived themselves or their students as the primary initiators of music learning interactions. Furthermore, while teachers' pedagogic judgments may be influenced by their personal beliefs, it was unknown how their beliefs, including their feelings and expectations for class, influenced the way they interacted with students. Therefore, the purpose of this study was to examine how experienced elementary general music teachers perceived the effectiveness of their interactions with students in the music classroom. Specifically, the questions addressed in the study included:

1. What types of interactions do experienced teachers use most frequently and perceive as effective in the elementary music classroom?
2. How do music teachers' sentiments (feelings) and norms (rules and expectations) affect the way they perceive interactions with students?
3. How do music teachers perceive the effectiveness of planned musical interactions as compared to spontaneous musical interactions?

4. Who do experienced teachers perceive as being the most frequently responsible for instigating and prolonging interactions during music class?
5. Do observed classroom interactions with students reflect experienced teachers' perceptions of interactions?

Limitations

Identification of teacher actions and interactions within the classroom was limited to codes developed prior to observation of classroom events, based on and modified from the Sequential Patterns of Instruction model (Price, 1983, 1992; Yarborough & Price 1981, 1989). Although SPI has been widely used in music education research to identify effective teacher behaviors, it is only one lens through which to view interaction between teachers and students.

Furthermore, participants in the study were elementary general music teachers in Pennsylvania. Results of the study should not be generalized to teachers outside of elementary general music or in different states. However, most areas of the state were geographically represented by the respondents. Additionally, although the three sub-sample participants were purposefully selected from different areas of the scoring distribution from the larger sample, their thoughts and actions may not be representative of all music teachers within the sample, much less the population.

Methodology

Design. The descriptive study was conducted in two phases. In Phase One of the study, survey procedures were used to collect questionnaire responses and investigate experienced elementary music teachers' perceptions of their interactions with students. In Phase Two of the study, interviews and observations were used to collect additional data

to explore whether teacher perceptions were accurately reflected in classroom events and to clarify findings of the survey.

Participants. Participants for the current study were experienced elementary music teachers from Pennsylvania with 10 or more years of teaching experience. In addition to the survey participants, a small sub-sample of 3 experienced elementary music teachers was identified for class observations and one-on-one interviews. The sub-sample participants were selected from the pool of survey participants who indicated a willingness to allow the researcher to observe and interview them.

Data collection tools. In order to collect multiple sources of data, the researcher designed tools specifically for the study. A questionnaire was created containing 15 items which required participants to reflect upon their own teaching experiences, recalling the types of actions and interactions that take place in one of their typical music classes, and identifying those actions which had been most frequent and most effective in facilitating student music learning in the participants' own experience (see Appendix A). To avoid unduly influencing the participants' perceptions and responses, no definition of interaction was included on the questionnaire, but the actions listed as part of the interactive process were chosen to represent the ways teachers initiate tasks and reinforce student responses modified from the SPI model. The questionnaire included two scales asking participants to indicate the frequency of actions taken to facilitate learning followed by the frequency of actions taken to reinforce student learning. The actions listed in the questionnaire included verbal directions, non-verbal directions or gestures, musical modeling, asking questions, verbal feedback, non-verbal feedback, musical response, answering questions, and other.

Similar to the first two scales, the second set of scales asked participants to indicate how effective the above actions were in facilitating student learning and how effective the listed actions were in reinforcing student music learning. To further explore possible influences on classroom interactions participants were also polled about their feelings toward music classes, their expectations for music class, the influence of their feelings and expectations, and their opinions about the effectiveness of planned and spontaneous interactions in class. Finally, participants were asked to indicate the frequency with which they and their students instigated and prolonged both musical and non-musical interactions in class. Upon completion of the questionnaire, participants were asked to indicate whether they would consider continuing with the study by participating in observations and interviews. Participants answering positively to the last item were considered for Phase Two of the study. The questionnaire was reviewed by a panel of music education professors and field tested among music education graduate students to ensure face validity of the measure. Responses and comments were used to revise items on the questionnaire.

The questionnaire was piloted with 30 experienced elementary music teachers in Pennsylvania. The purpose of the pilot study was to determine the reliability and validity of the researcher designed questionnaire as a measure of teacher perceptions. Eighteen teachers responded to the inquiry, two with incomplete responses, resulting in 16 usable responses to the pilot questionnaire. Participants were asked to complete the questionnaire a total of two times, one week apart, and were sent an email reminder about the second completion. Nine participants followed through by completing the questionnaire a second time.

To determine the reliability of the questionnaire, both internal consistency and external stability were examined. The Cronbach's alpha coefficient ($r = .945$) indicated a strong degree of internal consistency among items included on the questionnaire. A test-retest method to determine external stability among the nine participants who completed the questionnaire twice yielded Pearson r correlations ranging from $.887 - .989$ indicating a high degree of stability from the first administration of the questionnaire to the next a week later.

To examine the validity of sub-constructs on the questionnaire, alpha coefficients were calculated to determine the shared variance for the subscale construct items representing verbal, non-verbal, musical, and question/answer types of actions. Alpha coefficients for the sub-constructs ranged from $.784 - .916$ indicating that items within each sub-construct shared a moderately high amount of variance and could potentially stand alone as measures. Inter-correlations between sub-constructs were also examined to determine the shared variance among the items. The high correlation between verbal and question/answer sub-constructs indicates much common variance between the items. It is likely that verbal and question/answer sub-constructs were, in fact, one sub-construct in and of themselves. Given the high reliability of the questionnaire and the validity of the verbal/question/answer, musical, and nonverbal sub-constructs as measures unto themselves, it was determined that no changes would be made to the questionnaire prior to its use in the current study.

In addition to the questionnaire, the researcher designed observation and interview guides to assist with data collection in Phase Two of the study. The observation guides (Appendices A and B) were created to allow for efficiency of use and clarity of content.

To ensure the usability of the observation guides, the researcher tested different variations by watching videos of elementary music lessons during which field notes were recorded using the guide templates. Columns on the guides were adjusted during the testing to allow the researcher the most flexibility to record notes while observing classroom events. The final versions of the guides were selected for both ease of use and adequate space for observational notes.

Interview notes for the three sub-sample participants were recorded using a simple interview guide (Appendix D) which detailed 12 guiding questions and allowed room for the researcher to record brief notes during the interviews. The questions were developed by the researcher to garner additional information or explanations about the teachers' perceptions of their interactions with students that may not have been answered through their responses to the questionnaire. Questions on the interview guide included:

1. How did you feel about your music classes today?
2. How did you feel about this lesson in particular?
3. What are some things you do in music class that seem most effective in helping students learn?
4. When you are working with your class, who usually propels, or drives, the experience: you or the students?
5. Did your students meet your expectations this class for behavior/musical achievement?
6. How do your feelings and expectations for class influence the way you plan and interact with students?
7. Did everything go as planned, or did anything unexpected occur?

8. How many of your interactions with students end up being planned vs. spontaneous?
9. How flexible do you need to be when you are teaching?
10. What do you think worked really well today?
11. Is there anything you would do differently?
12. What do you think is the most effective thing music teachers can do when interacting with students?

The interview guide was used in addition to a digital voice recorder to collect participants' responses during the interviews.

Procedures. Data collection began with the survey of elementary music teachers using the researcher designed questionnaire. The survey was administered electronically using the Survey Monkey website to host the questionnaire. An initial invitation was emailed to participants that included a web address for the questionnaire. One week following the initial invitation, a follow-up invitation and reminder were emailed to the sample of participants to encourage participation. Three weeks following the initial invitation, a final follow-up invitation and thank you was emailed to the teachers in the sample. Following the survey, the researcher identified participants who had indicated an interest in continuing with the study.

Observations occurred during one typical elementary general music class for each teacher. During the observations, the researcher minimized distraction for the teachers and students by sitting in the back of the music classrooms to complete the live observation form. A video camera was used to record the observations as well. Immediately following each observation, the teachers were interviewed for

approximately 30 minutes. Video recordings were transferred to DVD and transcriptions created of the full interviews. DVD's and transcripts would be mailed to a research assistant for additional coding and analysis. The research assistant, a doctoral student in music education at a large university in the northwestern region of the United States, was chosen on the basis of her familiarity with the research topic through previous discussions with the researcher as well as her knowledge of qualitative research methodologies.

Data analysis. After allowing one month for participants to respond to the questionnaire, responses were compiled for data analysis. Descriptive data were analyzed to determine group means and standard deviations for participants' responses to questionnaire items in order to compile a profile of teacher perceptions about interactions in the elementary music classroom. Based on the distribution of questionnaire responses, three participants with different response patterns were selected for observations and interviews.

Following the observations and interviews with the sub-sample participants, the DVD's of the 3 music teachers' classes were independently viewed by both the researcher and a research assistant. Frequencies of actions taken to initiate and reinforce student music learning were used as a basis for comparison to the questionnaire data. Transcriptions of the interviews were created by the researcher for each sub-sample participant. Interview guides and transcripts were analyzed and coded by both the researcher and the research assistant. Codes were organized into emerging themes. Transcriptions of interviews were also sent to each sub-sample participant for member checking. Results from analysis of the questionnaire, observation guides, and interviews

served as a basis for comparing overall experienced music teacher perceptions of their interactions with students to actual classroom events witnessed during observations and the perceptions of the 3 teachers chosen as a sub-sample.

Results

Of the 501 school districts in Pennsylvania, 482 districts yielded contact information for their music teachers. One elementary music teacher was randomly selected from each of the 482 accessible districts to participate in the survey. An invitation to participate in the survey was emailed to all potential participants on the compiled list. Responses from participants with more than 10 years of elementary general music teaching experience were included in the current study. Responses from participants with fewer than 10 years of teaching experience were archived for future research.

Of the 482 elementary music teachers contacted, 144 teachers responded and 101 teachers completed the entire questionnaire. Of the 101 participants, 60 were teachers with 10 or more years of teaching experience, and 41 were teachers with fewer than 10 years of teaching experience. Of the 29 Intermediate Units which govern public schools in Pennsylvania, 23 were represented via the respondents (see Figure 4.1). Despite the small response rate, comparison of questionnaire responses from early and late respondents yielded no significant difference. As late respondents were more likely to represent those teachers who did not respond at all, the sample was considered representative of experienced elementary music teachers in Pennsylvania.

Of the 60 participants responding to the questionnaire, 39 indicated a willingness to be observed and interviewed. Nine participants were emailed to inquire about their

interest in participating in observations and interviews: Three had the highest response totals to the questionnaire, three had the lowest response totals for the questionnaire, and three were in the middle of the response distribution. After confirming availability, one participant from each group was selected on the basis of first response to the researcher's query for observations and interviews. The remaining two names in each group were saved as alternate contacts in case of cancellation by the selected participants.

Research Question 1: What types of interactions do experienced teachers use most frequently and perceive as effective in the elementary music classroom?

The experienced teachers responding to the questionnaire indicated most frequent use of verbal directions and asking questions when initiating instructional interactions. Verbal directions and asking questions were ranked significantly higher than non-verbal directions and musical prompting which were third and fourth respectively in order of frequency. Teacher actions taken to reinforce student music learning were similarly ordered according to the responses given with verbal feedback being given most frequently and musical responses the least frequent of the actions specified on the questionnaire. Significant differences were found between the mean responses for all actions taken to reinforce student learning.

After indicating the frequency of actions taken in the music classroom, the teachers participating in the survey indicated how effective each of the specified actions was in facilitating student music learning interactions. The average teacher response for each action taken to either initiate or reinforce a music learning interaction was rated higher than 3 on the four point scale indicating that all actions specified in the survey were perceived effective to some degree in the music classroom. Of the actions taken to

initiate music learning interactions, no significant differences were found in the mean effectiveness ratings. Significant differences were found for ratings for actions taken to reinforce music learning interactions. Verbal reinforcement and answering questions was rated significantly higher than both non-verbal reinforcement and musical responses.

Observations of the 3 sub-sample participants revealed the teachers frequently engaging in verbal directions and giving verbal feedback. Verbal directions were often supplemented with a musical model when musical tasks were presented. Interviews with the three sub-sample participants revealed additional insights into what teachers perceive to be effective in facilitating student music learning. Beyond the actions taken within learning interactions, knowledge of students was cited as important as were giving students time to explore musically, including a variety of content and activities in each class, and appealing to multiple modes of learning.

Research Question 2: How do music teachers' sentiments (feelings) and norms (rules and expectations) affect the way they perceive interactions with students?

First, teachers were asked to indicate how positive they felt about their music classes, their students, and their efficacy as teachers. The averaged responses were highly positive, and were rated above 3.5 on the four point scale. No significant differences occurred in teachers' ratings of feelings about their music classes, their students, and themselves as teachers.

Next, teachers were asked to indicate how frequently students met their expectations for musical achievement as well as behavior. Their responses indicated that students more frequently met expectations for musical achievement than for behavior during music class. In order to more directly address the question of how teachers'

sentiments and norms affected their perceptions of interactions with students, teachers were asked to indicate how much influence their feelings about music class had on their interactions with students and how much influence their expectations for music class had on the way they planned for music learning interactions as well as the way they interacted with students spontaneously. Teachers' responses indicated that their feelings about music classes had a moderate influence on their classroom interactions; however, teachers' expectations for music classes had a high amount of influence on the way they planned for music learning interactions as well as how they interacted with students in the moment.

Analysis of interviews with the three sub-sample participants revealed that feelings and expectations had a great deal of influence on the way the teachers planned for class and interacted with students. The teachers each had high expectations for student performance, but felt that this was conveyed in a positive manner. Additionally, student behavior and time of day were found to negatively influence teachers' feelings about class whereas student musical achievements were a positive influence on teachers' feelings about class.

Research Question 3: How do music teachers perceive the effectiveness of planned musical interactions as compared to spontaneous musical interactions?

To further explore the perceived effectiveness of planned and spontaneous music learning interactions, teachers indicated how effective they perceived each to be on a 4 point scale wherein 4 = effective and 1 = useless. Averaged teacher responses indicated that both planned and spontaneous music learning interactions were perceived as

effective in the music classroom. No significant differences were found between teachers' ratings of planned and spontaneous interactions in class.

Interviews with the sub-sample participants indicated that most instruction was planned. The teachers did not often deviate from their plan, as they wanted to be consistent with their instructional sequence. Opportunities for spontaneity, however, were valued when students were able to bring unique ideas or insights in to the classroom. Frustration occurred when teachers were forced to change their lesson plans due to scheduling conflicts with other faculty. The teachers were far more willing to alter plans to accommodate student learning needs.

Research Question 4: Who do experienced teachers perceive as being the most frequently responsible for instigating and prolonging interactions during music class?

Teachers were asked to indicate on a four-point Likert-type scale how frequently they and their students either initiated or continued interactions in music class. Average teacher responses indicated that teachers were more frequently responsible for initiating non-musical interactions, but students were more frequently responsible for continuing non-musical interactions. Musical interactions were perceived as being more frequently initiated and continued by teachers than students during music class.

Observations of the sub-sample participants revealed that teachers were the most frequent instigators of music learning interactions. In two of the three classes observed, students most frequently continued the interactions. In the third class, both the teacher and the students were equally responsible for continuing music learning interactions. Upon being interviewed, the teachers all indicated that although they were the instigators

of most music learning interactions, they wanted students to propel learning interactions further.

Research Question 5. Do observed classroom interactions with students reflect experienced teachers' perceptions of interactions?

To answer the research question, observations of the sub-sample participants were compared to their own responses on the questionnaire as well as to the averaged questionnaire responses from Phase One of the study. Individually, the three teachers were inaccurate in their estimation of the frequency in which they took actions to initiate and reinforce student learning. All three teachers underestimated the time spent musically initiating music learning interactions and overestimated the frequency of non-verbal actions taken to initiate and reinforce learning. All three teachers were accurate in identifying themselves as the primary initiators of interactions in the classroom. One of the teachers underestimated the amount of time spent verbally reinforcing students in her classroom, and the other two underestimated the frequency with which students continued interactions within their music classes.

In a comparison to the averaged responses to the questionnaire in Phase One, the three teachers' frequent use of verbal directions and verbal feedback in their classes was consistent with teacher perceptions indicated on the questionnaire. Their use of question and answer during reinforcement as second only to verbal feedback was also consistent with teacher ratings on the questionnaire. All three teachers, however, spent much more time engaged in musical initiation of learning interactions as compared to the questionnaire responses which ranked musical modeling last. Also, the use of non-verbal

initiation and reinforcement of student learning was overestimated in the questionnaire responses as compared to the actions of the three teachers observed.

Because of the immediacy in which the interviews occurred following the observations of music classes, teacher perceptions during the interviews were likely more accurate reflections of classroom events than those indicated on the questionnaire. The teachers interviewed were able to directly recall and refer to classroom events when clarifying their pedagogical decisions. Additionally, analysis of interviews resulted in several emerging themes including: planning, student ownership of learning, knowledge of students, variety, initiation/driver of interaction, behavior/classroom management, flexibility, teacher attitude/feelings, and group/individual student learning. The teachers valued the need to plan instruction while leaving room for flexibility to meet the needs of students. They acknowledged the importance of planning for variety in the classroom, both in content and in context. Planning was influenced by their expectations for students' musical achievement and behavior. Additionally, the teachers valued opportunities for students to take ownership of their learning and recognized that although they (the teachers) often initiated interactions, students who became engaged in learning would propel learning interactions.

Summary of the Results

Experienced music teachers' responses to the questionnaire helped create a profile of teacher perceptions about music learning interactions. Results indicated a preference for verbal interactions with students both when initiating instruction and when following through with reinforcement. Despite the musical context of class, teachers' responses to the questionnaire indicated that musical actions taken to initiate and reinforce music

learning were used less frequently and with less effectiveness than the other actions specified on the questionnaire. This contradicts findings from the observations of the sub-sample participants who were not always accurate in determining the frequency of types of interactions used to initiate and reinforce student music learning as they underestimated the amount of time spent in class initiating learning through musical modeling and overestimated the time spent using non-verbal gestures to initiate and reinforce learning. Observations revealed that teachers used both verbal directions and musical modeling to initiate music learning interactions and most frequently followed through with verbal feedback.

Results of both the questionnaire and interviews revealed that teachers felt positively about music classes and indicated that students frequently met their expectations for both musical achievement and behavior. Teachers' expectations for music class were perceived as having a strong influence on the way they planned for music learning interactions as well as the way they interacted with students in the moment. The teachers interviewed had high expectations for musical achievement from their students. Both planned and spontaneous music learning interactions were deemed effective in facilitating music learning, but teachers interviewed strongly relied on their planning during music classes. Teachers also perceived themselves as the most frequent initiators of both musical and non-musical interactions in class, a finding supported by observations of the three sub-sample participants. In interviews, teachers also mentioned that getting students to continue learning interactions was a goal.

Discussion

This study was conducted, in part, to gain knowledge about learning interactions from the perspective of music teachers who have been in the classroom daily working with students for ten years or more. Experienced music teachers may be able to draw upon past classroom situations to provide insight into what works well to facilitate student music learning interactions. Just as no two music teachers are alike, no single given formula exists for effective music teaching. I wanted to determine whether the experienced music teacher perceptions and classroom actions of the participants in the current study reflected the findings of previous music education research.

Music teachers' perceptions, as indicated by their questionnaire responses, revealed that they believed verbal initiation of interactions with students to be most frequently used in the classroom. This supports the findings of Wang and Sogin (1997) and Orman (2002) who reported that elementary music teachers' most frequent use of teaching time was spent verbally giving directions. Observations of experienced music teachers revealed the same: The music teachers most frequently initiated interactions verbally. Although the music teachers did not rate musical modeling as highly as using verbal directions or asking questions to facilitate student music learning, observations of music classes also revealed frequent use of musical modeling to facilitate interactions with students. This aligns with previous research findings that indicate a student preference for interactions beginning with musical task presentations (Hendel, 1995; Yarbrough and Hendel, 1993; Yarbrough, Price, and Hendel, 1994).

The model of interaction used in the current study was based on SPI wherein teachers initiate interactions, provide opportunity for the students to respond, and follow

through with reinforcing feedback to students. The actions listed on the questionnaire to both initiate and reinforce student music learning interactions were all given high or moderately high ratings for frequency of use and effectiveness, and were in evidence during observations of the sub-sample participants' music classes. This evidence supports previous findings which indicate that interactions using SPI were a component of effective music instruction (Hendel, 1995; Yarbrough and Hendel, 1993; Yarbrough, Price, and Hendel, 1994).

Previous research on the social aspects of instruction (Duncan, 1980) provided a model of the learning environment in which classroom actions and interactions were influenced by the sentiments (feelings) and norms (rules and expectations) generated by teachers and students. This is consistent with findings of the current study. Music teachers responding to the questionnaire had strong positive feelings toward music classes and indicated that their feelings had a moderately high influence on their interactions with students. Additionally, the teachers believed their expectations about music classes had a strong influence on both their planning and their spontaneous interactions with students in music classes. The three music teachers interviewed all indicated an acute awareness of their feelings about music classes and believed in maintaining a positive demeanor toward students in the face of high performance expectations.

Madsen and Duke (1985) found that expert teachers, those with ten or more years of experience in their study, were more accurate in drawing inferences about classroom events. Barrett and Rasmussen (1996) likewise recognized the advantages experienced teachers have to offer as they designed an opportunity for pre-service teachers to learn

from the self-reflective process of an experienced teacher. Participants in the current study were elementary music teachers with ten or more years of teaching experience. Their abilities to draw inferences about classroom events and reflect upon their own experiences were of great benefit in providing insight into what they believed to be effective in facilitating student music learning and why. The teachers interviewed believed planning to be essential, but acknowledged that allowing for flexibility was crucial to most appropriately meet the needs of their students. They admitted to being the initiators of most classroom interactions, but placed high value on allowing opportunities for students to take ownership of their musicianship. This is consistent with previous findings (Taebel & Coker, 1980) indicating that student centered approaches to learning were beneficial to student attitude and achievement.

Consistent with previous research (Wang & Sogin, 1997), the music teachers in the current study were somewhat inaccurate in their perceptions of classroom events as reported on the questionnaire. Given the musical context of their classes, it is curious that they underestimated their use of musical modeling in class. In the music classes observed, musical modeling was used frequently, often in conjunction with verbal directions. It is possible that the music teachers perceived the verbal directions as more important or clarifying than the musical model in facilitating student music learning. It might also be possible that music teachers perceived musical modeling as a non-verbal form of communicating with students, thereby affecting their responses to the questionnaire.

Music teachers in the current study also overestimated the amount of time spent using non-verbal gestures to initiate instruction or provide reinforcement. Either their

intent to non-verbally communicate was not actualized, or their non-verbal signals were not recognized during observations of the classroom by the researcher and research assistant. It is possible that the students, who are more familiar with their teachers' behaviors, would be more likely to pick up on non-verbal gestures that the observers did not notice.

It is unknown why the three teachers selected for Phase Two of the study scored differently on the questionnaire given the similarity in the patterns of classroom actions observed by the researcher and their responses during interviews. Ms. R, the teacher who responded with lower ratings for frequency and effectiveness of the actions indicated on the questionnaire, did initiate fewer interactions with her students than Ms. B or Ms. M. A greater duration of her class time was spent in student performance which may account for differences in perceived frequencies of actions taken, but not perceived effectiveness of the actions. As indicated by Madsen and Duke (1985), however, perceptions of teaching are biased by personal experiences and biases. Teachers' reported perceptions on the questionnaire could have been influenced by their own feelings about their classes, their students, and their self efficacy as teachers. Additionally, teachers' perceptions of interaction may differ and might not have aligned with the SPI model used as the basis for the questionnaire. As such, Ms. R might have been more focused on the resultant student learning rather than the initiation or continuation of learning interactions.

Inaccuracies in teacher perceptions as reported in questionnaire responses may have been influenced by the nature of the rating task. Because the researcher did not control for the time or place in which teachers responded to the questionnaire, answers could have been influenced by any number of outside circumstances. By conducting

interviews immediately following the observed classes, the researcher was able to gain the teachers' first impressions of classroom events while the experiences were fresh in their minds. The themes emerging from the interviews were directly related to events in the classroom as discussion provided an opportunity for the teachers to reflect on the observed classes. Discussions of planning, classroom management, student characteristics, interactions, and feelings helped to clarify teachers' perceptions of the music classroom and the effectiveness of the interactions they used to facilitate student music learning in class that day.

Recommendations for Future Research

Given the lack of consistency between teachers' perceptions as reported on the questionnaire and evidence from the observations, it is recommended that attention be given to revising the questionnaire. Further clarification is necessary in determining how the concept of interaction is explained to teachers. Additionally, the questionnaire should be altered to more accurately reflect observed evidence of interactions with students.

It would also be of value to replicate this study with a broader sample given the limited generalizability inherent in sampling elementary music teachers from only one state. Possible regional differences may exist in teacher perceptions and practices in the classroom. Furthermore, if this study were to be replicated abroad, possible cultural differences in standards of effective elementary music teaching and teaching interactions could be explored. Additionally, the study could be replicated with experienced instrumental and choral music teachers to investigate how music teaching context may effect the perception of effective learning interactions.

Furthermore, it would be worthwhile to compare the perceptions of experienced music teachers with those who have less teaching experience. It may be possible to discover how perceptions change over time as teachers become more confident and familiar with their role in the classroom. Additionally, as effective teaching practice is certainly not limited to experienced teachers, it would be interesting to investigate the means by which newer teachers effectively facilitate student music learning. Less experienced teachers may be more willing to apply new techniques and strategies to generate student interest in music learning and might be more confident with the use of music technology to generate creative learning opportunities.

Finally, Phase Two of the current study was conducted with limited observations and interviews, providing a brief glimpse into the lives of experienced elementary music teachers. It is recommended that a multiple case study be conducted using several observations and interviews over the course of a school year with both music teachers and their students to gain a more thorough understanding of teachers' perceptions, beliefs, and the motivations behind their classroom interactions.

Implications for Practice

In a previous study (Gibbs, 2008), I developed a tool intended to measure the responsiveness of pre-service music teachers to their students during peer teaching episodes. The measure was based on the three parts of the SPI cycle; task initiation, opportunity for students to respond, and reinforcement. Ambiguity in the ratings led the researcher to speculate on the nature of music learning interactions in the actual classroom environment. Would elements of SPI be present in an elementary music class? Would the teachers themselves perceive elements of SPI as effective in facilitating

student music learning? Learning what works in practice would be essential in identifying what skills to teach pre-service teachers. It was decided that I needed to begin by examining interactions in elementary general music classes.

Elementary music education is often the beginning of a child's structured music learning environment if they have not received early childhood music guidance. Positive or negative learning experiences in elementary general music may influence a child's continued involvement in school music as well as participation in music outside of school. It is the responsibility of elementary music teachers, therefore, to nurture and encourage the musical growth of their students. Experienced elementary music teachers are able to draw upon knowledge of past teaching situations that have failed or succeeded to determine the most effective actions to take in facilitating student music learning.

By knowing what actions experienced elementary teachers perceive to be effective, a model of instruction might be developed to aid pre-service and novice teachers intending to teach elementary general music. As results of both the questionnaire and observations of classroom events revealed consistent and effective use of SPI, it is recommended that pre-service teachers be given instruction and practice in implementing complete instructional cycles. In light of current findings, pre-service and novice teachers would need practice in giving verbal directions and providing a musical model to initiate a musical interaction with students. When reinforcing student learning, it is recommended that they learn to provide specific verbal feedback to students and to ask questions of students to clarify an answer or to lead them in the correct direction.

Additionally, pre-service and novice elementary music teachers should learn to plan for instruction with a variety of content and activities in mind. Flexibility will also

be an essential skill to develop in order to best meet the needs of their students and to accommodate last minute scheduling changes they may encounter. As recommended by Ms. B, they should also plan to seek out professional development opportunities that come their way.

Conclusion

“Instruction occurs at the point at which our plans and ideas about what we wish to do or think we might be able to accomplish as teachers meet the realities of our interaction with our students” (Jorgensen, 2008, p. 215). In this study, I explored experienced elementary music teachers’ perceptions of actions taken to facilitate music learning interactions as well as the reality of classroom events. Teacher perceptions as revealed by responses to the questionnaire as well as observations of elementary music classes helped to identify which types of actions may be most effective in facilitating student music learning and could be used to provide a model of best practice for pre-service teachers intending to teach elementary general music. Additionally, interviews helped to further clarify teachers’ pedagogical choices. The insights of the experienced elementary music teachers interviewed in this study could provide valuable advice for pre-service and novice music teachers.

Although some results of this study were consistent with findings of previous research on the nature of interactions in the music classroom, I find myself motivated to explore the inconsistencies which remain. The analytic approach of investigating interaction as a series of actions and behaviors exhibited by teachers and students may not give a broad enough representation of all types of effective teaching interactions. I have been inspired by my observations of the musically engaging classrooms of Ms. B,

Ms. M, and Ms. R to continue my research into effective music teaching at the elementary level. I believe that experienced music teachers are able to provide a breadth and depth of information about effective teaching that cannot be reached through observational research alone. I feel it is in the partnership between researchers and teachers that further understanding and progress will be gained.

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APPENDIX A

Music Teacher Perception Questionnaire

Elementary Music Teacher Perceptions

1. Welcome!

Welcome to the Music Teacher Perception Questionnaire.

Please take a moment to review the following informed consent information before continuing with the survey.

Thank you.

Implied Informed Consent Form for Social Science Research

The Pennsylvania State University

Title of Project: Experienced Music Teachers' Perceptions of Effective Interactions in Elementary Music Classes

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1. Purpose of the Study: The purpose of this research study is to examine how experienced elementary general music teachers perceive the effectiveness of their interactions with students in the music classroom.

2. Procedures to be followed: You will be asked to answer several questions on a questionnaire about which teaching techniques you use in the classroom and what you find works best for your music classes. In addition, a few consenting participants will be contacted for classroom observations and interviews. Observations will occur during 1 normal elementary music class period. Interviews will be conducted within one week following the in-class observation. Participants in the observations and interviews will be asked to reflect upon their own teaching styles to explain which types of classroom interactions work best for them.

3. Benefits: You might learn more about yourself by participating in this study. You might also have a better understanding of which types of instructional interactions you prefer to use in your classroom.

4. Duration: It will take about 10-15 minutes to complete the survey. Participants consenting to observations and interviews can expect observations to take the time of one class period. Interviews will take approximately 1 hour.

5. Statement of Confidentiality: Your confidentiality will be kept to the degree permitted by the technology used. No guarantees can be made regarding the interception of data sent via the Internet by any third parties. The questionnaire does ask for information that would identify to whom the responses belong. However, this information will only be used by the investigators to verify the responses. Identities of participants in observations and interviews will be masked and coded to maintain confidentiality. In the event of any publication or presentation resulting from the research, no personally identifiable information will be shared that would allow it to be linked to your responses.

Any audio/video recordings used for observations and interviews of consenting participants will be viewed only by the principal investigator and a research assistant. Recordings will be stored and secured in a locked filing cabinet in the principal investigator's office. All recordings will be destroyed within 5 years of the completion of the study.

6. Right to Ask Questions: Please contact Beth Gibbs (814-235-0727) with questions, complaints or concerns about this research.

7. Voluntary Participation: Your decision to participate in this research is voluntary. You can stop at any time. You

Elementary Music Teacher Perceptions

do not have to answer any questions you do not want to answer. Refusal to take part in or withdrawing from this study will involve no penalty or loss of benefits you would receive otherwise. You must be 18 years of age or older to take part in this research study. Completion of the survey implies that you have read the information in this form and consent to take part in the research.

8. Please print a copy of this form to keep for your records.

Elementary Music Teacher Perceptions

2. About You

The following information will be kept confidential and used for verification purposes by the researcher.

1. What is your name?

2. What school district do you teach in?

3. Please indicate how many years you have been teaching elementary general music.

Fewer than 10 years

10 or more years

Elementary Music Teacher Perceptions

3.

Please consider what normally occurs during a single music class and how frequently you initiate instruction with your students in the various ways indicated.

1. On a scale from 1-4 (1=seldom, 4=frequently) please indicate how often you take the following actions to facilitate student learning.

	1 (seldom)	2	3	4 (frequently)
Giving verbal directions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Giving non-verbal directions or gesturing to the entire class	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Prompting the class with a musical model	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Asking questions of the class	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Giving verbal directions to small groups	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Giving non-verbal directions or gesturing to small groups	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Prompting small groups of students with a musical model	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Asking questions of a small group of students	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Giving verbal directions to an individual	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Giving non-verbal directions or gesturing to an individual	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Prompting an individual student with a musical model	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Asking questions of an individual student	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other (please specify)

Elementary Music Teacher Perceptions

2. On a scale from 1-4, please indicate how frequently you provide reinforcement to students about their musical achievements in the following ways:

	1 (seldom)	2	3	4 (frequently)
Providing verbal feedback to the entire class	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Providing non-verbal feedback to the class	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Responding to the class musically	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Answering student questions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Providing verbal feedback to small groups of students	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Providing non-verbal feedback to small groups of students	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Responding to students musically in a small group setting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Answering student questions in a small group	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Providing verbal feedback to an individual	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Providing non-verbal feedback to an individual	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Responding to an individual student musically	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Answering an individual student's questions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other (please specify)

Elementary Music Teacher Perceptions

4.

Please consider what normally occurs during a single music class and the effectiveness of the types of interactions indicated below.

1. How effective do you believe the following behaviors are in facilitating student learning in your music class?

	1 (useless)	2	3	4 (effective)
Giving verbal directions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Giving non-verbal directions or gesturing to the entire class	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Prompting the class with a musical model	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Asking questions of the class	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Giving verbal directions to small groups	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Giving non-verbal directions or gesturing to small groups	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Prompting small groups of students with a musical model	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Asking questions of a small group of students	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Giving verbal directions to an individual	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Giving non-verbal directions or gesturing to an individual	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Prompting an individual student with a musical model	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Asking questions of an individual student	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other (please specify)

Elementary Music Teacher Perceptions

2. When responding to students in music class, how effective do you believe the following actions are in reinforcing student music learning?

	1 (useless)	2	3	4 (effective)
Providing verbal feedback to the entire class	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Providing non-verbal feedback to the class	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Responding to the class musically	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Answering student questions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Providing verbal feedback to small groups of students	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Providing non-verbal feedback to small groups of students	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Responding to students musically in a small group setting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Answering student questions in a small group	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Providing verbal feedback to an individual	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Providing non-verbal feedback to an individual	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Responding to an individual student musically	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Answering an individual student's questions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other (please specify)				

Elementary Music Teacher Perceptions

5.

1. How often do you initiate interactions in your music class in the following ways?

	1 (seldom)	2	3	4 (frequently)
Whole class	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Small groups	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Individuals	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

2. How often do you provide reinforcement or feedback to your students in the following ways?

	1 (seldom)	2	3	4 (frequently)
Whole class	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Small groups	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Individuals	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

3. How effective are your interactions with students in the following contexts?

	1 (useless)	2	3	4 (effective)
Interacting with the whole class	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Interacting with small groups	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Interacting with individuals	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Elementary Music Teacher Perceptions

6.

1. Overall, how do you feel about the following?

	1 (negative)	2	3	4 (positive)
Your music classes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Your students	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Yourself as a teacher	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Comments?

2. How often do your students meet your expectations for the following?

	1 (seldom)	2	3	4 (frequently)
Musical achievement	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Behavior	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Comments?

3. Please indicate how much influence your personal feelings and expectations have on the following:

	1 (none)	2	3	4 (much)
How much influence do your personal feelings about any one music class have on your interactions with students in that class?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How much influence do your expectations for yourself and your students have on the way you plan for music class?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How much influence do your expectations for yourself and your students have on the way you interact with, or react to students in the moment?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

4. How effective are the following types of interactions in facilitating student music learning?

	1 (useless)	2	3	4 (effective)
Planned interactions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Spontaneous interactions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Elementary Music Teacher Perceptions

7.

Please consider what normally occurs during a single music class and frame your responses accordingly.

1. How frequently do the following circumstances occur in your music class?

	1 (seldom)	2	3	4 (frequently)
You instigate interactions with students not directly related to music learning (ex. conversation, classroom management)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Students instigate interactions with you that are not directly related to music learning	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
You continue or prolong interactions with students not directly related to music learning	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Students continue or prolong interactions not directly related to music learning	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
You instigate musical interactions with the students	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The students instigate musical interactions with you or other students	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
You facilitate learning by continuing and extending musical interactions with students during class	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Students continue and extend musical interactions with you and each other during class	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Elementary Music Teacher Perceptions

8. Thank you!

Thank you for your participation in this survey.

1. To further understand how effective teaching interactions take place in the elementary music classroom, the researcher will be observing music classes and interviewing music teachers. If you are open to the possibility of allowing the researcher to interview you and observe one of your music classes please enter your preferred email address and/or phone number below. Your continued participation would be greatly appreciated.

APPENDIX B

Live Observation Guide

Teacher _____ Class _____

Date _____ Time _____

Observer _____

Interaction Codes: VD, NVD, MM, QA, VF, NVF, MR, WC, SG, IN, Other

Activity & Type of Interaction	Initiated by: (T/S)	Cont. by: (T/S/B)	Time	Notes

APPENDIX C

Video Observation Guide

Teacher _____ Class _____

Date _____ Time _____

Observer _____

Interaction Codes: V = Verbal (Directions or Explanations), NV = Nonverbal, M = Musical, QA = Question and Answer, W = Whole class, SG = Small group, IN = Individual, O = Other

Activity & Type of Interaction	Initiated by: (T/S)	Cont. by: (T/S/B)	Time	Type of Feedback	Notes

APPENDIX D

Interview Guide

Teacher: _____ Class: _____ Date: _____ Time: _____

Guiding Questions:

1. How did you feel about your music classes today?
2. How did you feel about this lesson in particular?
3. What are some things you do in music class that seem most effective in helping students learn?
4. When you are working with your class, who usually propels, or drives, the experience: you or the students?

9. How flexible do you need to be when you are teaching?

10. What do you think worked really well today?

11. Is there anything you would do differently?

12. What do you think is the most effective thing music teachers can do when interacting with students?

APPENDIX E

Theme groupings from interviews

Category	Statement
Planning	I purposely chose people I wan't sure would lead well
	I think that it's critical to plan. If you really want to do your best job it is critical to plan.
	But in general, throwing away a plan is not normally what I'd do. I like to have a plan because I like to have a little sequence through the year, even if I only see them once a week.
	Routines. They don't always know what I'm going to ask them to do, but they know I'm going to ask them to sing. It's a routine, it's like brushing your teeth.
	I always go back to Joanne's ideas about starting with unison singing, then you go to partner songs, then you go to two part, and then you go to rounds. I mean rounds are at the end, not the beginning.
	I spoon feed them the answer to what the patterns are and then we write it on the board. They have to be successful at that and they were. I think that was successful. I think the singing was successful, but part of the reason was because I wasn't doing anything brand new.
	You might have to sing that song 6 times before they're ready to sing with you. And even the songs we did today, I sang it 2 full times before they joined in. That makes a big difference too. They need to hear it again and again.
	I try to plan to have a variety of modes and meters in every lesson and that's very difficult with older kids.
	I would say, the majority I've planned, but there are always things that you are monitoring and adjusting for exactly how are they doing and what are they doing.
	I definitely have a plan and I try to stick to it, but it's going to differ depending on the group and how do I meet their needs so they're succeeding
Student ownership of learning	Giving them time to explore by themselves
	They don't say, "oh, she left her plan", they just say, "Oh we had this idea, and she let us do it." It always works out best that way 100% of the time.
	I like them to see me dancing around the room and taking a chance to be a little bit silly because they like it, but they kind of watch with a hushed "what is she gonna do next" look, but I feel it gives them the courage to let go a little bit too, because I do it in a confident way. I'm not worried about them making

	fun of me. That's what they're afraid of. So I'm trying to rid the whole room of that feeling.
	you can really make games with kids in the exact same lesson, not changing the music to make it harder, but involving more emotion and more risks being taken as far as presenting to each other.
	Kids might come up with an idea that is an ok idea, but really a waste of time for music class
	Lots of times students will ask me if they can bring in a CD, or they just bring one in and ask 'can I play this today?' A lot of times my answer is no, but sometimes I'll let them, and I will use that, because I feel if I can take music out of their culture, their world that they love, and I can use it in the music class, we can use that, we can play along with anything
	I'll tell them that everybody has to participate, and so they immediately look at the 2 or 3 boys who don't participate, and then the girls kind of get on them, like 'get going, we need you on this.'
	And I think one thing that was surprising, when working on writing out notation, you know draw the note head, add the stem, beam them together, right away they wanted to give me 'whole note!, half note! eighth note!' and they wanted to refer to them as that. I never said that once to them in this class today. Obviously those are kids who are taking lessons.
	But I think it is important that you allow for the kids to make comments
	It's really great when kids come up with thought provoking questions and then we can respond or they ask to do it again or somebody makes a connection to something else. We aim to get them to that level of involvement.
	I think what happened, is the kids start to internalize those standards of what's a good performance or what's appropriate participation and they buy into it.
	We have a 4,3,2,1, scale. 4 is exceeds expectations. So I teach the kids what those numbers mean, and then I'll have them close their eyes and they show me on their fingers what they think they've earned.
	I always feel like my goal is to help them to do the best they can with the abilities they already have but take them to the place where they feel successful and that they feel like they know something about music. They can do music and they

	feel good and proud of themselves.
	that they are exposed to things that they are going to be able to use and appreciate later in their life
Knowledge of students	If the question is did they meet my musical expectations, the answer is yes, but I really feel they could have done more
	Secondly, I feel very confident about knowing every child's ability to sing or not sing well
	You have to know their abilities in order to plan properly. You have to know them personally in order to plan properly.
	I try to call on every student every week in every class
	You also have to learn what you can expect of them. For instance, if we had done "Take a look at your life" and they didn't know it very well, I wouldn't have had them sing it as a round because they wouldn't have been ready for that yet. So it's a little bit of knowing what they're capable of and expecting that, and then carrying out the lesson in a way that they can be successful at that. It's a little bit of both
	I think what happens sometimes, there are kids in the class who are capable of doing more, but there are kids who are not capable of doing any more than you ask, so you need to meet in the middle there.
	I'll go around and say, 'you know, I remember you did such and such and I might change it.' But that's also a very good tool because it gets them thinking about 'what did I really do today and is it was Ms. R saw?'
Variety	But I try in every class to have some kind of movement, which we had several kinds of things like that today. I try to have singing, always. And I try to make the singing in small enough spurts and in keys that they are very capable of singing in. I try to have a variety of things.
	I'm big on having a lot of activities in every class so there's movement, there's maybe some instruments playing, there's singing, there's work with notation or something on that order.
	I'm upset I didn't have anything in minor. There was nothing in any other mode besides major.
	I'm always consciously trying to find a way to put them in, but there was a variety of meters. We were in duple, triple, and unusual, so while there wasn't a variety of modes, there were a variety of meters.
	I really work on using multiple intelligences and different modes: auditory, kinesthetic, tactile. Since music is something we perform as a whole group. It's not a class where we can differentiate and separate into groups, so I find that if I can

	incorporate these different modes and intelligence, they get engaged, and then they get it one way or another.
	If I said, 'who will sing this song alone?' I'll have 10, 20 hands go up, and that's practically the whole class. They're willing to sing because they always have sung for me.
	It's whole group things, but then it's individual things too, which I think is hard. It's hard to individualize instruction like that.
	I also have them try to answer in groups, as a whole class or as a side of the room, but I also have them try to answer individually too.
	But I set them up for success because they sang, I was part 2, then I divided the class into parts. Also, I helped the one half, because I know who the leaders are over here.
	Since music is something we perform as a whole group. It's not a class where we can differentiate and separate into groups
Initiation/driver of interaction	I initiate the experience, and I'm hoping that the students drive the experience. That's how I feel about it. I mean, when you use the word "drive", they really drive it, because they could sit there apathetic and you know . . . so they're accustomed to, "what are we going to do?" I tell them, and after that they're the drivers. And very often I'm very happy to jump ship and change my path if I see something happen that's good. I love the fact that I am free enough and flexible enough to drop my plan and go with what they want to do.
	I'm the one who has to plan the instruction, so I'm driving what we're studying and I'm driving what activities. After the kids come in, and you start work with them, then they begin to drive the instruction.
	I'm the initiator, but if the kids are engaged enough, they do some of the propelling. I saw that happen today with this class. They get on board and they have things to say about what they're doing or what's happening.
Behavior/classroom management	I felt a little frustrated at behavior
	It always surprises me when a child gets upset about being taken for a time out, but I think it definitely helps the cause when you do that. It's a necessary evil. Sometimes they just get so overexcited they're out of control. And that's what I felt was happening. I think the time of day is really critical with this grade, and it's the end of the day, and they've either had it or they're excited about what's coming up or who's coming to visit. And I feel that on a pretty consistent basis. But as the weather's gotten nicer, I feel it more and more

	They're good kids, but their focus was not the best today. It may be the best they could do at the time, and I think that's what we have.
	I never know quite how high torqued they might come in. They were a little higher than what I've seen in the past
	You can't just be wild and out of control. It's a hard thing, because there are people who argue that kids should be allowed to because they're just kids. But I do not buy into that 100%. I think kids can be completely wonderful human beings, under control, and I think this is a big factor that music teachers have to deal with now.
	If you weren't here, I might have dealt with the discipline in a different way. There are some classes you can hear a pin drop. I prefer that.
	But, this class' behavior is a little unusual in that there are some students in class who don't want to participate, so the other kids kind of get on them with a little peer pressure.
	They can also get really excited over things. They can almost be a little over the top. So, there's some containment issues which the other two 5 th grades do not have. It's the end of the day, of course, which makes a difference for me, and for them, and I've now taught. . . this is my 6 th class of the day, so I'm a little tired. They're a little tired. It's maybe a little warm in the room. And then, you have to be right on the minute on time because the bell is going to ring.
	But I think the end of the day really makes the difference for all of us.
	So it takes me awhile to get them going sometimes. It just takes longer to get through things. Some of them want to sit and wait for someone else gives the answer.
	They were a little chatty, but nothing horrendous. Just keep the lid on it. But it's that kind of year.
	The one girl back here who when she got her instrument started playing right away which is a no-no. So she had her consequence and then I take the numbers down. If they lose the 90, they don't earn a sticker and our goal is to earn a sticker every class so we can have a party at the end of the marking pd and the kids pretty much buy into that and numbers have power if I start taking away.
	I will sometimes have them evaluate their behavior and participation.

Flexibility	I love the fact that I am free enough and flexible enough to drop my plan and go with what they want to do.
	There are many days when a teacher will come in and say “we’re only going to be here for 20 minutes because we have a field trip or such and such.” At that point, it’s critical to be flexible. I also think that in terms of anything musical, that it’s important to be flexible within certain parameters
	Well, you have to be so completely flexible. Flexibility is needed in many things. It’s needed in your interactions with students and faculty. That’s the one I have more trouble with sometimes.
	Flexibility you need for some of those stupid things you think will never happen like yearbook picture day when kids are running in and out of the classroom. Trying to be flexible at those moments is very hard because you have this lesson and you want to get this done and you know that for the next week they need to do these things.
	The faculty expects you to just bend over backwards for them. They truly expect you to be way more flexible than the kids and they think the world just revolves around them. I think I’m not very flexible timing wise. I don’t like when a teacher holds them up and then I’m missing 5 minutes of class. I know in the 40 minutes of class I can get these 5 or 6 things accomplished, but then they’re late coming in, that really bugs me. But that’s not their fault. So you go on and do whatever you need to do. And some classes just move quicker than others. You have to be so flexible it’s not even funny. I look back on my career of 26 years and think gosh, if I look back at that first year, I was so inflexible. Everything had to be done this way. That’s a learned response. For me it was a learned response.
	I’m not going to plow ahead if the kids aren’t getting something. Whatever it takes, we’ll go back and re-rehearse, re-explain. Certainly, things happen that mess up your time frame; fire drills, assemblies and so you’re always dealing with that.
Teacher attitude/feelings	I hold back my wildness. I do love to be wild with them
	I was feeling a little on the edge, to be honest with you
	But I try really hard to be positive though I think I’m very in their face, that’s just my personality. I’m very demanding.
	Well, first of all, I think in general, I think our feelings about a class are written all over us. I had a kids say to me this morning in 6h grade, he said, don’t forget to smile Ms M!

	Like, I've got to remember.
	I would have to say that I have high standards both for achievement and behavior and so I plan that this is what we're going to do and we're going to meet this. I think I do it in a pretty positive way.

VITA
Beth Ellen Gibbs

Academic Preparation

2009	Doctor of Philosophy in Music Education The Pennsylvania State University, University Park, PA
2004	Master of Music Education The Hartt School, University of Hartford, West Hartford, CT
2000	Bachelor of Science in Music Education The Pennsylvania State University, University Park, PA

Professional Experience

2009 – present	Assistant Professor of Music Education Grand Valley State University, Allendale, MI
2008	Instructor of Music Education The Pennsylvania State University, University Park, PA
2005 – 2009	Instructor of K-5 Music Education State College Friends School, State College, PA
2004 – 2008	Graduate Teaching Assistant in Music Education The Pennsylvania State University, University Park, PA
2000 – 2002	Instructor of General and Choral Music Education Red Lion Area Junior High School, Red Lion, PA

Scholarly Presentations and In-service Presentations

2009, May	Mountain Lake Colloquium for Teachers of General Music Methods, Mountain Lake, VA
2009, April	Pennsylvania Music Educators Association (PMEA) Annual In-service Conference, Valley Forge, PA
2009, April	Second International Symposium on Assessment in Music Education (ISAME), Gainesville, FL
2009, March	Music Educators National Conference (MENC) Eastern Division Providence, RI
2009, February	Desert Skies Symposium on Research in Music Education Tucson, AZ
2008, April	Music Educators National Conference (MENC) Milwaukee, WI
2008, March	Cultural Diversity in Music Education (CDIME) conference Seattle, WA

Awards and Honors

2004 – 2008	Teaching Assistantship, The Pennsylvania State University
2005	Pi Kappa Theta Academic Honor Society
2002 – 2004	Graduate Assistantship, The Hartt School, University of Hartford