NONTRADITIONAL MUSIC CLASSES:

CREATION, IMPLEMENTATION, AND TEACHER IDENTITY

by

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ABSTRACT

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Music teachers across the country are searching for ways to become even more relevant in their students' lives. At the secondary school level, course offerings in nontraditional music contexts are slowly being offered. The purpose of this study was to examine the cases of two teachers of nontraditional music classes to provide a deep description of their experiences with nontraditional classes for comparative analysis. Specifically, participants' perspectives on course creation and course instruction were examined. Additionally, participants' role-identities were examined. Data was collected from semi-structured interviews, classroom observations, and the gathering of curricular documents to provide a holistic description of each case. Findings included teachers having initial struggles when beginning their programs. The courses were enticing to both traditional and nontraditional music students. Both teachers described themselves as *pupil-centered teachers* and incorporated teaching strategies that helped lead to student success. Recommendations for beginning a nontraditional music class are also given.

Chapter I

INTRODUCTION

Statement of the Problem

As music educators continue to move further into the 21st century, the topic of

what the future of music education holds continues to be one of the primary concerns

among educators. In the United States, a tradition of performing groups as public school

music education was established and dominated the 20th century (Keene, 2009). Utilizing

data obtained from the Department of Education's National Center for Educational

Statistics (NCES) Education Longitudinal Study of 2002, Elpus and Abril (2011)

determined that only 21% of the 14,900 high school seniors in the first follow up set of

data collected in 2004 participated in traditional band, chorus, or orchestra programs. In

the same year Shuler (2011), the president of the National Association for Music

Education, commented:

> Our mission as music educators is to help our students find paths of active
> involvement in music that they are willing to continue into their adult
> lives. The music curriculum design answer is clear: in addition to high-
> quality ensemble classes, music programs must offer alternatives that
> attract and engage other students. (p. 9)

Shuler's (2011) sentiment may be seen as reorganization and modernization of a

similar line of thinking from the 1967 Tanglewood Symposium. Including the

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collaborative effort of over 800 music teachers nationwide starting at the divisional level

leading to the eleven-day summit, the discussions of the Tanglewood Symposium were

summarized and printed for music educators in a special section of the *Music Educators*

Journal (Hartshorn & Whitney, 1967). Within this section, a declaration of charges for

music educators to follow while envisioning the future of the year 2000 were presented.

Of particular note are the second and fifth statements:

> (2) Music of all periods, styles, forms, and cultures belong in the
> curriculum. The musical repertory should be expanded to involve music of
> our time in its rich variety, including currently popular teen-age music and
> avant-garde music, American folk music, and the music of other cultures …
> (5) Developments in educational technology, educational television,
> programed instruction, and computer-assisted instruction should be
> applied to music study and research. (p. 51)

Music teachers in the United States understood the value of music that was nontraditional

and taught in nontraditional ways.

Due to the variety of opinions among music educators on what constitutes a

nontraditional music class, it is important to define what exactly a nontraditional music

class is. In the current study, the term *nontraditional music class* will be used to describe

any music class that does not fall into the typical categories of band, orchestra, chorus,

jazz, theory, or general music that create the tradition of American public school music

education. While this term will most likely be the most recognizable label for such music

classes other than those mentioned above—and thus its use—criticism for the term has

been previously stated. Campbell and Higgins (2015) declined to use the term in their

own writing, feeling that its label produced negative connotations and made a perceived

ranking of these ensembles and classes as being of lesser importance than traditional band, orchestra, and choir classes. They consciously made this choice knowing that it would mean that readers interested in the topic of nontraditional music classes would have a harder time finding their work without the label. While I agree with their sentiment, until a more proper terminology is agreed upon by the music education community at large, I will use this less than perfect term to have this research more readily accessible to interested readers and spark the move toward searching for a better terminology.

Teachers in the United States have been slow to implement nontraditional musics into their classrooms. Elsewhere in the world, teachers have found success with implementing nontraditional music classes within their school. In England, teachers have already incorporated informal learning methods of teaching music classes, mimicking the ways popular musicians learn music with the Musical Futures program (Green, 2001, 2004, 2005, 2008). In Finland, similar garage-band style music classes have been seen in the public schools, with teacher preparation programs at the university level including these kinds of experiences in their coursework for preservice teachers (Westerlund, 2006). In 1983, the Sibelius Academy in Finland, a university-level western conservatory-type school, introduced the Folk Music Department along with corresponding courses of study toward degree completion (Hill, 2009). Electronic music making had also started to be offered at the collegiate level as the idea of musicians and musicianship were molded to the new technological age of the 21st century (Partti, 2014).

Comparatively, here in the United States, cultural ensembles such as steel bands (Haskett, 2012, 2016) and mariachis (Lyncher, 2008), as well as music technology courses (Dammers, 2009, 2012) have started to be implemented in the school setting, but not to the same extent as traditional music classes (Dammers, 2012; Haskett, 2012).

Meanwhile, researchers have been examining nontraditional means of music making and learning with a focus on the learning processes of the students (Allsup, 2003; Green, 2006). While research such as this is crucial for the implementation and justification of nontraditional music classes, additional research about the teachers of nontraditional classes is also needed. In order to examine music teachers and even preservice teachers of music classes in general, researchers have often opted to study teacher identity (Austin, Isbell, and Russell, 2012; Bouij, 1998, 2004; Pellegrino, 2009; Russell, 2012; Tucker, 1994). While identity has been examined by researchers, perceptions of what constitutes identity vary from fulfilling a role-identity (Bouij, 1998, 2004) or a cultural script (Reynolds, 1996) to being seen as multiple identities in a state of flux (Cooper & Olson, 1996). However, by examining the teacher-sided aspects of nontraditional music classes (e.g., teacher identity), a more complete picture of these classes may be constructed, which may lead to more informed teachers and teacher preparation programs in the future.

Significance of the Study

Case studies focus more on providing the details of a particular case rather than their ability to be generalized outward towards other contexts and situations (Stake,

2006). However, taking an in-depth look at the experiences of two teachers of nontraditional music classes, including the class creation and teaching process, as well as their effects on teacher identity, may still help inform further research and practice in music education. This future research may then be used for informing teachers about the creation and implementation of nontraditional music classes as well as for informing teacher preparation programs about the changing field of music education in the 21st century.

Purpose of the Study

Therefore, the purpose of this research was to study two Mid-Atlantic high school teachers' experiences with nontraditional music classes. The following research problems were utilized to help guide this study:

1. To describe the nontraditional music curricula that was designed by the participants.

2. To describe the participants' role-identity as a practicing educator who teaches a nontraditional music course.

Sub-questions included (a) What motivations do teachers cite for creating and implementing a nontraditional music class? (b) What are the learning objectives of these nontraditional music classes? (c) What enduring understandings do these teachers hope for their students to take away from the nontraditional music class? (d) Does teaching a nontraditional music class have an effect on the teacher's sense of music teacher identity?

Chapter II

REVIEW OF LITERATURE

Existing literature on the effects of nontraditional music classes on teachers is

very limited. While themes are presented in this chapter, Stake (2006) does mention the

progressive nature of case study research where new themes and issues may emerge

throughout the course of the study causing a change in the organizational structure. I

examined previous research that focused on both traditional and nontraditional music

classes and the teachers who taught them to frame the purpose and direction of my study.

I organized the existing literature into three broad categories of class creation, class

instruction, and teacher identity. Within these larger contexts, themes will be established

that will pertain to the research purpose and questions. The themes here will be used as

guide for analysis and the results of the study.

Class Creation

Dammers (2010) examined one teacher's journey of creating a music technology

class in a New Jersey high school. Through a case study design, Dammers interviewed

the teacher and administrator and conducted observations of the class. Dammers

discovered four main themes that emerged from the study; The first being the

individualistic approach to class creation taken by the teacher. While the administration

of the school was supportive of the new class, the idea and proposal of the class came solely from the teacher. The second theme was that of increasing student involvement in the school's music department. Both the teacher and administration saw value in an arts education and sought to engage students new to the music department through the offering of the technology class. Within the first year of the class being offered, 53 students enrolled in one of three sections of the class. Of these 53 students, only six were currently active in traditional music classes. This led to an overall 4% increase of students studying music at the school. Dammers also highlighted a third theme of enthusiasm for music technology, both from the students and the teacher. The third theme found was an enthusiasm for technology, both from the teacher and students. The teacher identified as having self-taught music technology skills and actively sought out technology inservice training and new computer programs that students would be attracted to with their increasing familiarity with technology. The administrator and teacher both cited the draw of technology for why they believe so many new students enrolled in the class. The fourth and final theme described the administrative prerequisites of creating the new class. Budget, space, and scheduling were all cited as initial concerns by the teacher, though in this particular case these concerns were addressed quickly and efficiently.

Recruitment of Nontraditional Students

As shown by Dammers (2010), teachers of nontraditional music classes may be targeting the recruitment of nontraditional students. According to Williams (2007), the nontraditional music student is:

> . . . [a] student in grades 7-12 who does not participate in a school's traditional performing ensembles, may have a music life completely independent of school music, may or may not play an instrument (if so, it will most likely be drums, guitar, or singing), reads very little if any music notation, and may be unmotivated academically or a source of discipline problems. (p. 2)

The draw of technology in a nontraditional music class was effective in recruiting nontraditional music students in case showcased by Dammers (2010). When examined at the statewide and national level, the same findings of large numbers of nontraditional music students held true for music technology courses (Dammers, 2009, 2012). In New Jersey, of the 36 responding music technology teachers at the high school level, 80% either agreed or strongly agreed with the statement, "Reaching non-traditional music students (e.g., not in band, choir, or orchestra) is an important consideration in the planning and execution of your technology-based music class" (Dammers, 2009, p. 31). This concept was further realized by the teacher self-reported numbers of, on average, only 38% of students in their classes participating in traditional music classes in addition to the music technology class. When brought to the national level, Dammers (2012) found that even with a smaller basis of schools reporting music technology classes—14% of 524 principal respondents—similar trends held true. Of the responding teachers offering music technology courses ($n = 29$), 89% had agreed or strongly agreed that reaching nontraditional students was important and that only 31% of students in their classes had participated in other traditional music classes.

While technology has the potential to be a good source of recruitment of nontraditional music students, it is not the only source. Albert (2006) studied recruitment and retention techniques of three middle school instrumental music teachers who taught in low socioeconomic status school districts. Strategies of exposure to the program, students' perceptions of the program, and resource availability were cited as recruitment techniques. An additional strategy of cultural relevancy was also found. Cultural relevancy was realized through the performing ensemble of a "marching band in the tradition of the African American southern colleges" (p. 61). This ensemble was often sought out by students as a performance opportunity and often was a gateway to further participation in the musical offerings of the school.

While the marching band that Albert (2006) studied related directly to the students' culture, Biernoff and Blom (2002) took a pluralist view of multicultural music education and studied two teachers, indigenous to their respective musical cultures, who taught a steel band and a Turkish ensemble in Australia. Here, the students and teachers had commented on a shareable culture of music, though not all participating parties—the students—may have necessarily been a part of those specific cultures. The teachers, being of the culture, felt positive sharing their musical styles with others who were not of the culture and, in turn, the students felt a link to these cultures by participating in their musics. With this idea of a sharable musical culture, additional musical opportunities may be offered to reach even more students, regardless of their predominant musical culture.

One such opportunity is that of the steel band. Originating from the islands of Trinidad and Tobago, the steelpan has been gaining popularity throughout the United States. Haskett (2016) completed a survey study of collegiate and K-12 steel band directors ($n = 216$) across the United States and found that only 37% ($n = 80$) of directors auditioned participants of their ensembles for placement. Abilities to read notation and echo patterns were noted by directors as beneficial qualities, though not necessarily required. Haskett discussed the question of inclusion in the findings, realizing that the conditions were present for nontraditional music students' involvement though further research would need to be conducted to examine nontraditional student participation in steel bands nationally.

Teacher Preparation

Researchers have examined new music teachers' feelings of preparedness to teach music in the classroom. Ballantyne and Packer (2004) surveyed 76 new teachers and demonstrated that 36% were somewhat dissatisfied or very dissatisfied with their teacher preparation, with only 55% being somewhat satisfied. Similar percentages were also established for the perception of relevance of teacher preparation programs as related to early career teaching, with 36% of participants self-reporting their program to be "not really relevant" and 52% reporting as "mostly relevant" (p. 303).

When creating a new music course outside of the typical music education tradition, aspects of preparation and relevance of college courses may become even more of an issue. In a case study of a music technology teacher, Dammers (2010) presented a

picture of the teacher's familiarity with technology. The teacher identified as a "self-taught music technology user" (p. 58), having become interested with music technology while studying at college but not specifically learning about it in the course of study. Similar findings have been found elsewhere and with larger samples. A sample of Ohio music teachers ($n = 552$) were surveyed about their training with technology (Dorfman, 2008). Of these teachers, approximately 37% said they received technology training as part of their teacher preparation program, whether undergraduate or graduate level. After starting to teach, these teachers found more opportunities for technology training through inservice training (72.5%) or their own personal exploration (83.2%).

In the more performance-based area of music education, Haskett (2016) surveyed 216 U.S.-based steel band directors and asked for their level of experience with playing pan. Of the 216 directors, 64 had cited no pan playing experience prior to the directing of their groups. Haskett mentioned the need for universities and teacher preparation programs to provide more opportunities for learning nontraditional methods of music making. Hackett acknowledged how institutions cannot feasibly offer every kind of nontraditional musics, but the scarcity of any such program is a potential disadvantage in the training of new music teachers. An ideal situation of a joining of the music education and ethnomusicological fields to put forth course offerings that include world musics, as well as their practice and learning methods, for teachers to be more fully prepared to undertake teaching these kinds of courses was suggested.

Course offerings such as the one Haskett (2016) suggested with learning models included have started to become more available in regions outside the United States. Westerlund (2006), in framing the discussion of rock bands in the music curriculum, described the teacher preparation content of universities in Finland:

> The curriculum in music teacher education in the Sibelius Academy, University of Jyväskylä and University of Oulu requires that teachers exhibit competence in the use of the instruments commonly associated with rock bands, as well as knowledge of studio techniques, making arrangements in different popular music styles, and on-stage performance. (p. 119)

Universities may employ pop musicians as teachers for these course offerings to provide more "authentic" experiences that future teachers could then be able to bring into the classroom. These nontraditional methods may also open enrollment for preservice teachers outside of the western art tradition, bringing a new perspective into the classroom.

Summary

These studies suggest that noticeable themes related to the creation of nontraditional music classes exist. These classes have a high likelihood of being created by the instructing teacher and often target the participation of students that are not already engaged with the music department in the school. While teacher preparation programs around the world are starting to implement nontraditional music options into their courses of study, current teachers are finding ways to implement nontraditional music in their schools even with limited prior exposure. In order to prepare for teaching these musical

idioms, the teacher will often partake in self-learning. Ultimately, these teachers look to implement new and different school music opportunities to further student learning.

Instruction

Once established, there are many aspects of the instructional strategies that teachers use that may help define a nontraditional music class. The most studied of these aspects in relation to nontraditional music classes is the concept of informal music learning. While this subset of instruction does have specific ties to nontraditional music classes, more traditional components of music classrooms, such as the stated learning objectives and enduring understandings, also still apply.

Informal Music Learning

Green (2001) examined 14 English popular musicians, ranging in age from 15 to 50. From their experiences Green defined informal music learning as "a variety of approaches to acquiring musical skills and knowledge outside formal educational settings" (p. 16). This is in opposition to formal music education, defined as "instrumental and classroom music teachers' practices of teaching, training and educating" (p.16). To help further define informal music learning, Green presented the following example practices:

> Encountering unsought learning experiences through enculturation in the
> musical environment; learning through interaction with others such as
> peers, family members or other musicians who are not acting as teachers
> in formal capacities; and developing independent learning methods
> through self-teaching techniques. (p. 16)

However, instead of considering formal and informal music learning as a strict dichotomy, it is presented as two ends of a continuous spectrum where aspects of both styles may be present in both situations.

Green's later research brought these practices into music classrooms across England. Green (2006, 2008) described a method of implementing popular music in the classrooms, allowing students to learn and make music as popular musicians would. There was little to no teacher involvement as the students, working within friendship groups, brought their own favorite music into the classroom. From the recordings, the students worked towards replicating what they heard with their instruments. These initial experiences were representative of the first three stages of the project's seven-stage design. The first three stages focused on the replication of selected and given popular music. The fourth stage saw students utilizing the skills used in the beginning stages to then create their own music, which became more refined in the fifth stage. Finally, the sixth and seventh stages had students take an informal learning approach to preparing a performance of a given classical piece of music.

In the United States, a similar model was utilized by Allsup (2003), though the focus was on the creation of music instead of replication of music from the start. Nine 9-12th grade instrumental music students met as a group after school to learn music as popular musicians would. Within the participants, two friendship groups formed to create music. While both groups utilized informal means of music learning (which Allsup labeled here as mutual learning and peer learning) with little interaction from the teacher,

the genre choice of the groups seemed to have an effect on the learning process. One group, having become more of a jam band within the jazz idiom, found much success in the informal learning process, and a theme of democracy in group decisions emerged. Every group member's ideas, whether explained orally or transmitted musically, were either accepted and integrated into the group sound or were decided to be unfit mutually by the group. The second group, having chosen a more formal classical genre with a notational context, had a more difficult time creating music as well as a less democratic group process; That is, this group opted to compose individually and then bring their notated ideas to the group, creating a less cohesive process and product, though they did complete the project to satisfaction. While Allsup did not specifically mention the musical context needing to align with the informal strategies for the most beneficial experience, these findings suggest that such an alignment could produce better learning experiences.

Similar conclusions about musical context were drawn by Campbell (1995) after observing adolescent garage bands and trying to draw connections to school instruction. Campbell studied two separate garage bands consisting of nine individuals. Through observations and interviews, Campbell determined a skill-building and song-getting mentality that was present in the garage band context. Without this proper context, instructional strategies, not curriculum development, would need to be the goal of teachers aspiring to adapt informal learning practices for the classroom. For Campbell, a garage band implanted into the school setting with a presiding teacher would lose proper

context and thus not be as effective. Campbell suggested teachers look to include informal learning opportunities within the school music curriculum content.

While Green (2006, 2008) and Allsup (2003) looked at informal music learning with sparse teacher interaction, West and Cremata (2016) examined a collegiate ensemble that utilized informal learning aspects blended with more formal strategies where the teacher participated in the group learning. Framed through a lens of hospitality, where the band director opened the rehearsal to all who wanted to participate or even just listen into rehearsal, participants discussed their views on their ensemble experience. The authors observed instances of ear-based learning from the teacher and participants' constructive comments and feedback for both their own and other ensemble sections. In addition, musical selection was a collective process and the teacher had made sure to "cultivate a space for autonomy and creative decision making" (p. 81). This case presented a different take on informal music learning than the perceived standard in the literature. It is important to note the collegiate level of instruction, as West and Cremata, in their conclusions, did ask the question of how feasible this blended model would be with middle or high school student musicians and suggested that further research be done to examine such cases.

While looking critically at informal learning, Georgii-Hemming and Westvall (2010) suggest caution in blindly implementing the process. "Informal learning in schools is a part of formal education and must therefore be supplemented and supported by formal learning" (p. 31). Discussing the state of education in Sweden and the increasing

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reliance on informal learning methods, they suggest that these methods are used mostly for student socialization and promotion of music learning than music learning itself. They encourage future teachers to utilize informal learning to open dialogue between students and teacher where the known and unknown mix to provide new musical and educational experiences.

Though not seen in all nontraditional music classes or limited only to nontraditional classes, informal music learning and nontraditional music classes have a deep connection in the existing research. As Green (2001) stated, it is best to look at the formal and informal music learning that occurs in classrooms not as a strict dichotomy but as continuous spectrum. By doing so, the style of teaching that a music teacher uses can be more critically examined and nuanced elements of instruction can be highlighted. For this proposed study, the spectrum of teaching will be examined in the teaching styles of the participants in this study.

Learning Objectives

Learning objectives are the types of tasks, musical or nonmusical, that teachers present to students that can be assessed by the teacher (Wiggins & McTighe, 2005). These objectives relate more closely to specific content knowledge or application within the classroom and would be found in a course curriculum. Analysis of music course curricula has typically examined the curriculum not in and of itself, but rather as a vehicle to address other concerns such as declining student participation in music classes (Kratus, 2007) or culturally responsive teaching (Gay, 2002).

The instances where curricula have been examined for curricular content may be outdated for current perceptions of music education. For example, Glenn (1972) reviewed three different studies from the 1960s that were related to course content in secondary-level general music classrooms and found a much more passive learning approach as compared to today's standards. While the research is not as defined for examining the curricular content of music courses, music educators have been encouraged to construct lesson plans based on national standards. The 1994 National Music Standards were developed by the Music Educators National Conference (MENC) stating the skills students should gain through participation in music education (National Association for Music Education, 2014a). New standards were later developed in 2014 by the National Association for Music Education (NAfME), entitled the 2014 Music Standards, and were designed to guide curriculum, instruction, and assessment within music classes. While these standards were created for teachers to utilize in planning their curriculum for teaching music, they could also be utilized as a guide in examining a course's curriculum.

More recently, in order to take an analytical look at the types of objectives teachers are putting forth in their classrooms, researchers have taken to examining teachers' assessment habits of their students in addition to course curriculum. Given the relatively new nature of nontraditional music classes, little research has been conducted on teachers' assessment strategies in this context. However, secondary level music assessment can be examined through a cursory look at more traditional style music classes.

McCoy (1991) studied the assessment habits of secondary level choral and band directors through a comparative lens of administrative assessment recommendations. Having sent a survey out to 98 randomly selected high schools within the state of Illinois, McCoy received responses from 40 principals, 57 band directors, and 44 choral directors. While the principals put more emphasis in their assessing recommendations for student basic performance technique, the teachers weighted non-musical criteria as the highest percentage in their grading schema. This was followed in order of decreasing grade weight by psychomotor criteria (the physical playing or singing and related technique), affective criteria (personality aspects), and cognitive criteria (music content knowledge). Notably, this study took place prior to the first set of music standards put forth by the MENC in 1994 (NAfME, 2014a), and provided a framework for questioning for future studies.

Russell and Austin (2010) provided an update on teacher assessment habits at the secondary level. They surveyed 352 Southwestern band, orchestra, and chorus directors and looked at three main categories of assessment factors: school context, assessment strategy, and teacher background. On average, the teachers in the study had a 40% split of assessment weighting on musical achievement tasks while 60% of the grade weight had come from non-achievement factors such as attendance or attitude. While there was a slight improvement over time of teachers focusing on music achievement for grading, without being able to pair these assessment findings with the curricular content it is hard

to paint a full picture of the teachers' musical objectives and intent, as well as the kinds of experiences given to students.

Although not a nontraditional music classroom, Langfeld (1988) provided a personal experience of taking a less traditional approach to a general music classroom in the 1970's. Having come from the perspective of a band director, Langfeld started a general music class entitled "Today's Music," which looked to broaden students' musical horizons from a starting ground of popular music through listening based instruction. Over the course of three years, with much give and take from the students, Langfield was able to clearly define a course curriculum that focused on applying traditional musical thinking to modern musical content. A new direction for any new class will require development, and the experiences provided in its infantile years will continue to morph and ultimately guide what that class will become.

Enduring Understandings

While learning objectives focus on the content to be learned within the class, enduring understandings are the skills and knowledge that may be gained, retained, and then applied in new situations (Wiggins & McTighe, 2005). A teacher may ask, "What do I want my students to leave this class knowing or being able to do," and then frame their objectives to work towards these more long-term goals. As such, these enduring understandings that teachers envision for their students pertain to the teachers' philosophical beliefs of what an education should entail. While discussions of a teacher's

philosophy will be touched upon later in the literature review, there are also additional ways to see what others in the field of music value in terms of enduring understandings.

Lamont, in the written version of the keynote address at the 2011 Research in Music Education (RIME) Conference, presented multiple ideas and dispelled myths of lifelong music learning utilizing personal research and the research of others. Adopting a social constructivist view through which to examine large amounts of in-depth interview and survey data in which persons described their lifelong musical experiences, Lamont had developed a case for music education to focus on the creation of students' musical identities to set them up for lifelong musical involvement. Lamont stated, "Those involved need to consider the longer-term outcomes and potential of what is taking place in the classroom and at school" (p. 384). This is in opposition to the classical myths of talent, motivation, opportunity, and continuity being the leading forces of one's musical involvement.

While dispelling myths related to musical development, Lamont (2011) discussed the concept of opportunity through classroom music as a gateway to resilience. Lamont stated, "Providing favourable conditions for identity development throughout childhood and adulthood seems to be necessary to help as many as possible develop their own sense of musical identity and explore their passion" (p. 383). If people's musical identities are clearly established, they are more likely to find musical fulfillment within their life due to their resilience of music making against other life activities. Creech et al. (2007) described a similar reliance in the transition of musicians from higher education to

professional life, while O'Neill (2011) discussed resilience in young musicians. Nontraditional music classes may serve as favorable opportunities for students while they are young, setting them up for lifelong musicking, post schooling.

Lamont (2011) cited data from a previous survey of adult music makers that was done by Lamont and touched upon the musical skills that adults, who had returned to music later in life, valued from their previous school music experiences. Among the highest rated were technique at 4.1 out of a 5-point scale, notation at 3.6, and practicing strategies at 3.5. The adults interviewed referenced these skills, when having made a transition back into music making later on in life, as having eased the transition and cut down on time needed to reintegrate into a musical setting. While these skills may fit better in terms of learning objectives, could they also be considered for their longer lasting effects that could benefit students who may stop their involvement in music but return to it later in life? In the conclusion, Lamont stated, "Keeping an open mind about music is vital, from both the point of view of educators and those being educated, to help everyone achieve their musical potential," (p. 385) having succinctly laid out a vision for the long-term goals of music education.

Summary

Three main themes that can be related to the instruction of a nontraditional music class can be determined from the existing literature. The first is the method of instruction, with researchers describing the intertwined nature of nontraditional music classes and informal learning practices. Second, the types of objectives the teachers set not only

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provide direction for their classes but a means of checking student learning and understanding. Finally, the enduring understandings that teachers want their students to gain from their class also play a role in what content the teacher focuses on and how they go about instructing their students.

Teacher Identity

An analysis of a teacher's conception of their identity can allow an external party to enter into the mindset of that teacher. This perspective could influence multiple aspects of the teacher's teaching from what is chosen to be included in the curriculum to how the content is taught. With these two components being a focus of the current study, there is a need to examine teacher identity to develop an even clear picture of the nontraditional music classroom and its teachers. This study will use Bouij's (1998, 2004) work on the salient role-identities of music teacher as a theoretical frame, which will be developed further in Chapter III. With that in mind, it is important to first explore the diverse views of identity that exist in the previous literature.

Day, Kington, Stobart, and Sammons (2006) in "The Personal and Professional Selves of Teachers: Stable and Unstable Identities" presented a brief, historical collection of different ways of thinking about teacher identity. In the studies they presented, they described a research landscape of varied opinions on what teacher identity is and those aspects that help shape it. The views of identity shifted from a singular, stable context towards a more plural, fluid model. Cooley (1902) was one of the first to suggest that outside influences had an effect on identity with a looking glass model that stated people

developed their identity from the viewpoints of others on themselves. Goffman (1959) elaborated further on identity, introducing the concept of multiple identities of a person that were adaptable to the situations that arose.

After analyzing the collected views and focusing more specifically on teachers, Day et al. (2006) stated: "For secondary school teachers, subject and its status are related more closely to identity. For all teachers, identity will be affected by external (policy) and internal (organisational) and personal experiences past and present, and so is not always stable" (p. 610). In addition, the following remark was also made:

> If identity is a key influencing factor on teachers' sense of purpose, self-efficacy, motivation, commitment, job satisfaction and effectiveness, then investigation of those factors which influence positively and negatively, the contexts in which these occur and the consequences for practice, is essential. (p. 601)

From Day et al.'s analysis, I draw two major conclusions. First, there is a need for researchers to study teacher identity and what affects it and what it affects. Second, identity is a construct of multiple factors and thus a nontraditional music classroom context may provide new factors to be studied for their effects on teacher identity.

Views of Identity

Reynolds (1996) presented a concept of teacher identity where teachers were influenced by a multitude of cultural scripts. Cultural scripts, according to Reynolds, are the culturally established roles a person would take on, either verbatim or with interpretation. For example, *the child saver* and *the professional* are two possible scripts for teachers. Teachers, especially those who are new to teaching, attempting to fit into the

social space of the classroom may actively adopt these culturally constructed scripts. However, Reynolds also drew attention to the environmental factors that affect the interpretation of these scripts for a teacher. In this way, an analogy of a teacher as a gardener that influences their surroundings as much as the surroundings influence themselves was presented.

Cooper and Olson (1996) also presented a view of teacher identity as multiple identities. "Teacher identity is continually being informed, formed, and reformed as individuals develop over time and through interaction with others" (p. 80). Interactions from cultural, psychological, sociological, and historical aspects may influence a teacher's sense of self, and the factors may vary in their influence at any time. Multiple identities of the teacher were formed for different situations as the personal teacher self and the prescribed teacher self—akin to Reynolds's cultural scripts—entered conflict. Dolloff (2007) also mentioned a similar, multiple view of identity when discussing teacher preparation program curricula. Dolloff stated, "Not only are our identities multiple and complex, they are also fluid, ever shifting, and the components combine in creating varied and new harmonies" (p. 17).

Looking more specifically at three instrumental music teachers, Natale-Abramo (2014) highlighted examples of multiple identities of teachers conflicting and morphing within the classroom. Through analysis of interviews, observations, and journals, the first source of identified conflict was pedagogical discourse. All three participants showed an evolving discourse between their traditional conductor style of music teacher training and

their newer views on student centered and creative teaching approaches. For one participant, this conflict existed outside of the realm of the individual as the school district the participant worked in's history of high level performing groups ultimately pressured the participant into not adopting a more creative teacher identity within the classroom. Another participant in the study, who was classified as White and middle-class, was working in an urban setting with students who were predominantly from a lower socioeconomic class and were predominantly students of color. The teacher stated the need to change identity on a consistent basis, from a teacher who was more nurturing and parental in nature to a more authoritative teacher.

While outside factors may influence how teachers perceive themselves, internal factors are also influential in identity construction. Tucker (1996) examined a Jamaican music teacher, examining the multiple courses the teacher taught and the philosophical thought process informing curricular decisions. During the course of the study, it became clear to Tucker that personal aspects played a crucial role in constructing teacher identity. The teacher self-identified more as a musician than as a teacher. The teacher even stated the reasoning for going to school to become a music teacher was for the cursory music learning and musical training that would occur rather than for learning how to teach. As an individual, the teacher valued performance over teaching and this viewpoint was reflected in the teacher's teaching practices, focusing on the elite music students and feeling disdain for the more administrative aspects of the position. In addition, the teacher felt like society was personally against the profession due to the multiple compromises

that were needed to be made and the financial situations of a career as a teacher. These more personal factors ultimately outweighed any positive perceptions of a career and identity as a teacher.

Natale-Abramo (2014) discussed a gay male instrumental music teacher's identity and how his experiences as a gay teen influenced his shifting identities as a teacher. In his teenage years, the participant morphed his identity while attempting to fit in with different social groups. These past experiences became beneficial in his teaching, as they helped him morph his teacher identity to make stronger connections with his students. For this teacher, his personal background became a tool that positively affected his teaching.

Pellegrino (2009) also looked at the conflict between musician identity and teacher identity in current music teachers. Providing a historical perspective of the documentation of this internal conflict, Pellegrino defined five themes focused on by previous researchers. These themes included the basic performer/teacher identity conflict, personal and professional music making, holistic music identities, role identities, and defining teacher identity. Upon describing these already developed themes, Pellegrino suggested that future researchers further examine the multiple identities of teacher and performer that teachers have while taking into perspective the teacher as a whole and not just these singular identities.

Russell (2012) surveyed 300 inservice music teachers and also found multiple identities of educator and performer, with additional identities of conductor, entrepreneur,

and entertainer being present. The inservice teachers self-identified predominantly as educators and as musicians, though they felt others may not perceive them the same way. Participants reported that others may view them as a variety of different identities from the categories previously listed. These findings suggest that a person's identity may not only be related to how they see themselves, but also related to their perception of how others view them.

Austin, Isbell, and Russell (2012) surveyed 454 undergraduate music majors, taking a holistic approach focused on the influencing factors of the university setting on identity. While varied in degree based on path of study (performance, education, dual, etc.), a majority of undergraduate music majors saw their studio teachers as the most influential figure in their studies and stated that their performer identity was strong. These findings, when focusing on just music education majors, were as persistent as when examining at the sample as a whole. Austin et al. suggested the performance culture of undergraduate music study may be the cause of this strength of the performer identity.

Motivation as an Influence on Identity

Reynolds (1996) discussed identity as being influenced by outside factors just as an identity can enable a person to change outside factors. Day et al. (2006) mentioned motivation as one of these factors. Cardelle-Elawar, Irwin, and Sanz de Acedo Lizarraga (2007) looked at motivation in teachers from three different countries who were participating in a graduate level educational psychology class. The authors stated, "Motivation is not observed directly but rather inferred from the teachers' behavior

indexes such as verbalizations, task choices, and goal-directed activity" (p. 569). Of the

verbalizations through interviews, participants in the study frequently cited experiences

with past teachers as a motivating factor to become a teacher and a commitment to their

students as a continuing motivating factor. All three culture's teachers did cite bettering

their students as a motivational factor of teaching.

While some researchers examined the motivational factors of becoming a teacher

or more negative aspects found in teaching life (e.g., teacher burnout and stress), others

focused on the more day to day motivations of the teacher. Morgan, Kitching, and

O'Leary (2007) looked at such instances and determined four characteristics as a way of

organizing the multitude of affective factors on teacher motivation. The first category was

the zone of influence, or how close the affective factor is to the teacher, with suggestions

of global, national, state/local, school, and classroom level dimensions given. The second

category was the frequency of which these affective factors occur. The third category

looked at the negative or positive aspect of the affective factor, and the degree to which it

is so. The fourth and final category defined the interval or time period of which is under

question as a way to define the case and limit the data to be looked at. With these four

defining categories, Morgan et al. could strategically look at the everyday influences and

experiences a teacher has had to help make connections to teacher motivation. Ultimately,

they found many of the same factors that would lead a person to a career in teaching

where still motivating factors as a teacher. In particular, when these factors were in a

closer zone of influence and positive in nature they were found to have the greatest motivating effect.

In addition to studying inservice teachers, researchers have presented the motivations of preservice teachers for choosing and continuing along a career path. Schmidt, Zdzinski, and Ballard (2006) surveyed 148 undergraduate music education majors from three different universities in the United States. The researchers examined connections between motivation orientations, musical self-concept, and career goals. The three most common motivation orientations included mastery, cooperative, and intrinsic motivation orientations. Participants "define[d] their own success by achievement of personal goals, mastery of challenging tasks, and collaboration with others" (p. 149). They also reported that 69% of the sample saw public school music teaching as an immediate career goal, with 49% reporting public school music teaching as a long-term goal. There were no significant differences in motivation orientations or musical self-concept between these immediate and long-term categories.

Austin and Miksza (2011) studied 21 high school students that participated in a teaching recruitment program that allowed for experience teaching middle school band students. They determined that potential music educators had a high level of intrinsic motivation for wanting to teach that remained after the teaching experiences. Significant increases were found in the participants' social motivations for teaching as well as a strengthening of their teacher identity which were attributed to the practical teaching experiences. Ultimately, further research into what continually motivates experienced

music teachers who are actively employed needs to be conducted in order to better build

the perspective of teacher motivation across the timespan of a music teacher's career,

from aspirations of teaching to retirement.

Self-Efficacy as an Influence on Identity

Among many of the studies involving identity and motivation, the concept of self-

efficacy arose. Bandura (1977) defined self-efficacy as an individual's belief in their

ability to accomplish tasks they set for themselves within Self-Efficacy Theory. Bandura

illuminated three specific dimensions of a person's efficacy: magnitude, generality, and

strength. Magnitude relates to the perceived level of difficulty of a task, generality to the

focus on the specific task or on a wider area, and strength to the level of conviction of the

belief. Bandura also defined four sources of efficacy expectations including performance

accomplishments, vicarious experience, verbal persuasion, and emotional arousal.

In the field of music education, Wagoner (2015) designed an instrument called the

Music Teacher Identity Scale (MTIS) to measure music teacher identity through self-

efficacy and commitment. Wagoner defined self-efficacy as "an individual's sense of his

or her ability to (a) affect students in the classroom setting, (b) influence parents,

administration, and community, and (c) be resilient in the face of adversity" (p. 31). With

this definition and examination of other existing literature, Wagoner developed five

categories to use in the instrument for calculating efficacy. These categories included "(a)

managing time, (b) persevering through adversity, (c) feeling secure in one's abilities, (d)

having problem-solving abilities in complicated issues, and (e) setting goals and priorities

in achievable ways" (p. 31). The MTIS instrument was found to be both a reliable and valid instrument in measuring music teacher self-efficacy and commitment.

Eick (2017) applied the MTIS instrument and surveyed 13 undergraduate music majors who were currently teaching small group instrumental music lessons. The survey was an adaptation of multiple instruments including MTIS and focused on uncovering aspects of background characteristics, identity issues, and mentoring process perceptions in relation to music teaching success. In relation to self-efficacy, Eick found the survey item "I keep trying, even when teaching is difficult" scored the highest mean score (4.46 out of a five point Likert-type scale) with an overall mean composite score of 3.98 for all items related to self-efficacy. These findings suggest that the participants were fairly confident in themselves as teachers.

Summary

Identity, and the identity of a teacher, is a complex concept constructed of many intricate parts. It is not singular and fixed but rather a fluid construct that is affected by both internal and external factors and may change based on the situation at hand. Among many factors, motivation and self-efficacy are more widely found to have a large effect on perceived identity. With an examination of a teacher's multiple identities, one might better construct a more complete image of the learning environment and the roles a teacher plays within that context.

Chapter III

METHODOLOGY

Research Purpose and Problems

The purpose of this research was to study two Mid-Atlantic high school teachers'

experiences with nontraditional music classes. The following research problems were

utilized to help guide this study:

1. To describe the nontraditional music curricula that was designed by the

   participants.

2. To describe the participants' role-identity as a practicing educator who teaches a

   nontraditional music course.

Sub-questions included (a) What motivations do teachers cite for creating and

implementing a nontraditional music class? (b) What are the learning objectives of these

nontraditional music classes? (c) What enduring understandings do these teachers hope

for their students to take away from the nontraditional music class? (d) Does teaching a

nontraditional music class have an effect on the teacher's sense of music teacher identity?

Research Design

Overview of the Study

According to Creswell (2007), **"**Case study research involves the study of an issue explored through one or more cases within a bounded system" (p. 73). In this study, I explored two teachers' experiences within the bounded system of high school nontraditional music classes. The design of the study was a dual-site collective case study. Since these cases were examined primarily in and of themselves, each individual case could also be classified as an intrinsic case study (Stake, 1995). Merriam (2009) labeled an intrinsic case study as particularistic and descriptive. Through thick, descriptive writing, the cases featured in this study may provide interesting details about the phenomenon of nontraditional music classes. Data was collected through semi-structured interviews, acquired curricular documents, and field observations. An in-depth view of two specific teachers' experiences with their nontraditional music classes was then constructed. Additionally, emergent themes and points of difference between the two cases within the areas of course creation, course implementation, and teacher identity were identified.

Rationale for the Design

As the main purpose of this research was to describe participants' experiences, I employed a qualitative approach. Merriam (2009) stated that case studies allow for a deep analysis within specific instances, as they help examine a variety of variables within a real-life situation. As this was a dual-site collective case study, two cases in different

contexts were explored. These cases were purposefully selected to highlight different

perspectives (Creswell, 2007) on nontraditional music classes dependent on the content

and context of the courses offered by the teachers. When examining the characteristics of

a case study, Creswell (2007) stated that data analysis of a case study should not only

describe in detail the situations of the case or cases, but also find overarching themes and

compare them between cases.

This case study allowed for themes to emerge from the data. However, Stake

(2006) suggested having a preliminary outline for the course of the research as "a good

organization plan for the case study is essential, but it should not be too constraining" (p.

30). For this study, the preliminary organization was constructed from three different but

connected areas related to nontraditional music classes: class creation, implementation,

and teacher identity in respect to these areas. These served as the starting areas of interest

that guided data collection at the start of the study.

Population

Participants for this study were two high school music teachers of nontraditional

music classes. For the richest data collection and analysis, the teachers were selected

from two different schools or sites to adhere to dual-site design that allows for different

perspectives (Creswell, 2007). The teachers were different by site, specific content

taught, and context of nontraditional music class in which they taught. With the

experience of class creation being a relatively large subset of the overall data, an effort

was taken to make sure the teachers who participated were the original creators of their

respective nontraditional music class. These requirements for participation resulted in a purposeful sampling which adhered to standard practice for qualitative case study design (Creswell, 2007; Merriam, 2009).

Researcher Bias

As a researcher, it is important for me to be aware of and acknowledge my own personal biases about nontraditional music classes. Having been immersed in much of the literature available on nontraditional music classes and with my own experiences as both a student and teacher of nontraditional music classes, I have observed the positive opportunities these classes may provide for students and teachers. These previous experiences ensured that as a researcher I was knowledgeable of what things to look for in these kinds of environments. By also knowing my personal bias, I actively strove to interpret the data as objectively as possible while implementing validity strategies to ensure such objectivity. This helped in making sure that the reported data accurately reflected the cases as they were studied.

Role of the Researcher

Stake (1995) presented a substantial list of roles of a case study researcher. The first role is that of a teacher, where the researcher looks to educate others through their research when presented in fashion that is accessible by their readers. The second role is that of an advocate, where qualitative researchers understand that sanitization of the content to be delivered is impossible, but rather needs to be accurate of the interactions between researcher and phenomenon. The third role is that of an evaluator, where the

researcher describes the value of the case through the highlight research criteria. The fourth role is that of a biographer, which tasks the researcher to accurately describe the multifaceted nature of another person in writing. The fifth and final role is that of an interpreter, which helps guide readers of the study to new understandings developed from analysis of the collected data.

As the researcher, I constructed semi-structured interview questions and interviewed all participants. I also observed the teaching practices of the participants and collected the curricular documents from the participants. In addition to these single-track roles of the researcher, I employed more substantial and overarching roles as the researcher. In describing the researcher as interpreter, Stake (2006) stated, "The case researcher recognizes and substantiates new meanings … Finding new connections, the researcher finds ways to make them comprehensible to others" (p. 97). It is the very nature of qualitative case study for the researcher, upon collecting the available data, to then interpret said data into their own "Assertions" (pp. 40-41). These assertions are not to be considered absolute truth, but rather are the reflections of the logical persuasion that the data analysis has had on myself as the researcher.

As part of my role as researcher, it was my obligation to run an ethical research study. Through the Collaborative Institutional Training Initiative (CITI), I had undergone Human Subjects training for conducting research. In addition, all proposed actions of the study were brought before the University of Delaware Institutional Review Board and participants' school districts prior to beginning the research for approval to ensure the

research would be carried out ethically. Once permission was granted from the University

of Delaware IRB and both school districts, the participants were given a consent form to

sign that described the study and informed each participant of their role in the study.

Theoretical Framework

I employed two theoretical frameworks in order to guide the current study. The

first was an adaptation of Abramo and Reynolds's (2015) pedagogical creativity

framework for music teacher education. The second framework was developed from

Bouij's (1998, 2004) grounded theory of music teacher role-identity.

Pedagogical creativity. Abramo and Reynolds (2015) suggested a model of

creativity that focuses on the creation of curricula and instruction—that they entitled

pedagogical creativity—for implementation in music teacher education. Through review

of past studies on creativity, they were able to define four key characteristics of creative

music teachers:

> Creative pedagogues (a) are responsive, flexible, and improvisatory; (b)
> are comfortable with ambiguity; (c) think metaphorically and juxtapose
> seemingly incongruent and novel ideas in new and interesting ways; and
> (d) acknowledge and use fluid and flexible identities. (p. 38)

A responsive teacher would not only be able to plan a lesson, but would be able to

restructure the lesson while teaching based on student involvement and any other

unforeseen circumstances that could arise. Teachers who are comfortable with ambiguity

not only display a belief of knowledge as conditional, but also try to impart divergent

thinking strategies to their students. Often, this occurs in the form of developing ideas by

pulling from multiple sources and combining them in a new fashion, a skill often seen in the creative teachers themselves. Finally, the creative teacher is aware of their multiple identities, such as a teacher or a musician, and is able to use these identities to their advantage while teaching.

The framework utilizing these four characteristics of the creative pedagogue was originally proposed by Abramo and Reynolds (2015) as a way to structure the teaching of preservice music educators enrolled in a music teacher education program. However, the four categories may also be utilized to frame the examination of current teachers' instructional practices and class curricula. While the first three characteristics were used in the current study to frame the analysis of the course creation process and the participants' instructional practices, the fourth characteristic of identity was examined more in-depth through Bouij's (1998, 2004) grounded theory of music teacher role-identity.

During the current study, the teacher-participant as a creative pedagogue who is responsive, flexible, and improvisatory was examined through field observations and later clarified in the semi-structured interviews. I took note of responsive, flexible, and/or improvisatory teaching situations that arose during the field observations and asked the participating teachers to elaborate upon these experiences in the semi-structured interviews. These interviews were also used to identify the participant's process, if any, for transferring knowledge that they believed to be conditional and ambiguous. Finally, the interviews provided me with an opportunity to ask the participants to elaborate on any

instances of utilizing novel ideas in their teaching as seen in the field observations or brought up in the interviews.

Role-identity. Bouij (1998), through a grounded theory approach, developed a model for socialization into the music teacher arena through a longitudinal study of 169 Swedish preservice teachers. From the interviews conducted, Bouij identified four main role identities of music teachers and plotted them within 4 quadrants divided by a vertical and horizontal axis. The four main identities included (a) *all-round musician*, (b) *pupil-centered teacher*, (c) *performer*, and (d) *content-centered teacher*, plotted respectively in their corresponding quadrants. In this model, "The horizontal axis represents the role of the profession that the individual is striving for" while "the vertical axis depicts the individual music concept" (p. 25). Bouij (2004) later updated the model to better define and label the axes while also including *musician* with *all-round musician* in quadrant one (See Figure 1).

Bouij (2004) described the *musician/all-round musician* as an individual who approaches music from a social conception, actively wanting to make music from a variety of sources for its communicative functions. A *pupil-centered teacher* also starts from a wide perspective in music, but treats the music and their students equally in terms of importance. *Pupil-centered teachers* teach through music to build a foundation for life. The *performer* identity is an individual devoted to the tradition of performance through its preservation and replication. Finally, a *content-centered teacher* looks to pass on the tradition of the music through teaching about music, often with a musical model approach

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placed in a singular musical view.

BROAD MUSICAL COMPREHENSIVENESS

Musician/
all-round musician

Pupil
centered
teacher

PROFESSIONAL
ROLE AS
MUSICIANS

PROFESSIONAL
ROLE AS
TEACHERS

Performer

Content
centered
teacher

NARROW MUSICAL COMPREHENSIVENESS

Figure 1   Bouij's (2004) Salient Role-Identities During Music Education
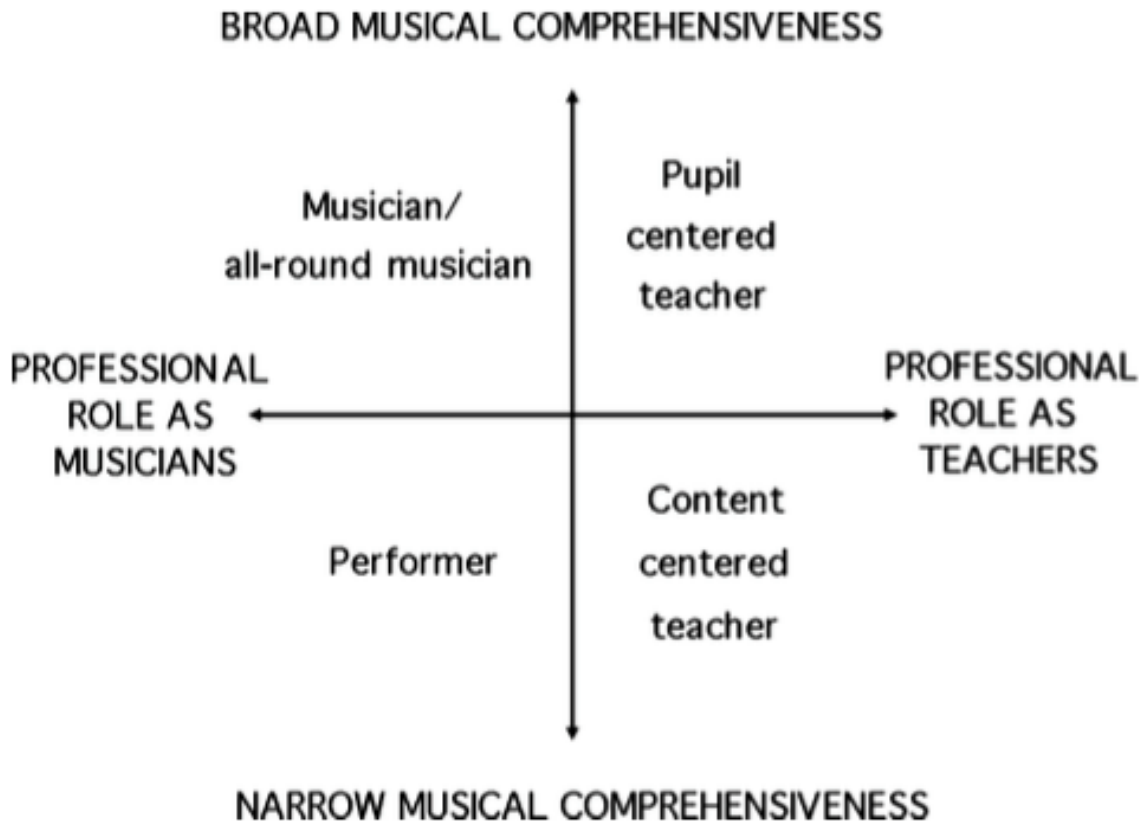
Bouij (2004) saw the role-identities of individuals as being malleable, formed by

their surrounding culture and experiences. In the music university setting, the culture was

primarily a culture of musical performance. While teacher education classes were present,

undergraduate music education majors also partook in private lessons and competed for

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ensemble placements, emphasizing self-musicianship. Bouij found these preservice

teachers to be more sided to the left most quadrants that emphasized personal

musicianship through performance. This was in contrast to teachers who entered the work

force and had been socialized to their new role as a teacher. It was often the teachers who

skewed to the right that had easier times with utilizing their musicality in the education

process of their students. While briefly describing these malleable role-identities, Bouij

did not go into specific detail about the factors that may cause these changes.

Austin et al. (2012) surveyed 454 undergraduate music majors of various

concentrations from three separate university-affiliated music schools, examining

secondary socialization and occupational identity. Secondary socialization is the process

of adopting "the roles and responsibilities of a smaller or more specialized group within a

larger culture" (p. 67). This is done through "the collective impact of people and

experiences most connected to the individual or context" (p. 81). In this particular study,

the secondary socializing factor was attendance at each of the three different music

schools and, more specifically, the interactions between its members therein. The

majority of participants identified their applied studio teacher as their most influential

musician and teacher role model. The suggestion was made that the performance-heavy

culture of an undergraduate music school may be a socializing factor in this outcome.

This finding was further supported by the similar musician occupational identity found in

both music performance and music education majors instead of the more expected

musician/educator split. In addition to these findings, additional factors such as education

faculty and teaching opportunities were found to be positive socializing factors for music education majors.

Draves (2014) also examined the role-identity and secondary socializing factors of undergraduate music education majors. Bouij's (1998, 2004) salient music teacher role-identity model was utilized, with participants placing themselves in a role at the start and end of the data collection time frame. Using these completed frameworks and secondary socialization as a guide, Draves focused on collecting data that would bring to light the meaningful experiences and interactions that occurred during the education process of the three preservice music teachers. Over the course of the 18-month long study, each of the three participants identified a change in their role identity, with peers and authentic teaching experiences being cited as impactful influences.

The study of identity in music teachers may help to explain the reasoning behind the choices they make in their classrooms. It further allows the researcher to enter the mind space of the teacher and make connections from previous experiences to current teaching practices. For this study, Bouij's (2004) theory of music teacher role-identity served as a lens to examine the role-identity of the participants, with the updated 2004 model terminology being specifically followed. Each participant placed themselves within the matrix, and I also placed each participant within the matrix relative to the data collected from the observations and the semi-structured interview. Similar to Austin et al. (2012) and Draves (2014), this study's exploration of role-identity touched upon secondary socialization processes, of which I examined the socializing factors of a

nontraditional music classroom in relation to participants' role-identity development (Bouij, 2004). The participants' role-identities were additionally used as a lens through which all other data was analyzed, helping to draw connections between teaching a nontraditional music class and the role-identity as a music teacher.

Data Collection

I collected data from three separate sources throughout the course of this study: semi-structured interviews, observations, and curricular documents. The semi-structured interviews were the primary source of data, with field observations and curricular documents used to triangulate data analysis. All data was collected and stored within a secure, password protected laptop that was stored in a locked office space. When applicable, original versions of the data collected was transcribed to text for ease of access and analysis for the researcher, with the original being securely erased afterwards.

Semi-Structured Interviews

Interviews are necessary for data collection about a participant's past which cannot be replicated (e.g., the course creation process), as well as when information is needed on a participant's thought process and feelings (Merriam, 2009). Semi-structured interviews of the participating teachers were undertaken in a one-on-one fashion in settings that were the choices of the participants to create an easy and comfortable atmosphere. Semi-structured interview protocol, with closed and open questions, was created and pilot tested with university graduate students who have had prior experiences

as music teachers. Both semi-structured interviews were digitally audio recorded and then transcribed using a verbatim style.

Field Observations

Observations can provide first hand data of the object of study in its natural environment (Merriam, 2009). Both Merriam and Stake (1995) suggested that focused observations relating back to the research questions and theoretical framework are key to making observations logs meaningful for the study. Merriam suggested the following categories as starting points for organizing observation logs: Physical setting, participants, activities and interactions, conversation, subtle factors, and researcher behavior. I wrote my fieldnotes in a thick description style that attempted to capture all aspects of what I witnessed from the participants as they taught their nontraditional music class (Creswell, 2007). The fieldnotes needed to be descriptive enough to be incontestable but also needed to include my thought process as the researcher while experiencing the events in the moment (Stake, 1995). I observed a total of six class periods per site. Each site offered the ability to observe two separate sections of the nontraditional music classes, and the observations were split evenly between the two sections over the course of three consecutive class occurrences.

Curricular Documents

Documents gathered during the research process present themselves as unobtrusive to the research setting and are easily accessible for data analysis (Merriam, 2009). While documents can provide a degree of stability to qualitative research, they

may also include vast amounts of extraneous or unnecessary data in terms of the research direction. The collected curricular documents for this study were utilized to identify components related to the research sub-questions regarding the learning objectives set forth by the teachers for their classes and the enduring understandings that students will gain through the taking of the nontraditional music class. These curricular documents included lesson plans, course syllabi, and instructional materials, and they were additionally used to inform the questioning during the semi-structured interviews and to guide note taking during the field observations.

Data Analysis Procedures

Creswell (2007, 2014), Merriam (2009), and Stake (1995, 2006) all stated that data analysis in a case study should occur during the data collection process and become more intensive as the data becomes more fully collected. The process of coding was used to organize the analysis of the data collected. Merriam (2009) defined coding simply as "nothing more than assigning some sort of shorthand designation to various aspects of [the] data so that [the researcher] can easily retrieve specific pieces of data" (p. 173). This allows for easy organization and grouping of evidence related to emerging themes that can then be analyzed across cases (Creswell, 2007). In addition to codes that were developed by the researcher, in-vivo codes (Saldaña, 2013) were utilized. In-vivo codes were developed directly from the participants' words to help preserve the voice of the participants in the study.

While qualitative case studies lend themselves to a constructed emerging themes design, Stake (2006) suggested having a plan going into the data collection and analysis phase. The initial large themes of class creation, class implementation, and teacher identity were used to structure the preliminary analysis. Stake later mentioned more specifics of finding similarities and differences between the cases for a comparative case study, ranking the factors found in the data, and constructing cross-case assertions, of which will be described in the following chapters.

Validity

Merriam (2009) built a case for the restructuring of validity due to the nature of qualitative research. Since such research looks to construct a view of a certain phenomenon or case, and validity deals with the connections to reality, Merriam suggests a terminology change to a concept of credibility. Meanwhile, Stake (1995) stated that researchers "have ethical obligations to minimize misrepresentation and misunderstanding" (p. 109) that can come from interpreting the data. Creswell (2007) also presented a list of eight different strategies to increase validity in a qualitative study, of which three were of particular importance to this study. Validity was established through triangulation, member checking, and peer review.

The first strategy for establishing validity was that of triangulation, where researchers utilize multiple sources of data when developing themes to verify or negate emergent themes across the data sources (Creswell, 2007). In this study, semi-structured interviews, field observations, and curricular documents served as diverse sources of data

that allowed for triangulation to occur. Merriam (2009) stated the researcher needs to check within all sources of data to ensure the emergent themes are present. In addition, both participants were given the opportunity to elaborate on and/or challenge the researcher's observations of their classroom teaching strategies during the semi-structured interviews.

The second strategy for establishing validity is that of member checking. Member checking involves bringing the researcher's findings and constructed views to the members of the study for validation that the researcher's ideas match the participant's true intentions and feelings (Creswell, 2007). Merriam (2007) added that while the preliminary analysis will be the researcher's own interpretation, it should be recognizable to the participant who can offer feedback if needed. Upon completion of the preliminary written reporting of the participants and research site, each participant was sent the relative material pertaining to them for validation of the researcher's reporting.

The third strategy for establishing validity is that of peer review where a knowledgeable third party examines the research data and interpretations to ensure the findings as presented are truly within the data (Creswell, 2007). This process is somewhat built into the nature of a graduate thesis with multiple committee members having examined the research process (Merriam, 2007). In addition, an outside reviewer with knowledge of the literature available on nontraditional music classes examined both the raw data and the researcher's findings. This process not only helped to ensure that the findings were presented accurately by the researcher, but also provided an opportunity for

dialogue between the researcher and reviewer to better develop existing ideas and bring to light themes that could have potentially been missed by the researcher.

The nature of qualitative research means that presented research has elements of subjectivity of the researcher included. However, these strategies to increase validity of a research study help to ensure that the information presented is as accurate to the case and its participants as possible. Through their implementation within the present study, an accurate representation of teachers and their nontraditional music classes will be presented.

Scope and Limitations

Due to the nature of case studies, this study is limited in its scope to the specific cases studied. Generalizations are not the typical end goals for qualitative case studies, but rather the in-depth analysis of specific cases that may inform future studies are. As the participants of the study were teachers at the high school level, the findings will be limited to those school settings only. The types of nontraditional music classes the participants taught will also be a limiting factor as not all nontraditional music classes are the same. Wide reaching generalizations will not be able to be made from this study due to the small sample size, but some readers may find a quality of transferability to similar situations or contexts. While these instances of transferability may be found, it is important to remember that each teacher and classroom are unique, and not every situation will be identical when transplanted within a new context.

Chapter IV

SITE ONE FINDINGS: GUITAR

Teacher Background

James Vale is one of three music teachers at Fieldmont High School. When describing his early experiences with music during his school years James said, "My formal education was pretty typical" (Personal communication: 3/21/18). He started the saxophone while in fifth grade with lessons taken both at school and on his own privately. As James progressed into high school, he found himself even more actively involved with music, participating in many of his school's musical offerings including multiple bands, pit orchestra, percussion ensemble, and choir as well as continuing lessons on saxophone and adding clarinet in his senior year of high school.

While James's in-school musical involvement increased in high school, he also found musical opportunities and experiences outside of school. Starting in ninth grade, he began to learn to play the guitar, taking lessons for only two years but he continued to learn and play on his own after stopping lessons. James described his high school guitar experience: "I could play tab like it was my job and I learned all the rhythm parts to Metallica songs, and then I went away to college and I stopped playing it because there was other stuff to practice" (Interview: 1/24/18). Additionally, in his last two years of

high school he found himself as part of a nine piece rhythm and blues band that he had started with some friends playing the saxophone.

At college, James continued his studies as a classical saxophonist while pursuing a degree in music education. Besides when necessary for coursework, James's guitar playing lapsed during his college years. Additionally, early music studies, specifically through the playing of the recorder, entered James's musical life becoming something that he still participates in currently as both a performer and a leader of an extracurricular school ensemble. After graduating from college James began teaching at Fieldmont High School as the band teacher and it was not until four years in to his teaching career that he began to start offering guitar courses.

Setting

Fieldmont High School is a suburban high school located just outside of a Mid-Atlantic metropolitan area. The school implements a block scheduling structure of four 90-minute blocks a day on a two day rotation. The student population is 45.4% African American, 42.7% White, and 6.3% Hispanic/Latino with approximately 28.5% of the overall student population coming from low-income households. James's current curriculum consists of a large symphonic band ensemble, a music theory class, three beginner guitar classes, and an advanced guitar class.

When I observed James, there were two and a half weeks left until Fieldmont High School's midterm examinations were to be given. In the days prior to the observations, inclement weather had caused school cancelations. Due to the

circumstances, James warned me that his classes may be a bit faster paced than usual to cover the planned material prior to the midterm. During my observations I saw two beginner-level guitar classes per day. These observations occurred over a total of five school days due to the rotating schedule and each class was a continuation from the previously taught day.

<div align="center">**Origin of the Class**</div>

The First Year

In order to better understand how James's guitar program functions today, it is important to understand how the program originated:

> So, it was a long time ago but we use to have pull out lessons (*pause*) and then pull out lessons became the devil, because nobody wanted to miss their kids for any amount of time. … We had seven classes back then so I had one band, music theory which was a combined regular and AP course, and I had three sectionals and that was my schedule and it was the most *glorious schedule in the entire world* (*said through a chuckle*). Then when the sectionals went away [the administration] said, "You have to find something to fill these other three." And so I said, "I don't know what the heck I am going to do." So the first thing I did was I split the music theory courses up. And then they said, "What about something that would be like introductory level stuff?" And I said, "Well, okay, how about a guitar class?" And they said, "No, we don't want to buy you guitars." And then I said, "Well fine then, how about a ukulele class?" And they said, "We'll buy you guitars." (Interview: 1/24/18)

While the administration was hesitant at first to supply the funding needed to get the class started, James was able to convince his administration that the class would be beneficial to students and serve a role as an introductory level music course.

"I started with one class that was one semester long … in the Fall of 2001. There were five kids in the class for the one semester and then it got a little bit bigger and a little bit bigger" (Interview: 1/24/18). James described the students of this first offering of the guitar course: "The first year was all band kids, right? 'Cause you know they were those five kids in band that it doesn't matter if you taught intro to basketweaving, they'd take it because they think you're great. You know?" (Interview: 1/24/18). The initial student population for the guitar class originated from the other music course offerings at Fieldmont High School and James believed that it was not the appeal of a guitar class itself but rather the prior rapport he had built with his students from these other classes that helped to draw students in.

James's approach to teaching guitar in these early stages of the program was directly related to his one-on-one lesson teaching experiences. "When I started teaching it I taught it like I would've, like I did even at the time, teach private lessons" (Interview: 1/24/18). That meant using a method book that focused predominantly on note reading and note playing before switching to chords and a more harmonic focus:

> When the classes were small, it was actually usable, and I would use it like an individual lesson book and I would use stickers as check offs and they had to get through a certain number of examples a semester for a certain grade. Then when [the classes] started getting bigger and bigger I realize I can't physically get around the room enough even for every kid to get personal time every other day. (Interview: 1/24/18)

Building the Program

James attributed the success in building his program to a variety of factors after the first year of teaching his guitar course, the first of which was increased administrative support:

> The very next year we had a big change in the administration of the school and it was infinitely easier from that point forward. … So it was two or three years into it and the principal at the time came to me and said, "What would it take for you to double the size of your guitar classes?" And I said, "It would take you buying me 12 more instruments and a set of lockers to put them in." And he said, "Okay, well how much is that?" And I made the numbers up and whatever it was and I handed it to him and he was like, "Done, go. Go. Just do it." And I was like, "Okay," and then it just sorta built from there. (Interview: 1/24/18)

The administration's willingness to continue to fund and even expand funding for these additional classroom resources for the program ensured that the resources were available to allow the class to grow.

The increased number of instruments in the classroom set allowed more students to potentially take the course, and this came at a beneficial time for James as he also began to see an increase in the number of student requests for taking the course. Not only were student requests increasing, but they were coming from students who were not yet involved with formal music study at Fieldmont High School:

> I would say probably about the third or fourth year which was, uh, again I would love to claim responsibility and say it was because I was so wonderful and the program was taking off [but] it had nothing to do with that and had everything to do with a video game called *Guitar Hero*. *Guitar Hero* came out and everyone went, "Holy crap, I want to learn how to play guitar." And it was the greatest boom for that class ever. (Interview: 1/24/18)

Additionally, the cost effectiveness of the class also enticed other potential nontraditional students:

> And then for some of them too, you know, some of those other nontraditional kids they got word of it and they were like, "Wait. I pay $40 for a lesson every week, but I can go there and he'll teach me for free five days a week." (Interview: 1/24/18)

With the increased number of students taking the guitar course, James also had to reevaluate the way he taught the course. As there were fewer opportunities to work one-on-one with his students, James looked into a multitude of classroom-based method books for guitars to help structure his class. Through a conference presentation and the recommendation of a friend, he decided to use *Jerry Snyder's Guitar School* (Snyder, 1998):

> I've been on that one now for probably eight years at least and I don't see myself changing from it. … The reason why I find it successful is it's a back-and-forth balance between—(*pause*) Everyday they do chords and they do notes, and they do chords and they do notes, and its back-and-fourth, back-and-forth, back-and-forth. So you get kids that are successful in one that aren't successful with the other one but they always get something where they feel like they are going to kinda make it. You know? (Interview: 1/24/18)

Present Day Offerings

Almost 17 years later, James's guitar program was still going strong:

> So now [the individual course is] a year long and there's a two year course of study instead of a one year course of study. And I would say on an average year there are (*pause to think*) however many kids that actually

get it, there are about 75 to 90 requests for "Guitar I" and about 20 requests for "Guitar II." (Interview: 1/24/18)

While still utilizing the same method book, James refined his teaching method for guitar and added additional opportunities for learning about the guitar that have developed the program into what it is today. What follows are general descriptions of what each guitar class, Guitar I and Guitar II, entail for his students.

Guitar I

A general overview of the Guitar I class was given to the students in the syllabus on the first day of classes:

> *The purpose of guitar class is to provide an understanding of the basics of music including notation, basic chords and scales, key signatures, and time signatures. These fundamentals will be applied to performance on the standard six-string acoustic guitar. Performance will focus on individual melodies, chords, and contrapuntal pieces.* (Excerpt from Guitar I syllabus)

James elaborated further:

> So, "Guitar I" I assume that they know nothing. You know, you'll get a couple of band, choir, orchestra kids in there but for the most part you either get kids who've never played anything, kids who haven't had anything since they were required to have general music in sixth grade, or kids that play guitar, realize they play pretty well, but can't read a lick and want to learn how to read. … So "Guitar I" goes first position on all six strings which focuses mostly on individual note reading on the high three and then just open bass notes on the low three, … all the open chords plus introductory barre chords. … And so its very nuts and bolts. (Interview: 1/24/18)

James aimed to make his Guitar I class an opportunity for students to gain the preliminary skills and knowledge needed in order to play guitar for themselves and for others.

Guitar II

Guitar II is a continuation of the concepts found in Guitar I and looks to expand

the students guitar playing skill set beyond that of a beginning guitar player:

> *The purpose of Guitar II is to continue to build on the concepts covered in*
> *Guitar I. Throughout Guitar II, students will continue to read in standard*
> *notation, tablature, and by chord symbols. Standard notation reading will*
> *begin to include new keys as well as playing in different positions on the*
> *neck. The basic chords learned in Guitar I will be expanded through more*
> *barre chords and more advanced chord voicings such as 7ths, 9ths, and*
> *the like. There will also be a greater importance placed on ensemble*
> *playing, both in large ensemble (the entire class) and in small groups of*
> *one student per part. Guitar II will also emphasize finger-style playing.*
> (Excerpt from Guitar II syllabus)

While students in the Guitar I class become functional guitar players, students in the

Guitar II class focused more so on style in their guitar playing:

> "Guitar II" is very style-based more than anything, … [it] still teaches
> more chords, more notes but it does it more in a context of, you have a six
> page unit on bluegrass. What is bluegrass? Where did it come from? What
> makes playing guitar in bluegrass style sound like bluegrass style? Then I
> would give you a song that's an accompaniment style and has solo with it
> and then you can put the two parts together and play both of them
> together. Then it moves on, okay, now we're gunna do rock and roll and
> then, [it] circles through bluegrass, rock, reggae, jazz, new age, funk, and
> something else in there. There's a couple of things in there but "[Guitar] I"
> is very nuts and bolts, "[Guitar] II" is much more stylistic if that makes
> sense. (Interview: 1/24/18)

While Guitar I and II focused on different aspects of playing the guitar, James

provided seven core tenets that guide both classes and also align to the 2014 Music

Standards (NAfME):

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1. Performing on instruments, alone and with others, a varied repertory of music
2. Improvising melodies, variations, and accompaniments
3. Composing and arranging music within specified guidelines
4. Reading and notating music
5. Listening to, analyzing, and describing music
6. Evaluating music and music performances
7. Understanding music in relation to history and culture
(Excerpt from Guitar I and Guitar II Syllabus)

With these tenets as a guide, James provided the musical opportunities needed for his

students to succeed in learning the guitar.

Inside the Classroom

As the class starts, the teacher has a blues track, old and scratchy sounding, playing over the overhead speakers. The track features a back and forth between the male vocalist and lead blues guitar that features lower neck solos. ... On top of the music track, sounds of tuning fill the room in addition to a few attempts to solo within the blues progression heard on the overhead. Some completely different music is also being played on other guitars. ... The room is set up as a tiered band room of 4 rows. The last row is filled with percussion equipment and the students are spread out in the chairs of the first three rows. As the song comes to an end, the teacher quiets the class and begins to ask questions about the recording they just listened to, seamlessly transitioning from the independent start of class to a more focused instructional moment ...
(Excerpt from fieldnotes: 1/10/18)

Musical Genres

In my observations, music genres outside of those typically seen in an

instrumental classroom were utilized by James as a vehicle for teaching. The most

common way James incorporated a multitude of genres in his guitar class was through

what he called the "Song of the Day" which began every class. The "Song of the Day"

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was a recording that was played through the overhead speakers which began every class.

In relation to the "Song of the Day," James said, "I stole it from a list. It's from Rolling

Stones 100 best guitar songs ever written" (Interview: 1/24/18). James used the listening

opportunity to further question his students and have them think critically about what

they were listening to. "I'll ask them why, you know, did you like that sound, did you not

like that sound? Like, how did he make that sound?" (Interview: 1/24/18). This particular

recording on the first day was performed by blues guitarist Buddy Guy. I also witnessed

"Even Flow" by Pearl Jam and "American Girl" by Tom Petty and the Heartbreakers.

　　　　While daily listening activities touched upon a variety of musical genres in guitar

class, James also incorporated a variety of genres in the playing repertoire of his students:

> SK: Can you talk to me about the genres of music that you are working
> with in the guitar class?
> James: As much as you can. Everything. I try to do some of the old classic
> stuff. Bonafide classical literature so, like, Carcassi, and Sor, and Giuliani
> and all those (*pause*) big geeky names in guitar lit. And then, popular
> guys, people that are playing now. Some of the great masters. I'll teach
> them some Jimi Hendrix somewhere along the line because you have to.
> … As far as genres it's just trying to—even if they know the difference
> between why is it that if you play this pattern, that it is very upbeat
> oriented, and you play it straight, why is that Latin? But if you do it the
> other way and you swing it real hard, why is that Jazz? So, Latin, jazz,
> rock, I would say those are probably the, *and folk*! A lot of folk because
> public domain. (Interview: 1/24/18, emphasis in original)

Musical genres are not just incorporated for the techniques they may teach but to lead to

deeper discussions of style and musical characteristics.

　　　　In addition to the musical genres above, during the time of my observations James

focused specifically on the blues with his Guitar I classes. After playing through an

example with his students, James asked, "Hey, we've played this before haven't we? Oh look, it's a 12-bar blues just now in the key of A" (Excerpt from fieldnotes: 1/10/18). James used the blues progression, a familiar sounding progression to the students, as an anchor for the more recently learned chords in the key of A. Variations of the blues, such as a Chicago blues, jump blues, and the 8-bar blues were also touched upon over the timeframe of my observations. James believed these genres and their extensions become the gateways to future success in a variety of repertoire and student interest in playing the guitar:

> And if you can really get those couple of styles down, if you can get blues, and rock, and a little bit of swing, you know, for the jazz stuff, and a little bit of like maybe the minor sevenths and things of that—and you can get those rock rhythms and you get that stuff down, they're the gateway drugs for everything else. (Interview: 1/24/18)

Teaching Strategies

James incorporated a variety of teaching strategies when teaching his guitar classes. While some of these strategies were taken from his experiences as a band director of a traditional ensemble, others were more specifically used within the guitar class context. The following examples are not meant as a definitive list of all strategies used, but rather the strategies most often observed or found to be specific to the guitar class context at Fieldmont High School.

Modeling and visual diagrams. James recognized that modeling in the

classroom may be beneficial to the students, but also could lead to some controversy

among educators:

> You know, it's funny that you do it all the time when you play in a
> beginning class. When you teach beginning band you're always playing
> along with them. When you teach beginning guitar you're always playing
> along with them. And as soon as you go to *"real"* (*air quotes used*) band
> you don't play along with them anymore. Why is that, you know? That's a
> very polarizing thing too, I think, listening and playing back. Like how
> much? You know, some people say modeling is good, some people say
> modeling is terrible because you're just teaching how to parrot and copy.
> But, you know, my thought is I learned how to, I learned the sound that I
> wanted [on saxophone], not even how to do it, but the sound that I
> [wanted] … There's the same kind of thing with modeling, how do they
> know what the heck they're after if they don't hear it all the time?
> (Interview: 1/24/18)

In addition to the sounds to be heard from the teacher model, the visual nature of

the guitar was also used to assist in student learning:

> *The teacher starts the class off with another popular music track, Tom*
> *Petty and the Heartbreakers' "American Girl." This time, the teacher*
> *joins in with playing the guitar and singing along on occasion. As he*
> *plays, he moves around the classroom so that the students can see his left*
> *hand on the frets of the guitar neck. This promotes the visual nature of the*
> *instrument and how the teacher can model for the students. This song has*
> *a lot of previously learned chords and techniques that the students can*
> *pick up on, and some definitely benefit from the added support of the*
> *teacher visual model.* (Excerpt from fieldnotes: 1/17/18)

James also commented on attempts to assist students in their practice time outside of the

classroom. "I even have for some stuff—like their midterm, I make videos of my hands

and I put those up as study guides. Like, 'Watch my hands, play along with my hands'" (Interview: 1/24/18).

James identified himself as a visual learner and he incorporated that style of learning into his teaching of music through the use of visual diagrams:

> I tend to be the visual learner, so I always write more than I think a lot of other music teachers do. I'm always putting stuff up on the board. I don't know if you ever saw me teach band but I do articulations like pictures. (Interview: 1/24/18)

In the guitar classes, these visuals covered a range of topics from chord diagrams to the patterns used to play scales:

> *The following progression is written on the board along with chord diagrams for E Major and E7, A: I IV V7 I (A D E7 A). The relationship of the chords are demonstrated through chord shapes on the guitar neck and diagrams, and not necessarily through music theory.* (Excerpt from fieldnotes: 1/10/18)

James described his thought process behind the use of visuals:

> Music is a dreadful thing in terms of you're trying to teach these really advanced concepts and there's no way to hold on to them. You know, in art red is red. And if you want to mix red with phthalo blue to make a purple, this is how you do it and you can see the results on your palette what you're mixing together. … But with music, by and large, unless you're recording every single thing they ever do, they don't get that constant feedback. So, I guess just as many ways that they can possibly come up with to try to get them to grab on to those concepts. (Interview: 1/24/18)

For James, the use of visuals allowed students to approach music through a different way besides auditory methods, potentially enabling more students to latch on to musical concepts.

Individual practice time. James incorporated opportunities for his students to

have in class individual practice time. The following was an account of one such

opportunity:

> *The teacher allows the students ten minutes of individual work time to
> practice the G scale study, offering three suggestions for understanding:
> (1) through notation, (2) finger order patterns, or (3) shape of the pattern
> on the neck. The room fills with sounds of G scales ascending and
> descending at a variety of speeds. The teacher is unafraid to step back
> allowing the time for the students to work independently, though he is
> around for questions if they occur. He also listens in to make sure students
> remain on task during this ten minute time frame. As the ten minute
> window draws closer to a close, sounds of the scale in thirds also begin to
> appear, though with much less confidence and prominence. After ten
> minutes the teacher plays along with the students.* (Excerpt from
> fieldnotes: 1/12/18)

While these individual practice time opportunities result in students practicing,

James discussed other factors and benefits that he also considered. "You kind of try to

build that independence level," (Interview: 1/24/18) James mentioned while explaining

why he provided this time in class:

> My goal is that [the students] are able to take an hour and say 15 minutes
> of practice time and say, "I need to divide this up by—I can play the A
> blues easy. I can't play the G scale at all. So I need to spend an hour and
> ten minutes on that and then ten minutes on the other thing," or whatever.
> (Interview: 1/24/18)

James also recognized that he can still be helpful in these more independent moments of

his class:

> When everybody is playing in a mass they're *more* likely to ask me a
> question then they are when everybody's doing the same thing. And I
> don't know why, but, you know, the kid's not going to raise his hand and

go, "I forget how to play whatever this is." But when they're all kinda making their own noise a kid will say, "Hey, can you come here for a second?" And then I'll go over and they'll ask me, "Oh, I forgot how to play this, can you show me?" So that's part of the reason why it helps a lot. (Interview: 1/24/18, emphasis in original)

James believed that by playing a role as an additional resource for student learning instead of always being the source of learning he may help his students to become independent musicians.

Student-centered learning. In addition to the independent learning segments James incorporated in both of his guitar classes, he also allowed his students to take on the role of teacher with peer teaching opportunities. "*The teacher alludes to a student that they can have the opportunity to teach a fun song to the class, but it needs to be approved by the teacher and the student needs to demonstrate how they will teach it*" (Excerpt from fieldnotes: 1/12/18). James further detailed what this does for his students and for him:

> If it's a kid that actually has, like, you know, good leadership potential, it's a way for them to take command over stuff. 'Cause, look, I'm old. So the songs that I pick are not necessarily always their current favorites. They might know something that's more along the lines of what they want to play. So, I have no problem letting them do it and letting them teach their peers. And, on the other hand too, sometimes it kinda slows them down a little bit. … It's just a way to kind of build up some responsibility in them and, like I said, for the kids who can actually play, they love it. And I get to learn stuff too because I just sit in the class and learn like everyone else then. (Interview: 1/24/18)

James believed these peer teaching opportunities help to bring in additional music to the classroom that the students connect with, promote leadership and responsibility, and

allow him to show his students that he is also a life long learner of music; not just a teacher.

Summary

While James had many teaching strategies for his guitar classes, a few standout examples helped to highlight how James approached teaching guitar in a broader manner. He used a wide variety of musical genres and time periods for their musical content and ability to engage students. These students were taught through a variety of ways, including aural and visual modeling, independent practice time, and student-centered learning via peer teaching. James designed his guitar courses around opportunities that could provide students with a variety of guitar skills and musical knowledge to be learned.

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From the Teacher's View

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With a thorough understanding of James's guitar classes established, I will now describe James's personal reflections about the classes. The following section of this chapter will focus on James as a teacher of a nontraditional music class, which I will later use to help situate his teacher role-identity.

Reasons for Teaching Guitar

James offered up many reasons for why he teaches guitar and discussed how these reasons evolved over his 17 years of teaching experience with guitar. "I would love to say that it was because I wanted to reach the other kids in the school that hadn't done anything, but that was a total side effect that I got out of it later" (Interview: 1/24/18).

Originally, the creation of the class came from administrative demands for an

introductory level course, and James felt guitar would meet that need, as well as be

accessible and viable for students:

> As for why guitar versus anything else, I would say partly accessibility,
> partly because if you are going to get a kid to learn a new instrument by
> the time they're in 10th, 11th grade it's not gonna be tuba. (Interview:
> 1/24/18)

James believed cost considerations were one of these accessibility factors for his

students:

> There was a part of it that I—I wanted to do something that was a little
> more affordable than band. … It's hard for kids that are on free and
> reduced lunch to justify playing oboe or bassoon. But I mean you can buy
> a perfectly functional guitar for about a hundred bucks used. So, part of it
> was cost considerations for kids. (Interview: 1/24/18)

Not only would guitar be an affordable option for students if they developed an interest

beyond the class, but a classroom set allowed for zero start up fees for the students,

unlike his band class with potential instrumental rentals and consumables such as valve

oil and reeds. James even implemented a sign out system to allow students to practice

outside of the scheduled class time if they did not own a guitar:

> *Guitars may be signed out at the end of the school day, and must be
> returned to the band room prior to 7:30 am the next day. Failure to return
> a guitar on time may result in not being able to sign one out in the future.*
> (Excerpt from Guitar I syllabus)

Now, James's motivations for teaching the course are oriented around the guitar

as an instrument and the students he teaches. Prior to teaching the course, James needed

to prepare his own guitar playing to be at least a step ahead of his students, "And all of a sudden I fell in love with the instrument and it's pretty much all I've played since then" (Interview: 1/24/18). James believed that his students also build this kind of connection with the instrument stating, "I think it means a lot more to them then they'll ever admit to, you know, to me out loud. They admit it to themselves, but—so that's what motivates me to keep doing it" (Interview: 1/24/18). At the end of the day however, James simplified his thoughts on teaching guitar: "Because I really enjoy the hell out of teaching it" (Interview: 1/24/18).

Why Students Take the Class

As James continued to teach his class over the years he turned towards a more student centered focus for the reasons why he taught his guitar classes. This shift of focus to the students also led James to want to understand why his students were taking the course. Previously, while describing the building of the program, more generic reasons related to students taking the course to solely learn how to play the guitar were given. James described additional anecdotes about two of his students however that highlighted more personal reasons for taking the class.

The first anecdote described a student who transferred his passion for playing the guitar from his personal life into his school life:

> He's taken guitar about 112 times [*joking*], I think, in four years. It's all he does is play. He's taken "Guitar I," and then "Guitar II," and then "Guitar II" again, and he played already before he got there to begin with. And so he just plays and plays and plays and plays. (Interview: 1/24/18)

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James believed that for this particular student, Guitar was something that started outside of school but was then able to be worked into his school schedule with the guitar courses that were offered. Not only was this student able to gain more playing experience through these courses, but he was also able to gain some teaching experience by helping out his peers and being a prime candidate for the peer teaching opportunities that James offered.

In the second anecdote, James described a student who had a deep personal connection with guitar:

> There was this one girl who, I mean it was a ridiculously sad story, but she always wanted to play guitar but never could because they couldn't afford it. They couldn't afford the instrument, they couldn't afford the lessons, and so, she waited for three years in high school until she could finally take it as a senior when she had the room in her schedule. … And the reason why she wanted to do it was because when her father was alive, he played guitar and she remembers that from when she was a little girl, but then he went to jail. And, so she never saw him again, but every time she played she felt a connection with her dad. (Interview: 1/24/18)

James believed that guitar is commonly used in society and thus some students, like the one in his story, may have prior experiences and personal connections with it. This in turn may motivate them to take the class for personal reasons beyond just learning a new instrument.

Enduring Understandings

James structured his classes around smaller segments of information and techniques for playing the guitar. "It's nothing that's really big and sweeping, its all little blocks. The next unit will just be another little block on top of that, and then another little block on top of that" (Interview: 1/24/18). While these blocks are small, they organically

build upon each other to what James wanted his students to finish his class equipped

with: Skills to be a better lifelong student of music.

Musical knowledge. James incorporated more traditional aspects of music in his

guitar class, (e.g., music notation, terminology) in order to provide a basic musical

knowledge to his students. Melodic exercises were often written out in both standard and

tablature notation to help promote student musical literacy. In addition, James insisted his

students learn and use traditional musical terminology in class:

> You know, the book might say fast but no you have to say allegro because
> that's what fast really is. … Like making them learn all the chord numbers
> and all the traditional names for everything. Stuff like that. 'Cause, you
> know, maybe one day you do want to go out and play with other people
> and I said, "This is our universal way of talking to each other." (Interview:
> 1/24/18)

By including these kinds of experiences in his class, James believes that his students can

be more than just players of music; they can also be knowledgeable of what they are

playing and describe it in ways that traditional musicians would recognize.

"Lifelong students of music." James also described his desires for student

learning in relation to any future engagements with music:

> I really, honestly have a desire for them to be a lifelong self-student of
> music, even if they never study with a teacher ever again. I want them to
> have enough of a basis in anything that they could pick up a method book
> after they leave and [be] able to teach themselves out of the method book
> based on the foundations that they have. I would love for them to keep
> going. I would love for them to play recreationally. … The less serious
> way of saying this is that I want them to be able to go to a party with their
> friends and play guitar on the beach, because that's what they all want
> anyway. (Interview: 1/24/18)

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James recognized both the personal and the social natures of the guitar. Ideally, James would want his students to be comfortable and confident enough in their abilities to continue teaching themselves guitar as well as utilize guitar as a way for connecting with others. By looking to build up his students' musical independence and playing skill sets, he aimed to open these avenues of personal and social guitar playing to participate in over the students' lifetimes.

Chapter V

SITE 2 FINDINGS: STEEL BAND

Teacher Background

David Claire is one of three music teachers at Coastedge High School. Growing

up, he had a variety of musical experiences. David first started learning piano when he

was in second grade, continuing lessons up to his junior year of high school. In fourth

grade, David joined his school's band as a percussionist, though he did not start

percussion lessons until he entered sixth grade, ultimately participating in the concert,

marching, and jazz bands of his high school. The experience on drum set in jazz band that

David had led to his participation in musical groups outside of school:

> I played in my first professional gig at 15 years old. I played in a jazz big
> band. I played with them through the beginning of college. They had to
> come pick me up since I could not drive. The summer after high school, I
> went to Europe on tour with [a local youth jazz band. I toured three weeks
> with mostly graduating high school seniors from [the surrounding area].
> (Personal communication: 3/25/18)

When first starting college, David had decided that a degree in criminal justice

would ultimately lead to law school. While entering as a criminal justice major, David

still participated in the university's marching band which led to him taking a music theory

class and private lessons in his freshman year winter term, which continued into the

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spring semester with additional performance ensemble classes. By the start of sophomore year, David had declared music education as his new major. The program was typical of music education programs and David was able to graduate in his fifth year due to his later start in the program.

David's first experience with steel pan occurred in the summer between his second and third years of undergraduate study. He participated in a two week long percussion camp where steel band was included in the curriculum:

> Since I was placed in the top group I was in the steel drum ensemble but I had never played before. I found it frustrating at first because I went to the camp to study mallets and traditional percussion, but spent a lot of time with steel drums. (Personal communication: 3/25/18)

David did not play pan again until almost ten years later while taking graduate level courses and while also teaching high school band, working towards his bachelor's plus 30 designation. A second gap of no pan experience for almost seven years occurred until he worked toward completing his Masters in Instruction in 2011. It was during his master's studies that David grew a genuine interest in steel band that would lead to his creation of a steel band program at Coastedge High School.

Setting

Coastedge High School is a Mid-Atlantic suburban high school. The school implements a block scheduling structure of five 74-minute blocks that adhere to a semester based rotation. The student population consists of 51.7% African American, 21.7% White, and 16.9% Hispanic/Latino students with approximately 42.7% of the

overall student population in low-income households. David's current teaching schedule

consists of a large symphonic band ensemble, a music theory/piano course, a beginning

level steel band, and an advanced level steel band.

Two weeks prior to my observations, Coastedge High School had just transitioned

into its second semester of the school year. As such, David informed me that the steel

band classes that I would be observing had only met for a short time. Over the course of

three days, I observed both the beginner and advanced level steel bands back to back each

day. Each class was a continuation of the previous day's content.

Origin of the Class

While the steel band program at Coastedge High School did not officially start

until 2011, David was first able to incorporate steel pan into his classes a couple of years

prior. David described this first experience with pans in his school: "It was kind of on a

whim. We got a set of pans from the state that were on loan" (Interview: 2/1/18). With no

specific class defined for using the loaner set of pans, David incorporated them into his

jazz ensemble:

> We started with seven kids that were in my jazz band. I basically took
> them out of band, and then these drums just showed up, and I put them on
> the pans, and I taught them where the notes were and we did strumming
> patterns. I had a rhythm section in the class already for marching band that
> was a part of my jazz band. [The students on pan] were playing the actual
> tune and I taught the melody of "Morning Dance" [by Spyro Gyra] to my
> winds too, and within 15 minutes all of a sudden, kids were playing pan.
> (Interview: 2/1/18)

The initial success of students playing the pan led to David seeking out administrative help in securing his own instruments and starting a steel band program:

> I had written a proposal after [using the loaner set] that didn't come to fruition, [the administration] decided that they couldn't fund it. And my principal had left and she had went to the state. We had six months of not spending any money and then the next principal came in and said, "Who needs money or needs materials?" I said, "I don't need band instruments but this is what I do need and I've had this proposal written for two years." I gave it to her and then I said, "Here's year one, which basically would be leads, year two would be double seconds." So, you know, after five years maybe we would be ready to go out and play somewhere. And they funded all of it. (Interview: 2/1/18)

Supportive administration was the initial key to securing instruments to begin to offer a steel band class.

The First Year and Beyond

The first year of the course started out very small due to the start up expenses. "It started with a seven piece group that was about $13,000 to fund" (Interview: 2/1/18). Additionally, David had to construct a curriculum for the steel band program now that it was its own class. In order to do so, he pulled from some of his previous experiences with pan:

> When I started I really didn't have any expectations because I didn't know what we were going to be doing, like I said these drums showed up in my lap. And there was maybe a two year difference between when the loaner set came and once I finally got my own set. So, I guess I thought back to what I did initially and how quickly I got them to play, but then I went back into some of my notes, looking into some of the course stuff I had done at [college]. (Interview: 2/1/18)

With the intentions of making the class accessible to students who were not actively involved in music, David borrowed pieces of his curriculum from a state sponsored steel band cluster course that was offered to teachers of a variety of subjects that he ended up taking for credit during his master's studies:

> I used some of the curriculum that the professor did for this course, that ended up that I took for master's credit, but it was basically based on his cluster. So I kind of took some of the pieces of that and some of it I kind of arranged around my own students and the wide range of students that I have taken in. He created that [course] with the idea that [he] would have history teachers and science teachers taking it who knew nothing about music. How can [he] get them playing music? … So I really liked that idea, so that in the first day we're able to make music together, as a group, on an instrument they didn't even know anything about within ten minutes. (Interview: 2/1/18)

David described how the course relied on nontraditional music notation and rote learning to get the course participants actively engaged quickly and he adapted this concept for a high school setting. These adaptations are later discussed with David's teaching strategies. Once the students were actively playing, concepts of music learning were slowly introduced through their playing.

With the course being structured this way, David ensured there was a defined order of skills that the students learned. Students first worked on scale patterns. "It starts with everything in the key of C and then eventually well branch out to other keys" (Interview: 2/1/18). Once scale patterns were learned, David moved on "to chord progressions so they kind of have the scale pattern piece and then the chord progressions are the other aspect of music, right, the harmony" (Interview: 2/1/18). When teaching

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these chord progressions, David limited music theory elements (e.g., quality of chords, why certain notes are included, etc.) to cater to the wide range of music familiarity exhibited by the students in the class. Instead, he focused on using the progression to teach rhythm through strumming patterns, "knowing that that's going to be a very standard pattern we're going to use, at least for the first couple of tunes" (Interview: 2/1/18). David then had his students combine their work on scales and progressions to introduce improvisation as the final readiness before moving on to pieces for performance.

Present Day Offerings

The program is now seven years old. While the initial curriculum of the first course offering is still used, it has evolved into those offered currently. The course described above became the basis for the Beginning Steel Band course, while two additional levels of steel bands were also added:

> I have about 80 requests a year for this course and we usually have four sections of it. Last year we had two beginners, an intermediate, and an advanced. This year we have—basically we had two beginners last semester, and this year we actually have another beginner—small beginner class and then I have an advanced class that I kind of combined my intermediate and advanced. (Interview: 2/1/18)

Over the past seven years, there has also been an expansion of the set of pans available for use in David's classroom. There are typically five styles of pan that are commonly used in steel bands. The tenor pans, also known as leads, are the highest pitched and typically fill the role of playing the melody. The next pans are the double

seconds which are pitched below the tenors consisting of two pans played by one player. They cover both melodic and harmonic material in the ensemble. The double guitars (two pans per player) and triple cello (three pans per player) predominantly create harmonic texture in the ensemble as the baritone-type voice of the ensemble. Bass pans, typically six per player, function as the bass line. In addition to the pans, steel bands also typically have an *engine room* that provide the rhythmic support for the ensemble. The engine room consists of the drum set and auxiliary percussion elements such as the iron, cowbell, and shakers. The current set of pans David had consisted of "*seven tenors, four sets of double seconds, one set of double guitars, two sets of triple cellos, and two sets of bass pans, as well as a drum set and auxiliary percussion in the engine room*" (Excerpt from fieldnotes: 1/30/18). What follows are general descriptions of the Beginning Steel Band and the Intermediate/Advanced Steel Band that David was currently offering at the time of this study.

Beginning Steel Band

At the start of the semester, a letter was sent home to the students and their parents/guardians to outline the Beginning Steel Band class:

> *The course will cover many genres including classical, jazz, Latin, rock and traditional island music such as calypso and soca. Students will learn scales, chord patterns and several different pieces for the steel band. Students will be expected to learn basic music terminology such as: meter, tempo, style, duration, scales, rhythm, etc. A basic history of the steel drum will be covered throughout the course.* (Excerpt from introductory packet)

When asked about prerequisites for taking Beginning Steel Band, David said, "No, not beginner. Anybody in the school can take the class" (Interview: 2/1/18). In this class, the beginner does get to experience performing repertoire as an ensemble by the end of the semester, however the class is designed to first draw students into the program—largely due to how quickly students can play and learn the instrument:

> It's just amazing. Obviously, you don't have to worry about intonation, you know, breath support, fingerings, and all that. But there's—it definitely has its own challenges but it allows kids to automatically play and be part of an ensemble. (Interview: 2/1/18)

Beginning Steel Band also gave the students the opportunity to experience different instruments of the steel band to find one they want to commit to and learn more deeply about:

> So, when they come in they just kind of look at them and I just tell them to pick an instrument. Some of them I think now have seen it long enough that they kind of made it in their own minds, especially if they're a part of the regular music department they probably have an idea of what they would like to try. But if they are somebody who's not a part of our department, they have no idea what to try, they don't know what anything is. So, we will, I will say for two weeks, let them kind of shift around. (Interview: 2/1/18)

These opportunities to try different instruments also extended to the engine room. David mentioned that while some students may naturally gravitate to the engine room, he did "do a day or two where [they] all come over and [experience the engine room]" (Interview: 2/1/18).

In addition to attracting students, David designed the class to provide students

with the necessary musical skills and knowledge needed for more advanced levels,

should they choose to advance to the next level:

> *The first observed class is a beginner group that has now only met for two weeks total, and the teacher has stated that these particular students have very little if any background with music, with those who do predominantly coming from other nontraditional offers such as in-school guitar or piano. This makes sense why no standard notation has been used, but it is encouraging to see an effort put forth by the teacher to incorporate musical terms with a focus on student's understanding of these terms and incorporate more traditional elements of music while still having the focus be on the students making music.* (Excerpt from fieldnotes: 1/30/18)

Intermediate/Advanced Steel Band

Once students have completed Beginning Steel Band, they have the necessary

readiness to take the next courses in the sequence. At the time of the study, Intermediate

Steel Band was not being officially offered by David due to the number of students at that

level. These students were allowed to take Advanced Steel Band in order to remain a part

of the program. The focus of Advanced Steel Band was more performance heavy:

> *The course is open to anybody that had previously taken beginning or intermediate steel drum band. Students will be required to perform in performances outside of the school day.* <u>This is not a beginner course</u>. *We will start the course by reviewing music from last year and then will move to new music for the spring and district concerts.* (Excerpt from introductory packet, emphasis in original)

Due to the performance-based curriculum, David taught the upper level courses

differently then how he taught the beginner course. "So I teach it very much like a

traditional group. The only thing I really don't do … is that I don't traditionally

conduct" (Interview: 2/1/18). Much like a traditional musical ensemble, music notation reading skills were needed by the students:

> *It is important to note that with the advanced class, there is a heavier emphasis on notation and note reading, though the teacher did state that some students learn more through rote, memorizing the music and playing from muscle memory.* (Excerpt from fieldnotes: 1/30/18)

Advanced Steel Band performance repertoire included new pieces and a rotating schedule of more standard selections:

> I have some music that I rotate that is stuff they learn as a beginners/ intermediate and that kind of allows them to kind of play right away as they move up into other ensembles. It also allows us if that we get a call first thing in the year or even at the beginning of the semester before the group really exists, we can just kind of pull that music out, practice for 30 minutes, and then go do a job. … I'll eventually rotate that out and we'll have a new set rotation of music. They'll usually learn about four or five new pieces of music a semester. (Interview: 2/1/18)

David sequenced his steel band classes so that each class led naturally into the next level as students build the musical readiness needed for success. Students' learning progressed from exploration and learning the instrument to understanding musical concepts and notation, with an ultimate goal of performing both inside and outside of school as an ensemble.

Inside the Classroom

> *The classroom is small in size and is packed almost wall to wall with steel pans. While small, it is its own classroom where the instruments can be left set up. A class set of sticks are left within the pans for the students to use when they arrive. In the back corner of the room are cases for the steel pans stacked high on top of each other, used when traveling to different performances. The walls are lined with curtains to help dampen the sound*

the instruments will make within such a small enclosed space. The teacher is waiting at the door to greet students as they enter the room. He has the students hold off on playing until the door to the hallway is closed and he signals the students to start to warm up on their own as he takes attendance. With a quick rhythmic pattern on a cowbell, the teacher signals for the group to stop playing and almost instantaneously the sounds of warming up stop. The teacher is going to lead a full group warm up of scale patterns, all associated in the key of C Major. The teacher starts the students off first with a tempo established through a rhythmic count off on the cowbell, and then plays a rhythmic ostinato as the students play through the exercise ... (Excerpt from fieldnotes: 1/30/18)

Musical Genres

The inclusion of different musical genres was a major component of the steel band program at Coastedge High School. From the first introductory letters given to students, the differing genres were presented front and center: "*The course will cover many genres including classical, jazz, Latin, rock and traditional island music such as calypso and soca*" (Excerpt from introductory packet). David believed these differing genres helped the students gain more interest in the steel pan program and for what they were doing musically once in the program:

> The one thing I do like about our own ensembles here is, we'll go to [the local university] and we'll hear some really, really good groups but in the words of my students it all sounds the same. So, we'll do a traditional soca, kind of like we are working on right now, but then we'll throw in a couple of jazz tunes. And we'll throw in—two years ago we did an arrangement of "Cantina Band" from Star Wars. … One year somebody did an arrangement of "Uptown Funk," that really turned out to be a nice arrangement. We've done an arrangement of "Evil Ways" by Santana. We did "Thriller." And in some cases, it will be a complete arrangement and sometimes we'll take flex parts from traditional concert bands, which allows you to kind of move parts around and adapt to fit a steel band. That's actually worked really well for us here. (Interview: 2/1/18)

During my observations of the Advanced Steel Band, I witnessed the rehearsal of

four different pieces of music, all coming from different genres:

> *The full group warmup is "Blue Bossa" by Kenny Dorham, a tune that is a*
> *standard for the group that is learned every year and is an adaptation of*
> *the jazz lead sheet. ... The next tune they play through is an arrangement*
> *of "Margaritaville" by Jimmy Buffett. ... A new piece is introduced that is*
> *a panorama style piece composed by another music teacher in the district*
> *for the district concert and it includes additional parts for a percussion*
> *ensemble to join in. ... After rehearsing the new piece, "St. Thomas" by*
> *Sonny Rollins is played to end class, and this tune as well was adapted*
> *form a jazz lead sheet.* (Excerpt from fieldnotes: 1/30/18)

In this particular class, students explored four genres: bossa nova, country rock, calypso,

and jazz. David believed that a variety in genres kept his students engaged through the

rehearsal and was something they looked forward to working on.

During the Beginning Steel Band class, I witnessed David and his students work

with a blues progression as their first music making beyond performing scale patterns.

David described this process:

> We'll eventually take those scale patterns and play it on top of the chords
> in a blues progression. It's just the most simple chord progression we can
> apply to the key of C. So it starts with everything in the key of C and then
> eventually we'll branch out to other keys. (Interview: 2/1/18)

While the progression was borrowed from the blues genre, the rhythms utilized in the

accompaniment for the progression were more reminiscent of calypso:

> *Strumming patterns - the teacher tells the class they are predominantly*
> *related to the guitars* [the mid-voice pans] *but that he wants everyone to*
> *experience them, so they play the chords with a calypso strum pattern that*

is modeled to the students by the teacher vocally (dotted quarter, dotted quarter, quarter rhythm). (Excerpt from fieldnotes: 1/30/18)

The original blues feel remained through David's inclusion of improvisation layered over the progression, which he described: "Then we talk about how they can use those scale patterns in their own improvisation. And I find that really exciting with this instrument too, is how kids just improvise" (Interview: 2/1/18).

With teacher modeling of improvisation, David was quickly able to get students improvising and turn the work they had done with the blues into something that better resembled a competed song: "*Okay, let's have both our cellos each take a solo, then we'll go through it one more time and tag an ending. If we don't get it today, we'll get it tomorrow*" (Excerpt from fieldnotes: 2/1/18). David's instructions to his students combined concepts that I observed being taught throughout the week to create something closer to a final musical product.

Teaching Strategies

David utilized a variety of teaching strategies with Beginning Steel Band and Advanced Steel Bands. Though there was a difference in skill level between the classes, many of the same strategies were found in both levels, albeit adapted to match said skill level of each class. The following examples are not meant as a definitive list of all strategies used, but rather the strategies most often observed or found to be specific to the steel bands at Coastedge High School.

Movement and modeling. Traditional steel bands feature a band leader who

starts and stops the group as well as addresses the musical issues heard when rehearsing.

This differs from a conductor, in that the band leader does not continue to direct the

group once they have started playing, but is often found playing with the group whether

on pan or in the engine room. David engaged with his steel bands as a band leader:

> *With a quick rhythmic pattern on a cowbell, the teacher signals for the group to stop playing and almost instantaneously the sounds of warming up stop. The teacher is going to lead a full group warm up of scale patterns, all associated in the key of C Major. The teacher starts the students off first with a tempo established through a rhythmic count off on the cowbell, which becomes a rhythmic ostinato during the exercise. As the students play through Levels 1-3 (with some patterns pulled from levels 4 and 5) the teacher moves freely around the room and through the rows of pans to visually observe what the students are doing as well as listen in.* (Excerpt from fieldnotes: 2/1/18)

David later described how his movement around the room allowed him to better assess

his students more frequently:

> I'm rarely in the front of the room, right? So I'm constantly moving, and by doing that I am able to hear individually what each student's doing. So I can formally assess in that way and in some cases I'll document it and create data that allows me to kind of see really what they are doing. … But I can tell you, especially in a room that's completely full, if a student has a clue on what they're doing or if they have no idea at all. And it is interesting when I see them—especially beginners will move their hands in the drum, and I know, I can tell they're not playing what they're supposed to be playing because I can see where they're hands are supposed to be, especially if they're playing a like instrument and somebody next to them is doing one thing, and they're doing another. (Interview: 2/1/18)

By identifying where students were struggling and succeeding, David was able to

provide assistance to his students. This often came in the form of modeling on the steel

pan, on the cowbell, or through vocal modeling:

> *The teacher first goes to one student that he saw struggling while in the*
> *full group context to help out. The teacher has his own pair of sticks for*
> *each instrument so he can play, and he helps the students by modeling the*
> *rhythm and changes in the chords. ... While working with a triple cello*
> *player who was spot-on in the 12-bar blues, the teacher demonstrated the*
> *next step of the pattern which is to play the open fifths for the cellos.*
> (Excerpt from fieldnotes: 1/30/18)

These opportunities for modeling also showcased elements of rote learning, which is part

of the steel pan tradition. However, David mentioned this is not heavily present in his

classroom teaching:

> We do some things by ear. Like I said, we start the course doing more of
> that. Probably not nearly as much as the genre really asks for and what
> they do in Trinidad and Tobago where it's pretty much all by rote.
> (Interview: 2/1/18)

In addition to modeling for the pan players, David also modeled parts to assist

students who were a part of the engine room. David used the timbales to model for and

assist the engine room players, even though this is not a traditional instrument in the

engine room:

> I still have the cowbell but I can add a little bit more, I can kind of play
> some of their licks, I can model some of their licks without moving on to
> the drum, I can model licks to the drum set player. That's another reason
> why I moved over there today so that I could kind of guide [the set player]
> more, since he's very new at this. (Interview: 2/1/18)

David was unafraid to be at the side of the room and play along with the full band as part

of the engine room. David even played drum set with the smaller Beginning Steel Band,

which did not have a dedicated drum set player. David described using this strategy

during a recent public performance of the group:

> It was just fun, the kids were soloing back and forth, and I just pointed at
> them. I was playing timbale so I would just kind of point to them and they
> would look up, and they would look at me and it was all nonverbal
> communication. (Interview: 2/1/18)

Modified notation. David looked to incorporate strategies that may help students

play as quickly as possible. One such strategy was modified or nontraditional notation,

which David especially used in Beginning Steel Band. Students first played "*a scale*

pattern sheet that labeled patterns by difficulty level (1-5) with each pattern designated

by scale degree numbers and vertical height (similar to a staff arrangement without the

horizontal lines of the staff or any standard notation present)" (Excerpt from fieldnotes:

1/30/18). This scale sheet included scale degree numbers and the vertical height/pitch

relationships the scale degrees share (see Figure 2).

This concept was also applied to the study of chord progressions. David used a

handwritten sheet to accompany the learning of the 12-bar blues in C. Chords were

labeled between bar lines with a roman numeral designation and the individual notes of

each chord. At the top of the page, David wrote a small rhythmic calypso strum pattern—

rhythms played by the pans providing harmonic support that mimic the strumming

rhythms of the guitar—using traditional note heads and stems, but no additional staff

markings. David utilized these nontraditional notations to help his students play more quickly and, later in their development, transfer these musical concepts to a more traditional notation.
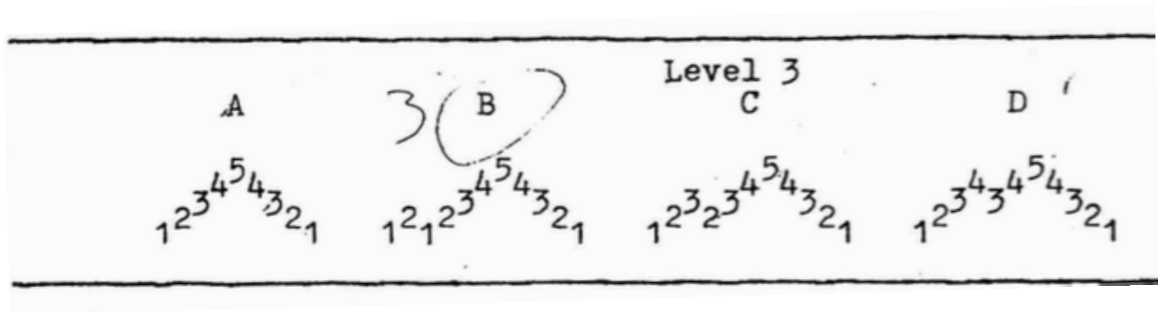

Figure 2   Sample of Scale Pattern Sheet from Introductory Packet

Individual practice time/peer tutoring. In almost every class I observed, David incorporated opportunities for his students to practice while not being led by the teacher:

> I give students a lot of time to work on their own. So we kind of have a warm up period. "Warm yourself up as I take roll." So they're warming up and working on a section, then we take that warm up and start review of maybe what we did the day before. Okay this is what we need to still work on. Now we are going to work this chunk because were going to take this concept that we learned from this and apply it to that. Now I want you to work on your own, work with a partner, think, pair, share. (Interview: 2/1/18)

These opportunities also included time for students to help each other through peer tutoring: "*Upon getting through the 12-bar blues as a class, he assigns the students a ten minute individual practice session. 'Peer tutor, self-assess.' The teacher encourages the*

students to assist each other in these practice times if needed" (Excerpt from fieldnotes: 1/30/18). Peer tutoring became more critical with Advanced Steel Band, when students who took different sections of Beginning Steel Band would combine together: "Some kids will double up. If they've both learn double seconds in [the beginner] class, from different classes, and now they're together, but I only have four double seconds, I say, 'Well, learn the parts together'" (Interview: 2/1/18).

David understood the importance of this practice time, especially when he accounted for factors of access to the instruments: "*This is the only time of the day that the students have access to these instruments, they can't take them home like a traditional instrument*" (Excerpt from fieldnotes: 1/30/18). While David could constantly work with the full ensemble, he allowed students to work at their own pace and potentially focus on their own challenges. David also used these opportunities to check in on students' progress and provide individual attention: "*The teacher has the students take time to practice their parts for the piece and then he proceeds to go around the room and check in on students' progress*" (Excerpt from fieldnotes: 1/30/18).

Performance Culture

As a music course built around an ensemble, performance was a highly valued component of the steel bands at Coastedge High School. David designed his curriculum with performance in mind, making it the immediate goal and culmination of the steel band classes. Especially with Advanced Steel Band, the classes filled a similar role to that

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of more traditional ensembles. Rehearsals were in preparation for both school-based

performances and for performances within the local community.

Not unlike any other school performance ensemble, David's steel bands

participated in school concerts:

> So we do our normal concerts. In the fall it's kids who have been in the class that happen to be in the marching band which becomes my concert band. So I'll do an ensemble where … I split the stage. So I can have the big concert band on one side of the stage, my engine room/jazz band rhythm sections in the middle, and my pans are on the other end. So I do a massed band ensemble where we play together. So we've done a very unique ensemble that way. We play at all of the concerts, we play at district band where we combine two steel bands and a percussion ensemble with about 50 students involved. (Interview: 2/1/18)

Not only did David have his steel band perform alone, he created opportunities to

combine them with other ensembles in his school and in his district.

David actively found ways to have his steel bands perform at his school and

around the district. For example, the steel bands toured the school district's middle

schools and elementary schools as a recruitment tool:

> I bring the whole marching band out and my steel band. And we do some things together but we do a lot of stuff separate and again, it's a selling point. You know, it's a way to promote my own program saying, you know, this is something very unique to our school, we would love to have you come, you don't have to know how to do anything to do this. (Interview: 2/1/18)

Starting in 2016, graduating seniors in David's steel band began performing at the

school's graduation:

> We always do "St. Thomas" at that, it's the one song that everybody knows. Whether beginners, advanced, or intermediate, if they can play that

song and they're graduating I'll work them in. … They said, "But we didn't practice." You don't need to practice, you've been playing this for three years. And they played it, and they killed it. You know, and then the next year, we did the same thing. (Interview: 2/1/18)

David had also received requests for his students to perform at other school-related events, after administration had seen the group performing around the district. David described events such as performing at a district-wide 5K run, at a ceremony for an elementary school student who had won a national competition, and at the annual opening day festival for the entire school district. The band also received requests from outside of the school district, which led to performance opportunities with local charities and at a local university festival. David's groups performed annually at a local school for the deaf, which started when one of David's steel band students was enrolled at this school. For David, the connection between his program and the school for the deaf has helped him see the impact his students and ensemble may have.

Summary

David's steel drum curriculum was designed to attract new students and teach them the musical skills needed to perform in his steel band ensemble. These courses included a variety of musical genres and David used teaching strategies targeting quick success for student playing ability, especially for those who had not formally studied music prior. David also valued performance, seeking many opportunities for his students to perform and showcase the musical skills they have learned in the steel band classes.

From the Teacher's View

With a thorough understanding of David's steel band classes established, I will now describe David's personal reflections about the classes. The following will focus on David's perceptions as a teacher of a nontraditional music class, which I will later use to help situate his teacher role-identity.

Reasons for Teaching Steel Band

While David originally borrowed a set of pans for his classroom, he saw the value they could bring to his school and thus pursued a set of his own pans for his program. David described many reasons for why he felt offering steel band would be beneficial for his students and his school. Among these were the ability to teach music through pan, the connections that could be made through performing in a steel band, and the recruitment opportunities that the presence of a steel band may present.

> When David described his curriculum, he said:
>
> I just think it's a great way to teach music, to teach musical concepts, to teach how to play as an ensemble, and it's fun. I mean, there's days where they would leave just smiling. I said, "How could you leave this class not happy?" You know, it just lends itself to that. (Interview: 2/1/18)

While musical concepts and performance were the focal points for his classes, David believed that he and his students also needed to enjoy the course:

> SK: What continues to motivate you for offering this class?
> David: Seeing kids that get excited about music. Being able to touch a group of kids that maybe would not have had music in their lives. It's become very popular within our department but it's definitely become popular with the school itself. I get to meet kids that I would have never have met. You know, seeing kids in the hallway, "Hey, Mr. Claire!" kids

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that maybe would not have even said hey two years ago. Or kids maybe that took it as a sophomore and then they decided they wanted to take it for the next two years. Just seeing how it could touch a whole group of kids musically that I would never have ever been able to. I think it's pretty powerful and pretty unique to the instrument and the genre. (Interview: 2/1/18)

David felt that by having these opportunities for his students, they may potentially become further involved in other music classes at Coastedge High School:

I mean we'll build to a point, and then those kids move on and maybe I don't have a lot coming in from the feeder. We have all this Choice [system where students can choose which school they go to regardless of geographic location] that we have now in the state that has a huge impact to our programs. It has changed the culture of education. So I've had to rethink how can I continue to build my own program knowing that I'm not, I don't have a traditional feeder anymore. (Interview: 2/1/18)

David also stated, "That's kind of how I sold it too to my administration, is that we were able to build into our traditional band program and our choral programs through the use of pan" (Interview: 2/1/18). By performing at his school and others in the district, David believes there is now an established culture where "it has become kind of a cool thing to be a part of a band class" (Interview: 2/1/18), and the entire music department saw growth because of it.

Why Students Take the Class

David discussed reasons why he felt students were drawn to his steel band classes, the first of which was the culture created by the program at his school. As previously discussed, there is a heavy emphasis on performance with these classes, and David often had his classes perform at the school. Students not in the program would be able to see

the group perform at these events, and David described how these students would then

come to him excited about steel band, to which he extended the offer of taking the class

when they could fit it into their schedule. These events created a culture of steel pan at

Coastedge High School where David saw higher enrollment of students who had not

previously participated in music courses:

> I'm very open that anybody in the school can take it. And that's where I've
> had just cheerleaders and football players and I think I've had just—
> basketball players and track players and runners, and just really all walks
> of life have taken this class now. (Interview: 2/1/18)

In addition to these nontraditional students, David also saw many students whom

he had already worked with in other music classes joining steel band. David believed

these students often took steel band for an additional musical challenge:

> They can learn about a new instrument, they can learn about a new clef. I
> find it really interesting when I have flute players playing bass cans
> because now I got them to read bass clef. They've never read bass clef in
> their life … so a lot of them have to learn a new clef. I think that's really
> interesting. (Interview: 2/1/18)

David believed his design for the steel band curriculum covered musical topics that

would not necessarily be discussed in a more traditional ensemble setting, and thus

students who were active in both areas of music were not only potentially being

challenged musically, but engaged in a wider variety of musical experiences and gained a

more diverse musical skill set.

Enduring Understandings

In David's curriculum, ensemble performance was the immediate goal for the students. He specifically designed Beginning Steel Band to get students acclimated to the pans as quickly as possible before refining performance skills for ensemble performance. With the necessary readiness achieved in Beginning Steel Band, the students could then move up to the more advanced steel bands to continue to improve upon their performing skills. Though the emphasis was placed on performance in the short term, David believed that his courses offered opportunities necessary for his students to leave his course with a strong foundation of musical knowledge and real life skills.

Musical knowledge. David believed his steel band was a great way to teach music, and while performance skills were highly valued, additional musical knowledge was also addressed in the course:

> *David said to his class, "I won't give written tests in here, but if I use music terms I expect you to be able to understand what I am saying. If you've been in a traditional ensemble you may have heard these terms, and we will use them here too."* (Excerpt from fieldnotes: 1/30/18)

The above quote, which occurred while addressing dynamics with the Beginner Steel Band, showcased David's want to incorporate traditional musical terminology in his steel bands A word wall of musical terms that was located on the side of the room was also referenced and provided additional support to David's efforts. David incorporated learning moments such as this throughout his lessons to help his students begin to incorporate music terminology into their own vocabulary.

Music terminology also became important for David's students during

assessments:

> A lot of times we'll do not only, you know, verbal and listening
> reflections, but we'll do written reflections as well. That's the beauty of
> technology, [I] give them specific questions on how to clearly think about
> the performance. The midterm is pretty much that, and their final is 50%
> performance, 50% reflection. (Interview: 2/1/18)

For David, these assessment opportunities challenge his students to not only develop their

performance skills that are needed for upcoming performances, but develop their ability

to discuss music in a deep and meaningful way.

"Real life" skills. In addition to the musical skills learned, David believed

performing in his steel bands was an opportunity to gain skills students may use in their

daily lives:

> They'll learn to work together as an ensemble. They'll learn to peer tutor.
> They'll learn cooperation. They'll learn leadership. … I think those are all
> aspects as far as nonmusical things that any ensemble teaches you in real
> life, especially in the workforce. Cooperation. Working together. Working
> individually. Taking concepts and applying them to a product. A product
> for us is basically our pieces and our literature that we work for. I'm a
> huge advocate of goal setting in all aspects of my programs. And, we
> definitely set goals for this group. (Interview: 2/1/18)

In my observations, David was often setting these goals for the group when they broke

off into individual practice time. I observed the cooperative elements, especially in the

warm up and individual practice time, where students worked together to learn specific

lines of the melody or secure a strumming rhythm. While performance was a specific

short term goal for the classes, David emphasized musical knowledge and these real life

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skills as the elements that students would ultimately learn and transfer from playing pan

to their everyday lives.

Chapter VI

CROSS CASE ANALYSIS AND DISCUSSION

In this chapter I will take the findings from each of the two research sites as discussed in chapters IV and V and examine the common themes found between the participants. These themes will then be connected back to existing literature related to the findings. Lastly, these findings will be incorporated into a discussion of each teacher's teacher role-identity.

It is important to note that this chapter is specifically an analysis of the two research sites and not a comparison between the two. An analysis of the sites will focus on portraying each participant and their program as they are, whereas a comparison would ensue value judgements and the creation of a hierarchy which is not the goal. Just as Campbell and Higgins (2015) strove to avoid a perceived hierarchy of traditional music classes and nontraditional music classes, I too look to actively avoid creating a perceived hierarchy between the studied nontraditional music classes.

Course Creation Process

Recall that the first research problem of this study aimed to describe the nontraditional music curricula of the participants, with a sub-question related to the creation of the nontraditional class. While both classes in this study could be classified as

a nontraditional music class, their content of guitar or steel band were from two different areas of music study. Even with this difference of content, there were notable similarities found in the creation of each program, such as the reliance on administrative support and funding to begin the class, teachers with sparse experiences in their respective medium prior to teaching the class, and the teachers having similar motivations to create the class. Each of these will be explored below.

Administration/Funding

Similar to Dammers (2010), both James and David relied heavily on administrative support to start their nontraditional curricula at their school. While Dammers found the teacher had support from administration at the start of the process of creating the class, both James and David had some initial struggles in this regard—especially when related to administrative funding. Both James's guitar class and David's steel band required substantial start-up funding to acquire the instruments necessary for teaching. In James's case, he had initially suggested guitars, then ukuleles as a more cost effective option, before his administration funded the purchase of a classroom set of guitars. For David, after his initial experiences teaching with the loaner set of pans, a two-year hiatus occurred until funding was provided for the purchase of his own classroom set of pans. A change in administration at both schools resulted in more support and funding. David acquired his set of pans outright, instead of in the proposed piecemeal manner, and James doubled his classroom set of guitars and acquired lockers on the administration's initiative.

Prior Experiences with the Instruments

Music teachers have expressed their collage experiences did not properly prepare them for the music courses they would teach (Ballantyne and Packer, 2004; Dammers, 2010; Dorfman, 2008). Often, they cited that their own self explorations of the topics yielded more security in teaching them (Dammers, 2010; Dorfman, 2008). This study had similar findings.

James had experiences with guitar when he was younger. While he did take private lessons for a total of two years while in high school, he stated that he found more success while reading guitar tablature for the songs he was interested in. In college, James only played guitar for its limited need in his academic classes:

> Basically, it was two weeks long in methods [class]. We had to teach a rote song with guitar like it was a classroom and then we had to play something simple. I don't remember what it was, chord changes for something, at the end that was it. So I would say it was very minimal, maybe two classes at best. (James, Interview: 1/24/18)

When tasked by his administration to create a class that would be at an introductory level, James decided guitar would be the best choice, resulting in a need to become more familiar with the instrument. "I would say it was that summer beforehand, I picked up a book and said, 'I have to learn everything I'm going to teach them but I'm going to do it this summer,' and I did" (James, Interview: 1/24/18).

David also had a limited experience with pan prior to beginning his steel band program. What experiences he did have occurred in a school setting. Over the course of 17 years, David engaged in three separate pan playing experiences. The first was during

his undergraduate studies while at a percussion camp. The second occurred ten years later while taking college courses as additional credits added to his bachelor's degree. The final was during his master's studies, taken seventeen years after his undergraduate experience. While these experiences were spread throughout his life, David did draw from them in his initial teaching experiences implementing the loaner set of pans into his jazz band, and then later when creating a separate steel band program.

Motivations

James and David initially had different reasons for starting their nontraditional classes, though they held similar motives of accessibility. In their pedagogical creativity model, Abramo and Reynolds (2015) described creative pedagogues as being responsive, flexible, and improvisatory as well as comfortable with ambiguity. Some of what they described was seen in both James and David's approaches to creating their nontraditional class.

For James, his guitar class came to fruition out of necessity when his administration cut pull-out lessons for band from his teaching curriculum and requested that he replace it with introductory level classes. James saw this as a challenge and an opportunity to provide a class that would be potentially more accessible to students. James described how traditional performing ensembles did not provide a great starting point for students new to formal music study at the high school level. He saw guitar as being an option that would interest students and would be more financially accessible to his students. Because James only had limited experience with guitar, he approached his

class as he would a more "one-on-one" lesson. As the class grew, his ideas of the class also had to become flexible and adapt to match the needs of the students he taught.

David, on the other hand, wanted to start his steel band program with the idea coming from himself as the teacher. This finding aligned with the teacher described by Dammers (2010), who was also the sole visionary for his program at the start of the process. David did not originally have a defined vision for how he would teach steel pan because he received the loaner set of pans unexpectedly with no defined steel band course to use them in. After the initial implementation in his jazz band, David saw steel band as an opportunity for teaching musical concepts and attracting students to music study, and sought to create a program at his school.

Students

This following section will examine the participants' views and experiences had with their students in their nontraditional music classes. In both cases, the first interactions were with students that were already active in the music department. As the programs grew, nontraditional students began to populate the courses. Interactions with both types of students will be explored below.

Active Music Students

The connections that the participants already had with their students led to the initial successes of populating the classes in the nontraditional programs in the early years. James and David described the first students to take their nontraditional classes as those who were already active in their respective music programs. James's first offering

of a guitar class included five students from his band class, and he described their interest

in the class to be more related to having an additional class with him as a teacher—rather

than having an interest in the course content. In David's situation, he had acquired a

loaner set of pans prior to starting his program. He incorporated these pans into his jazz

band, creating opportunities for his already active music students to experience steel pan.

James described that, while there was a variety of musical backgrounds in his

guitar classes, certain sections had a higher percentage of students that were also active in

the other music offerings of Fieldmont High School. In special cases, both James and

David described opportunities for these students to quickly advance to higher levels of

their programs due to their background knowledge in music:

> They can test directly into "Guitar II" if they want. What I'll do is I'll give
> them some note reading, some chord reading, all that stuff that I am going
> to get through in "Guitar I." And if they can get it, or get pretty darn close,
> I'll take them straight away. If they are a band or a choir kid that I know
> already reads well and they want to go into "Guitar II," at the end of the
> previous school year I'll give them a guitar and a "Guitar I" book to take
> home. Because they read so well, they can usually power through "Guitar
> I" in three months. (James, Interview: 1/24/18)

David only allowed students to skip the beginner level and enroll in the intermediate, but

never the advanced level:

> Once they get into the intermediate, there is a prerequisite. I've had kids
> get put in there who were very good musicians but new to steel drums.
> Even if they're not mine, I'll go to the other [music] teacher and say, "Tell
> me about this kid. Do you think they would function in there well?" The
> advanced group absolutely. If they try to dump a kid in there that has had
> no prior knowledge I'll say this isn't going to work. And it's probably the
> only class I will say absolutely not unless they've been with me for at least
> one of the other classes. (David, Interview: 2/1/18)

Attraction of Nontraditional Students

According to Williams (2007), the nontraditional music student is:

> . . . [a] student in grades 7-12 who does not participate in a school's traditional performing ensembles, may have a music life completely independent of school music, may or may not play an instrument (if so, it will most likely be drums, guitar, or singing), reads very little if any music notation, and may be unmotivated academically or a source of discipline problems. (p. 2)

Both James and David described teaching nontraditional students and specifically labeled them as such in our discussions. David created his class to specifically entice these students. Part of his strategy utilized the performance nature of steel band as a recruitment tool by holding performances within his school and surrounding areas that made the group known to these kinds of students and not just those already participating in music classes. As David described it, "It has become kind of a cool thing to be a part of a band class," (Interview: 2/1/18) with his efforts targeting these nontraditional students.

For James, an increase in enrollment of students from outside other music courses was more a coincidence than a goal. He actively denied taking credit for attracting more nontraditional students, rather attributing the increase to word of mouth between students and the video game *Guitar Hero*. While not actively seeking nontraditional students, the accessible nature of his beginning level guitar class created the opportunities for success for these students that could potentially draw them in.

David creating his program to entice nontraditional students into taking a music course aligned with Dammers's (2010) findings. Dammers found that the music

technology teacher he was studying created the technology class as a way to entice

students who would be new to the music department. In 2009 and 2012, Dammers

surveyed music technology teachers first in New Jersey and then at the national level. He

had found that 80% then 89%, respectively, of the teachers had agreed or strongly agreed

with the statement that reaching nontraditional students through their course was

important. Additionally, David created a culture of steel band in his school that was

similar to the recruitment and retention techniques found by Albert (2006). Finally, while

studying steel bands across the United States, Haskett (2016) found that many steel band

directors did not require initial music reading skills, as seen with David and his steel

bands, as well as with James in his guitar context. This provided possibilities for students

without prior music reading knowledge to take the classes offered by both James and

David.

<div align="center">**Teaching Strategies**</div>

Two teaching strategies were discovered to be used by both James and David. The

first of these strategies was modeling by the teacher and the second was the inclusion of

in-class individual practice time. The following sections describe these strategies in

further detail.

Modeling

I observed both James and David modeling for their students while teaching their

nontraditional music classes. Traditional and modified notation was present in both

classrooms, however both participants utilized their own playing as a model for students

to assist their teaching of notation. James often played along with his students as they were first learning an exercise or song, and then slowly stopped playing to listen more closely to what his students were playing. In one particular instance, while teaching a blues shuffle accompaniment figure, James taught his students how to play by rote with modeling before bringing their attention to the notation. James was also very active in his movement around the room when playing, allowing the students to better see his fingers on the fretboard of the guitar, as in the aforementioned example of playing along to "American Girl" by Tom Petty and the Heartbreakers. James further described his belief that modeling allowed the students to hear what they were working towards, and without it they would have no direction for their own improvement in playing.

David often used modeling to assist individual students with their parts. This modeling came as an additional resource for the students after they had already been exposed to the notation and had attempted to play the part in a full group context. David was well-versed in the different types of pans so he could model most parts, especially using those modeling opportunities to help secure stickings for the students who were on instruments involving more than a single pan. David also modeled rhythms on his cowbell for the engine room players to model parts which may or may not have been notated for those students depending on the piece they were playing.

Dickey (1991) studied the effect of modeling on middle school student musical success and found that it helped students build the necessary playing skills towards musical independence, a goal sought by both James and David. Pellegrino (2014)

examined four string teachers who were active music makers in solo and group contexts outside of the classroom and found that these teachers were more willing and able to model instrument techniques and musicality for their students. This may not always be the case however, as James and David both utilized modeling while teaching, even with limited experiences in their nontraditional context.

Individual Practice Time

Both participants incorporated individualized practice time into their lessons. James saw these opportunities as being more than additional practice time for students. First, he believed that by offering individual practice time, students would be more comfortable with asking him questions about the music they were learning or the challenges they were facing while playing. This may stem from the students feeling less vulnerable when their peer's attention is diffused around the room into their own individual playing. James also incorporated individual practice time to continue to develop his students' musical independence. He believed that students would have to learn to budget their time in these instances to focus on what needed the most work while briefly touching upon the elements they knew to keep them in playing shape.

David incorporated his individual practice time out of necessity. The students only had access to the steel pans while in class and, as a result, David could not rely on students practicing at home to improve their performance. David structured his lessons to focus on a specific concept or part of a piece, and then provided individual practice time to secure the work done in the full group context.

While this time allowed students to work at their own pace, David also encouraged his students to peer-tutor in these moments and help each other when needed. This was similar to the participants of Johnson (2017), where pairs of seventh-grade band students assisted each other to improve sight-reading and music theory skills. Regardless of ability level, students remained engaged and improved their skills, especially in lower socioeconomic status situations.

Musical Genre Usage

James and David utilized a variety of musical genres not typically found in traditional music classrooms while teaching their nontraditional music courses. For James, the variety of genres lent themselves to listening activities to get his students thinking more deeply about genre characteristics and style. David believed the variety of genres his students performed kept them engaged with the class and attracted new students to the program.

It is interesting to note that, during my observations, both James and David used a blues progression as a vehicle for musical learning. In James's guitar classes, students learned the chord progression first in different keys. To teach transposition, James used the more familiar progression of the 12-bar blues to introduce new material of a new key area to play in. He then expanded on the students' familiarity with this progression and had them read and play a prewritten solo, then added a shuffle pattern to the chord progression. David also taught his students the 12-bar blues progression in steel band, but slightly modified rhythms for a more calypso-like feel. As with James, David expanded

from simply playing the progression to get deeper into the style of the genre, teaching his students how to improvise within a C major scale over a 12-bar blues progression.

Green (2006) discussed the implementation of nontraditional genres within the classroom as tending to be curricular content rather than addressing how musicians of that genre learn their music. While not to the scale of fully implementing the learning strategies found in each context, James and David both showcased some tendencies to adhere to the learning strategies associated with the genres they used in their classroom. For David, teacher modeling of parts and playing along with the students were utilized in a traditional steel band context, though the use of notation is less widely seen in the traditional context. In James's situation, his musical and visual modeling with students attempting to play along to recordings by ear fit the context for the more popular genres of music used, though traditional notation was also used in both classical and popular genre contexts. While James and David used some of the techniques that applied to the context of the genre they were teaching, the use of the differing genres were primarily used for varied musical exposure and attracting students to the course.

Enduring Understandings

Another of the sub-questions guiding this study was related to the enduring understandings the participants wanted their students to gain from taking their classes. Wiggins and McTighe (2005) described enduring understandings as the skills and knowledge that may be gained, retained, and applied in new situations. They do not necessarily include the day-to-day objectives found in a lesson, but rather how objectives

build toward larger overarching understandings that are reached through the daily learning segments in a classroom. James and David both identified musical knowledge and music's connections to life as areas they focused on that their students may take with them after they had completed the program.

Musical Knowledge

James and David sequenced their lessons to continue to expand their students' musical knowledge through performance. James described each unit as "nothing that's really big and sweeping, its all little blocks. The next unit will just be another little block on top of that, and then another little block on top of that," (Interview: 1/24/18) that continued to build upon the students' performance skills. David structured his steel band courses with a content teaching focus in the Beginning Steel Band that switched to a performance focus that continued to build students' readiness for the Intermediate and Advanced Steel Bands. Recall that Lamont (2011) studied adult returners to music and what they had valued from their prior music study. Playing technique was rated positively at 4.1 out of a 5-point scale and James and David included opportunities for their students to gain these skills that they may use after completing the class.

Both teachers also had a strong focus on notation reading skills. James and David did not require notation reading abilities from beginner students, but did expect them to read standard music notation by completion of the class. To reach this goal, James often used visuals and diagrams when teaching new chords or scale patterns, and also taught tablature notation alongside standard notation for many of his melodic exercises. David

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used and created exercises that implemented modified notation—which adhered to some of the conventions of standard notation (e.g., height and pitch, note length, etc.)—as an intermediary step when working with his beginners. This focus on developing notation reading skills also aligned with Lamont's (2011) previous look at adult returners to music who valued music notation skills (3.6 out of a 5-point scale).

Additionally, James and David also focused teaching efforts on including traditional music terminology when teaching their nontraditional music classes. David's classroom included a word wall of musical terms that served as a teaching tool when addressing terminology. James described knowing terminology as a way that students would be able to converse with musicians from all backgrounds if they were to make music together. This specific effort by both James and David looked to help their students be more than just players of music but have a grasp of the musical concepts they were using while playing or listening to others play.

Music and Life

David and James sought to help students connect music to their lives, though they approached these connections in different ways. James hoped his students would become lifelong students of music and recognized the influence guitar could have for his students both personally and socially. To do so, he looked to help students develop practicing skills—another value Lamont (2011) found among adult returners to music (3.5 out of a 5-point scale)—that would allow them to be more musically independent.

David saw the time students spent in the steel bands as opportunities to build the skills that students would need to be successful in everyday life. Among these skills, David specified cooperation, critical thinking, and goal setting. These skills were predominantly utilized by students during the in-class practice time that David built into his lessons.

Teacher Role-Identity

Bouij (2004) described four salient role-identities during music education in his model of teacher identity. Recall that the *musician/all-round musician* was an individual who approached music from a social conception, actively wanting to make music from a variety of sources for its communicative functions. A *pupil-centered teacher* also started from a wide perspective in music, but treated the music and their students equally in terms of importance. *Pupil-centered teachers* taught through music to build a foundation for life. The *performer* identity described an individual devoted to the tradition of performance through its preservation and replication. Finally, a *content-centered teacher* looked to pass on the tradition of the music through teaching about music, often with a musical model approach placed in a singular musical view. James and David were each asked to position themselves within one of these four identities. What follows is their accounts of their identity, as well as my own perceptions of their identity as drawn from the data collected.

James

James believed that he best fit within the *pupil-centered teacher* role in his guitar

classes. In describing his outlook, he stated the following:

> I really think that for the vast majority of our teaching periods, we should
> be open and accessible. There is certainly a place for elitism in a high-end
> performing ensemble. Those kids should be held to task for perfection or
> as close to it as possible. *But*, I believe we in the music community have,
> in great numbers, worked our way to extinction by having *only* those high-
> end ensembles. Competitive wind ensemble, competitive symphonic band,
> ultra-competitive marching band, each ensemble by audition only. If
> you're not "good enough," tough. That doesn't endear anyone to our
> cause. These kids that take guitar for fun do it for *fun*! … If they're the kid
> that expressed an interest in doing something new and we said no, how
> does that look to that kid? (James, Personal communication: 3/27/18,
> emphasis in original)

James saw equal importance in high level musical experiences and reaching every student

that he could, even if that meant it would not be found within the same class.

James also felt that his role-identity shifted depending on the class he taught.

While he felt he was a *pupil-centered teacher* in his guitar class, he also described his

teacher role in his traditional band ensemble:

> I am definitely more of the traditional prick band director with the
> traditional classes. You know, sit down, shut up, I'm the boss. I don't have
> any reason for that other than that's the way I learned. You know, that's the
> way it always was, that's the way you learn, thats the way you grew up,
> that's the way through college, that's the way your taught to be, that's the
> way you do it. Also I think it is a little bit more of—you may have 20 kids
> in a guitar class but you have 50 in an ensemble. So, that's part of it I
> would say. (James, Interview: 1/24/18)

For James, class context and even the students that are within that class were noted as

potential factors that he saw as shifting his role-identity.

David

David believed that he best fit the *pupil-centered teacher* role-identity. He

elaborated further:

> I consider myself a pupil centered instructor. I use musical literature to
> strengthen musical concepts such as balance and blend, dynamics, key
> signatures, etc., but ensembles can teach the music student so much more.
> Music can teach the student teamwork, cooperation, leadership and
> collaboration to name a few. I've had students stay in school and graduate
> because of band and music. I have watched many of my traditional and
> nontraditional band students step up and help mentor my students with
> autism and my deaf student in the steel band. Honestly, I have watched
> this program save kids. As musical educators, we are programmed to
> rehearse with the goal of a perfect performance or earn a first place/
> superior at a competition but I feel music can teach so much more than
> notes and rhythms on a page. (David, Personal communication: 3/24/18)

David covered music concepts in his steel band classes, but he also felt that the extra-

musical values that could be gained from learning through music in an ensemble setting

were just as important.

David did not personally see his role-identity as something that changed

depending on the course context he was teaching. He said, "I think the way I teach and

who I am is one in the same" (David, Interview: 2/1/18). David described his different

strategies of teaching a traditional band from a steel band, though he felt that his core

beliefs, goals, and identity were very similar between the two types of classes.

Summary

In the early stages of creating their nontraditional music classes, James and David

needed administrative financial support to get the class started. While the initial offerings

of the classes included students who were already active within the music departments of the school, this eventually expanded to include a prominent portion of nontraditional students. James's and David's commitment to utilizing a variety of genres of music in an introductory level course enticed these students who were new to formal music study. Cost-effectiveness of the course for students was also discussed as an enticing factor.

Once enrolled in these classes, the students would begin to learn a variety of musical knowledge including performance skills, notation reading, and musical terminology. While there was a focus on this musical learning, there was also an equal emphasis on what music learning could do for the students. Both participants self-identified as *pupil-centered teachers*, and both looked to help students learn how music could become a part of their life after school—whether through continued music making or the personal and social lessons that were learned through music instruction.

Chapter VII

REFLECTIONS, IMPLICATIONS, AND CONCLUSIONS

The purpose of this research was to study two Mid-Atlantic high school teachers' experiences with nontraditional music classes. The following research problems were utilized to help guide this study:

1. To describe the nontraditional music curricula that was designed by the participants.

2. To describe the participants' role-identity as a practicing educator who teaches a nontraditional music course.

Sub-questions included (a) What motivations do teachers cite for creating and implementing a nontraditional music class? (b) What are the learning objectives of these nontraditional music classes? (c) What enduring understandings do these teachers hope for their students to take away from the nontraditional music class? (d) Does teaching a nontraditional music class have an effect on the teacher's sense of music teacher identity?

In the following chapter, I will reflect on the data and findings of this study, providing my own perceptions of nontraditional music classes. I will then provide some implications that this study may provide for the field of music education, and will conclude with suggestions for possible future research and provide my final thoughts.

Reflections

Course Creation Process

James and David had a multitude of experiences with more traditional means of music education as they were growing up and during their college education. Their experiences with their nontraditional means of music making by comparison were much smaller. Even with these smaller experiences, both participants saw the educational value these kinds of music making opportunities could hold when starting to create new classes at their school. While vast experiences within a nontraditional music context may prove more beneficial to teachers who want to start a nontraditional music class, traditional music experiences may still benefit these teachers. As was seen with both James and David, teachers may modify how a nontraditional music class is taught or structured as they gather more experience within the musical context through their teaching.

In creating these courses, James and David both had differing starting ideals for what the classes would be. James initially was just filling a gap in his teaching curriculum that the loss of pull-out band lessons created while David actively sought the inclusion of nontraditional music students in his steel band—a sentiment that James would later share. Nontraditional music classes may prove to be a valuable addition for music teachers and their school music programs. These classes may specifically attract nontraditional music students through the content being taught or the ways in which it is taught, and begin to incorporate them into a school's music program. Teachers may also find these nontraditional students to be more willing to then participate in other musical offerings at

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the school if the opportunities are provided, as David mentioned about his previous students.

Musical Genres

James and David both used a variety of musical genres in their classroom and they believed this to be one of the many enticing elements for students that ultimately take their classes. In my observations, the students were actively engaged in the variety of musics present in both classrooms and seemed to have a genuine interest in learning to play in these different contexts. Students, like the one in James's guitar program who asked about the peer teaching opportunities, perhaps also felt free to bring their own musical genres into the classroom. By opening the doors of genre selection to be a shared experience between teacher and students, teachers can possibly have their students become even more invested in the class and their own learning. Additionally, while a multitude of genres were present, James and David also incorporated elements of how those genres are learned by musicians that live within them. As Green (2006) warned, musical genres can easily become content and lose the context behind them when incorporated into an educational setting, which was not found in this study. By incorporating the context (e.g., ways learned, social use, etc.) of the genres used in a nontraditional music class, a more authentic music experience may be provided to students.

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Instructional Strategies

In these nontraditional music classes, both James and David employed teaching

strategies that are not typically seen in traditional music classes. When in a typical

traditional ensemble setting, the wide variety of instruments and number of students

create challenges for using such techniques as those that I observed in these settings, but

James and David both found success implementing them in their nontraditional classes.

The unified class guitar setting allowed James to easily model musical passages

for all of his students at the same time. Musical models allow students to hear what a

more finished performance product sounds like without necessarily prescribing fixes to

be made. With classroom guitar, where students are more likely to be playing the same

musical material, the teacher may model the performance as students work to address the

individual concerns in their own playing to match the model.

In addition to the musical modeling, guitar and steel pan may provide

opportunities for teachers to model visually, as seen with both James and David. Whereas

some traditional methods of music making like singing and wind instrument playing

include elements of internal mechanisms working to produce a characteristic sound, the

nontraditional instruments seen in this study were solely external in their mechanisms.

This may account for some of the speed in learning to play the instruments that James

and David described in their nontraditional students. These students are able to see what

they are doing and try to match it to the teacher model, then keep it visually consistent to

produce a consistent sound. These external mechanisms may also assist the teacher in guiding and assessing the students' playing.

These nontraditional classes were also much smaller than a more traditional music ensemble at the high school level and thus allowed for the use of individual practice time. A group of guitars are objectively quieter than a full band and practicing individually may help to assess students' progress. David also included individual practice time, though it did sound more chaotic due to the louder sounding steel pans and more varied parts to be practiced. Some students may struggle to stay focused during individual practice time in certain nontraditional classes—especially with instrumentation that is loud and/or chaotic, such as David's steel drum classes. However, individual practice time may be a necessity, as students may only have access to instruments while at school.

While not featured extensively in both participants classrooms, the use of visual diagrams and patterns by James and nontraditional notation by David were also of note. By providing these additional resources that were not tied to standard notation, both teachers created opportunities that were more accessible for students that may not have prior knowledge in music. The skills learned through these strategies were then able to be transferred over to traditional notation skills, serving as link between the nontraditional students and formal music study.

Enduring Understandings

James and David both actively sought to impart two larger goals into their students that took their nontraditional music classes. The first was to have them gain a

functional understanding of musical concepts and terms. While this musical knowledge may not go as far in depth as other traditional music classes, the students would be able to understand and read music notation while also being able to describe music through musical terms. The second major goal was to have students connect music to their lives. For James, this meant that he wanted his students to have the skills and musical knowhow to continue to be a lifelong learner of music. While he did not expect his students to necessarily make a career out of music, he hoped they could pick up a guitar method book later in life and continue to learn or just pick up the guitar to play for themselves or their friends. In David's view, the experiences the students had in his steel band ensemble would lead to better life skills such as cooperation and goal setting. These extra-musical factors that connected to life may have been valued by the students and may have helped shape the way James and David approached teaching nontraditional music classes.

Teacher Role-Identity

James and David both self-identified as the p*upil-centered teacher*, as described by Bouij (2004). In my observations and data analysis, I also placed James in the *pupil-centered teacher* quadrant. James covered a variety of music from an expansive range of genres. This music, while used to expand students' musical knowledge and playing techniques, was also used to develop their musical independence, with an ultimate goal of a lifetime of music making. James did not stress perfection in performance, as he cared about the experiences the students gained through playing, rather than the product of the performance. James's opportunities for peer teaching and individual practice time also

showcased James commitment to his students, as they were able to become agents of their own education.

I also placed David in the *pupil-centered teacher* quadrant, though there were some tendencies that skewed him closer to the *content-centered teacher* quadrant. David actively created a classroom atmosphere of both musical learning and student understanding. Through performances in and out of the school, he sought to create a culture of steel band at Coastedge High School where all students were welcome. While the variety of music genres were vast, music selection was completed by David, who chose with the students' interests in mind. David ensured opportunities for individualized learning and peer tutoring were present, but he ultimately did have the final say on musicality for performances as the director of the steel band.

With both teachers assuming the teacher role-identity of the *pupil-centered teacher*, it is possible to see how this identity may have led to the other aspects found in these nontraditional music classes. The teaching strategies utilized by James and David, the want to attract nontraditional students, and the want to start these nontraditional classes may all be linked back to this role-identity. To me, it seems as if *pupil-centered teachers* would find success in implementing a nontraditional music class. However, this poses the question if teachers need to identify as *pupil-centered teachers* to find success and motivation in teaching nontraditional music classes.

Implications

Due to the nature of case studies, the findings of this study are limited in scope. While these findings may not be generalized to all nontraditional music classrooms and teachers, they may offer suggestions for current music teachers who want to start a nontraditional music program.

Nontraditional Music Students

As seen in both James and David's programs, nontraditional music classrooms may serve as an access point to the music department for students who are not already involved in the more traditional offerings. Current music teachers who are desiring to expand the reach of their music programs may consider the inclusion of these classes as they may attract nontraditional music students. While these students may not yet be active in music classes, they are by no means nonmusical, and in many cases may be looking for musical opportunities that they can connect with on a more personal level.

While these classes may attract nontraditional students it is also important to implement teaching strategies that will promote student success. Modeling for students may provide the early assistance needed when first beginning a new instrument. Modified notation may serve as link towards incorporating more traditional forms of notation if the musical context calls for it. Time for students to work independently and at their own pace or with their peers for mutual learning opportunities may also be considered. By proactively ensuring the class is designed for students of all backgrounds to succeed and

grow musically, teachers may find that a school culture will build where nontraditional music students may find a place to be musically active in school.

Background Experience

In this study, both James and David demonstrated that having extensive experience performing or teaching within the nontraditional context they taught were not exclusively necessary. Both teacher's experiences with their respective nontraditional music context were not as expansive as their experiences with more traditional means of music making. However, this did not deter them from creating their own nontraditional music courses, and actually led to them incorporating more of the nontraditional instrument they taught into their own musical practice. Additionally, both James and David found more flexibility in their programs as they weren't locked into traditional models of instruction and were able to adapt their classes as they gained more experience within their respective nontraditional music context.

Teachers looking to implement nontraditional music classes without prior experiences in that musical context should not be deterred from doing so. Experience can start to be gained through self-explorations within the nontraditional music context and this may also provide opportunities to understand how music is learned within that context. This information may then be used in designing the class to provide authentic learning experiences for the students. In teaching the nontraditional class, even more experience will be gained and the class may be further modified by the teacher to address these new experiences.

Administrative Support

When wanting to create a nontraditional class, administrative support was found to be a crucial element in the initial stages of starting the classes. As schools are not typically equipped with the necessary resources (e.g. instruments, storage solutions, etc.) for offering some form of a nontraditional music class, a large start up cost for the class may be present. Strategies and characteristics of James's and David's class may have proven helpful in gaining administrative support.

Nontraditional music classes may serve as introductory level courses that allow for a larger portion of the student population to participate. The classes may also lead to other involvement in the music department by students who take the courses. These two factors may lead to an overall increase in the amount of students a music department reaches. When factoring in cost and administrative funding, nontraditional music instruments such as guitars and steel pans can offer use by multiple students. Classroom sets of instruments may be purchased to supply multiple class sections from a one time expense on the instruments and long life consumables such as guitar strings and pan sticks. In David's situation, the steel band as a performance based ensemble had many opportunities to perform both within the school and within the local community. Nontraditional music class that are developed around a performance ensemble context may be used to help promote the school's music program and the school district itself. This may lead to attracting more students to a specific school as a further recruitment tool.

Suggestions for Future Research

Further research is needed on many topics related to nontraditional music classes. Studying other music teachers and their nontraditional music programs at all grade levels will continue to build a basis of knowledge that may help these programs to better serve students. The topic of identity should also still be considered, as further research may provide details about potential connections between teacher role-identity and nontraditional music classes.

A further exploration into students' perceptions of nontraditional music classes may also prove beneficial in understanding this topic from all perspectives. Examining reasons why they decided to take the class, what they were hoping to get from the class, and their experiences as a student in the class may help in understanding how students approach nontraditional music classes. The voice of nontraditional music students should also be sought as they may serve to be critical in describing these perspectives.

Conclusion

As seen from James's and David's programs, nontraditional music classes may be a beneficial addition to high school music departments. These classes may attract nontraditional students that would have otherwise not participated in school music. While the context of the class is nontraditional, both teachers designed their classes to still teach many of the fundamental musical concepts that more traditional music classes teach while doing so in a way that some students were better able to connect with on a personal level. By continuing to offer these classes to future students, we as the field of music

education may continue to reach more students and provide them with a music education. While these students may not be able to walk away from a nontraditional music class with as vast a musical knowledge as traditional music classes may offer, they may have musical experiences that are more meaningful to their continuation of music making beyond their classroom experiences. As such, our influence as music teachers can expand beyond just the time spent in the classroom to the entirety of our students' musical lives.

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APPENDIX

PERMISSIONS

University of Delaware
Department of Music
Master's Thesis Proposal
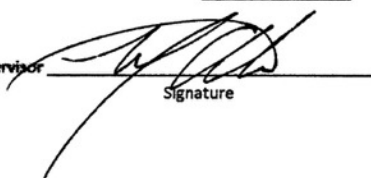
Name: _Scott Kubik_ Date: _11/26/17_

Title of Thesis:

Nontraditional Music Classes: Creation, Implementation, and Teacher Identity

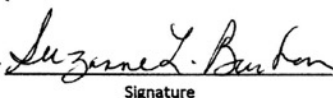Academic Supervisor _Dr. Mark Adams_

Approval Signatures

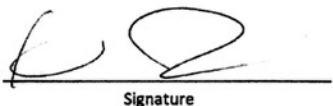Academic Supervisor _[signature]_ Date: _11-27-17_
            Signature
Comments:

Committee Member _Suzanne L. Burton_ Date: _11-30-17_
            Signature
Comments:

Committee Member _[signature]_ Date: _12/4/17_
            Signature
Comments:

ONCE THIS FORM IS COMPLETED, PLEASE RETURN TO MARY ELLEN TRUSHEIM

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DATE: November 2, 2017

TO: Scott Kubik
FROM: University of Delaware IRB

STUDY TITLE: [1142170-1] Nontraditional Music Classes: Creation, Implementation, and
                Teacher Identity

SUBMISSION TYPE: New Project

ACTION: DETERMINATION OF EXEMPT STATUS
DECISION DATE: November 2, 2017

REVIEW CATEGORY: Exemption category # *(2)*

Thank you for your submission of New Project materials for this research study. The University of
Delaware IRB has determined this project is EXEMPT FROM IRB REVIEW according to federal
regulations.

We will put a copy of this correspondence on file in our office. Please remember to notify us if you make
any substantial changes to the project.

If you have any questions, please contact Nicole Farnese-McFarlane at (302) 831-1119 or
nicolefm@udel.edu. Please include your study title and reference number in all correspondence with this
office.

INFORMED CONSENT TO PARTICIPATE IN RESEARCH

Title of Project: Nontraditional Music Classes: Creation, Implementation, and Teacher Identity

Principal Investigator(s): Scott Kubik

You are being invited to participate in a research study. This consent form tells you about the study including its purpose, what you will be asked to do if you decide to take part, and the risks and benefits of being in the study. Please read the information below and ask any questions you may have before you decide whether or not you agree to participate.

WHAT IS THE PURPOSE OF THIS STUDY?

The purpose of this study is to describe teachers' experiences with teaching nontraditional music classes. Specifically, the teacher's process of creating the course and their instruction techniques will be examined. This research will be utilized within a student master's thesis.

WHAT WILL YOU BE ASKED TO DO?

You are being asked to participate because you are a teacher of a secondary-level nontraditional music class. As part of this study you will be asked to participate in one-on-one, semi-structured interviews with the principal investigator, be observed teaching in your classroom setting, and share any curricular documents that will help describe your nontraditional music class. Each interview will last no more than one and a half hours in length. These interviews will cover topics ranging from the creation to the teaching of your nontraditional music class. The classroom observations will occur three times and each will last for the full length of one class meeting.

WHAT ARE THE POSSIBLE RISKS AND DISCOMFORTS?

There are no known risks associated with this research.

WHAT ARE THE POTENTIAL BENEFITS?

Potential benefits for you as the participant are the opportunity to gain deeper insight about your pedagogical strategies by self-analyzing your teaching and reflecting upon your processes of creating your nontraditional music class. Knowledge gained from this study may help contribute to the understanding of curricular nontraditional music classes. This knowledge may help other teachers implement their own nontraditional music classes and may prove useful for teacher preparation programs to better prepare future educators of nontraditional music courses.

HOW WILL CONFIDENTIALITY BE MAINTAINED? WHO MAY KNOW THAT YOU PARTICIPATED IN THIS RESEARCH?

The researcher will make every effort to keep all research records that identify you confidential. Specifically, appropriate pseudonyms will be applied to all identifying material collected and will be utilized in both the data analysis and reporting of findings.

Physical data that is collected will be securely stored within a locked office space at the University of Delaware. Electronic data will be secured on a password protected computer that will also be stored within the locked office space. Digital audio recordings of interviews will be transcribed by the researcher, with the inclusion of pseudonyms where appropriate, and then all recordings will be securely deleted. All other data will be securely stored at the University of Delaware for a three-year time period as per university policy and then will be securely destroyed/erased.

The findings of this research will be presented within a Master's Thesis. No information that gives your name or other details will be shared, with pseudonyms used when necessary. Results that may be presented may include, but are not limited to, direct quotations from the interview, descriptions of teaching and the interview, and descriptions of course documents. The opportunity will be given to you to check over the results of the study to ensure an accurate portrayal from the data collected.

The confidentiality of your records will be protected to the extent permitted by law. Your research records may be viewed by the University of Delaware Institutional Review Board, which is a committee formally designated to approve, monitor, and review biomedical and behavioral research involving humans.

If during your participation in this study the researcher was to observe or suspect, in good faith, child abuse or neglect, he is required by Delaware state law to file a report to the appropriate officials.

WILL THERE BE ANY COSTS TO YOU FOR PARTICIPATING IN THIS RESEARCH?

There are no costs associated with participating in the study.

WILL YOU RECEIVE ANY COMPENSATION FOR PARTICIPATION?

There is no compensation for participation in the study.

DO YOU HAVE TO TAKE PART IN THIS STUDY?

Taking part in this research study is entirely voluntary. You do not have to participate in this research. You have the right to stop participation at any time. If you decide not to participate or if you decide to stop taking part in the research at a later date, there will be no penalty or loss of benefits to which you are otherwise entitled. Your decision to stop participation or not to participate, will not influence current or future relationships with the University of Delaware. If, at any time, you decide to end your participation in this research study, please inform our research team by contacting the principal investigator by phone or by email.

WHO SHOULD YOU CALL IF YOU HAVE QUESTIONS OR CONCERNS?

If you have any questions about this study, please contact the Principal Investigator, Scott Kubik, at ███ ███ or ███@udel.edu. Additionally, you may contact the academic supervisor for this study, Dr. Mark Adams, at ███ or ███@udel.edu

If you have any questions or concerns about your rights as a research participant, you may contact the University of Delaware Institutional Review Board at hsrb-research@udel.edu or (302) 831-2137.

Your signature on this form means that: 1) You are at least 18 years old; 2) You have read and understand the information given in this form; 3) You have asked any questions you have about the research and the questions have been answered to your satisfaction; and 4) You accept the terms in the form and volunteer to participate in the study. You will be given a copy of this form to keep.

_____   _____   _____
Printed Name of Participant   Signature of Participant   Date

_____   _____   _____
Person Obtaining Consent   Person Obtaining Consent   Date
    (PRINTED NAME)   (SIGNATURE)