Perceptions of Effective Teaching and Pre-Service Preparation for Urban Elementary General Music Classrooms: A Study of Teachers of Different Cultural Backgrounds in Various Cultural Settings

by

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A dissertation submitted in partial fulfillment of the requirements for the degree of Doctor of Philosophy
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Keywords: culturally responsive teaching, diverse students, multicultural issues, music education, urban teaching

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Dedication

This research study is dedicated to Lance Lehmberg, my husband and Prince Charming, who has served as a constant source of encouragement, inspiration, and support throughout this endeavor.
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Perceptions of Effective Teaching and Pre-Service Preparation for Urban Elementary General Music Classrooms: A Study of Teachers of Different Cultural Backgrounds in Various Cultural Settings

Lisa J. Lehmberg

ABSTRACT

This study examined perceptions of effective, urban, elementary general music teachers concerning effective teaching and pre-service preparation for urban, elementary general music classrooms. The study was conducted in two phases: survey and interview. Survey phase participants were experienced, urban, elementary general music teachers from different geographical areas of the United States, who had been identified as effective teachers by music teacher educators or music supervisors. Interview phase participants comprised a subset of survey participants who achieved high levels of potential cross-cultural adaptability on the Cross-Cultural Adaptability Inventory (Kelley & Meyers, 1995). A comprehensive interview instrument was administered to each participant in a collective case study research design. From the gathered data, 162 themes emerged from coded passages, with 100 themes comprising commonalities among the six interview participants. In addition to specific traits, beliefs, and strategies, the following four meta-themes emerged from an examination of commonalities: flexibility, cultural knowledge and skills, caring and responsive attitude, and musical knowledge and music
teaching skills. From these meta-themes, a model of effective, urban, elementary general music teaching was generated. Findings and implications of the study were also discussed, and recommendations were made for future research.
CHAPTER 1
Introduction

Demographics of student populations in the United States are changing rapidly (Banks & Banks, 1997; Barnes, 2006; E. Brown, 2002; Bucher, 2004; Deering, 1997; Garcia, 2002; Gormley, 1995; Hones, 2002; G. R. Howard, 2006; Klump & McNeir, 2005; Matczynski, Rogus, Lasley, & Joseph, 2000; Nieto, 2002; K. Robinson, 2006; Villegas & Lucas, 2002a). Recent statistics show that 43% of students enrolled in U.S. public schools are classified as minority (NCES, 2006). Nineteen percent of children in U.S. schools speak a language other than English at home, and five percent are classified as non-proficient in English (Forum, 2006). These percentages are expected to rise in the next decade, due to the increase in immigration to the U.S. (Banks & Banks, 1997; Nieto, 2002; Villegas & Lucas, 2002a). In addition, over 13 million children live in poverty (Children's Defense Fund, 2005), with the highest poverty rates occurring among minorities (Forum, 2006). Poverty rates are also expected to rise in the next few years (Villegas & Lucas, 2002a). Research shows that schools having the greatest percentages of minority students and students of low socioeconomic status are located in urban areas (Strizek, Pittsonberger, Riordan, Lyter, & Orlofsky, 2006). Urban student populations are becoming more diverse, due to the large influx of immigrants to the United States (Ornstein, 1989; Strizek et al., 2006).
At the same time, the teaching force in the United States is becoming increasingly more homogeneous (Black, 2006; Emmanuel, 2006b; Irvine, 2001; Villegas, 1998). Approximately 90% of teachers are of White, middle-class, Western European background, and speak only English (Barnes, 2006; Matczynski et al., 2000; Pang, 2005; K. Robinson, 2006; Rosenberg, 1998; Villegas & Lucas, 2002a; Weinstein, Tomlinson-Clarke, & Curran, 2004). In the field of music education, 94% of teachers fit this classification (U.S. Bureau of the Census, as cited in K. Robinson, 2006). Cultural and socioeconomic differences between teachers and diverse student populations are causing difficulties for teachers in designing effective instruction that also relates to students' prior cultural and social experiences (Au & Kawakami, 1994; Cabello & Burnstein, 1995; L. Davis, 1996; Fuller, 1992; G. R. Howard, 2006; Hughes et al., 2004; Klump & McNeir, 2005; Noordhoff & Kleinfield, 1993; Reed, 1993; K. Robinson, 2006; Villegas & Lucas, 2002a). A few scholars in education and music education have addressed the importance of the issue of cultural mismatch between teachers and students, mainly through research examining practices of White teachers teaching students of color. Findings support the following views (a) A disconnect exists between researchers’ findings concerning effective teaching practices for students of color and White teachers’ perceptions of themselves as effective teachers of students of color (Hyland, 2005), (b) Through the use of teaching practices they consider to be effective with students of color, White teachers often unintentionally promote racist practice and ideology (Hyland, 2005), (c) White teachers’ understandings of their roles as teachers of students of color correlate positively with levels of cultural responsivity evident in their teaching practices.
(Hyland, 2005; K. Robinson, 2006), and (d) In order to be effective in teaching students of color, teachers must first examine their perceptions and assumptions regarding their own cultures and those that are different from theirs (Emmanuel, 2006b; G. R. Howard, 2006).

Staffing is a critical problem in urban schools, mainly due to a high rate of teacher attrition (Buckley, Schneider, & Shang, 2004; Claycomb, 2000; Cochran-Smith, 2004; Imazeki, n.d.; Jacob, 2007; Lankford, Loeb, & Wyckoff, 2002; Merrow, 1990; NCTAF, 2002; Olsen & Anderson, 2007; Stotko, Ingram, & Beatty-O’Ferrall, 2007). Recent data show 89% of urban schools reporting vacancies in teaching positions (Strizek et al., 2006). Attrition is greatest among new, inexperienced urban teachers. Education experts say that almost half of all new, urban teachers leave the profession within five years (Claycomb, 2000; Merrow, 1990; NCTAF, 2002); and a majority of those hired for urban teaching positions are new and inexperienced (Claycomb, 2000; Cochran-Smith, 2004; Imazeki, n.d.; Jacob, 2007; Lankford et al., 2002; Merrow, 1990; Olsen & Anderson, 2007; Stotko et al., 2007).

There is a growing consensus among educators that teacher effectiveness is the single most important influence on student learning (AEE, 2005; Darling-Hammond, 1997; Haberman, 1995a; Sanders & Rivers, 1996). Unfortunately, there is also a growing consensus that new, inexperienced teachers are inadequately prepared to be effective in urban teaching situations (D. Brown, 2004; Claycomb, 2000; Darling-Hammond, 1997; Haberman, 1988; Stotko et al., 2007). The problem is not so much one of deficiency in knowledge of subject matter, but one of lack of knowledge about diverse student
populations (Gay, 2002; Gormley, 1995; G. R. Howard, 2006). "It is increasingly imperative that tomorrow's teachers be prepared to deal responsibly with issues of race, ethnicity, class and language…Clearly, preparing teachers who are culturally responsive is a pressing issue" (Villegas & Lucas, 2002a, p. xi).

Statement of the Problem

The issue of urban teacher effectiveness pervades the field of education, including music education. Many music education experts believe new music teachers are not adequately prepared to be effective in culturally diverse, urban schools (Barry, 1996; Benham, 2003; Emmanuel, 2002; Fiese & DeCarbo, 1995; P. Jones & Eyrich, 2006; Kindall-Smith, 2006; Talbert-Johnson, 2006a). Problems affecting preparation of effective urban music teachers include a lack of consensus among music education professionals on a standardized definition of the phrase effective teaching (Sogin & Wang, 2002), as well as inadequate pre-service teacher music training for culturally diverse populations of students (Barry, 1996; Benham, 2003; Emmanuel, 2002; Lehmberg, 2008).

Scant research is available that examines music teacher effectiveness in urban schools. A few research studies involving pre-service music teachers focused on one or more elements relative to the urban teaching experience, such as field experience in classrooms or programs having diverse populations of students (Barry, 1996; Emmanuel, 2002; Ward-Steinman, 2006), coursework centered on diversity topics (Standley, 2000), and incorporation of multicultural materials into general music teaching experiences (Teicher, 1997). Findings from these studies included the following (a) Guided field
experience in culturally diverse classrooms provided the opportunity for pre-service teachers to challenge pre-existing beliefs concerning people of differing cultures (Emmanuel, 2002), (b) Guided field experience provided a means of raising the comfort level of pre-service teachers concerning their own teaching in culturally diverse settings (Ward-Steinman, 2006), (c) Although field experience in culturally diverse classrooms raised the comfort level of pre-service teachers in culturally diverse situations, participants experienced difficulty in applying knowledge gained through these experiences to new teaching situations (Barry, 1996), (d) Coursework in diversity issues raised pre-service music educators’ perceived tolerance for people of cultures different from theirs (Standley, 2000), and (e) Experiences in creating and developing multicultural music lessons positively affected attitudes of pre-service music teachers concerning inclusion of multicultural material in future lessons; however, these experiences had no effect on willingness to teach culturally diverse groups of students or feelings of preparedness to teach multicultural material (Teicher, 1997). Research involving in-service music teachers provided rich data about selected topics in urban teaching, such as cultural responsivity (K. Robinson, 2006), aspects and issues of teaching in urban schools (Abril, 2006; J. Smith, 2006), strategies for specific, performance-based classes (Iken, 2006), needs assessment (Frierson-Campbell, 2006), and incorporation of multicultural material into general music lessons (Klinger, 1996). Findings from this body of research included the following: (a) Culturally responsive teaching made instruction more relevant for students whose cultures were other than the majority culture in the United States, as well as students whose culture differed from that
of the teacher’s (K. Robinson, 2006), (b) Urban music teachers routinely faced obstacles such as teacher attrition, inadequate funding, and populations of students of low socioeconomic status; however teachers could be successful in urban settings if they developed the ability to know and understand students, and respond to their needs (Abril, 2006; J. Smith, 2006), (c) Successful strategies for teaching music in an urban school included getting to know students and establishing good communication with parents (Iken, 2006), (d) Urban music teachers needed, in addition to adequate facilities and equipment, a greater number of opportunities to interact within groups of music educators, at the building level with colleagues and administrators, and as members of a large teaching force (Frierson-Campbell, 2006) and (e) teachers who participated with their students in a multicultural artist-in-residence program felt that students gained respect for diversity through participation in the program, and believed culture-bearers to be those most capable of presenting musical traditions authentically (Klinger, 1996).

This researcher feels that more scholarly study is needed to help better define the terms effective teaching with respect to the urban music classroom, and also to increase the body of knowledge of effective urban music teaching. In order to accomplish this, teaching practices of effective urban music educators need to be identified and examined in depth. Perceptions of teacher preparation of effective urban music teachers need to be examined to determine strengths and inadequacies in teacher preparation programs. The researcher believes that findings from these types of research could help to inform music teacher educators about elements and practices that might be incorporated into music
teacher preparation classes in order to better prepare pre-service teachers for culturally
diverse teaching situations in urban settings.

Theoretical Framework

The theoretical framework for this study was drawn from two areas in the field of
general education. The first area, culturally responsive teaching, also encompasses
intercultural competence. Research and other scholarly literature have supported the view
that effective, urban teachers demonstrate high levels of cultural responsivity (Benham,
2003; Gay, 2002; K. Robinson, 2006). Teachers who have not received training in
culturally responsive teaching or training for culturally diverse teaching situations have
been shown to exhibit high levels of cultural bias (C. A. Grant & Gomez, 1996; York,
1997), engage in deficit thinking towards their students (C. A. Grant & Gomez, 1996),
and demonstrate low levels of pedagogical preparedness for culturally diverse
populations of students (Benham, 2003). The second area from which the theoretical
framework for this study was drawn is that of effective teaching.

Culturally Responsive Teaching

The theory of culturally responsive teaching developed from research studies of
African American teachers, who were concerned about the significant achievement gap
between White students of Western European heritage and low-income students of color
(C. I. Bennett, 1990; Delpit, 1995; Gay, 2002; Irvine, 1990; Ladson-Billings, 1994; K.
Robinson, 2006). One of the principal tenets of this theory is the belief that children of
diverse cultural and economic backgrounds are as academically capable as students of
White, Western European heritage (Gay, 2000; T. C. Howard, 2003; Ladson-Billings,
A second premise is that the disconnection between teachers and low-income students of color is a major factor in underachievement of minority students (Banks, 2000; Klump & McNeir, 2005). A third assumption is that academic achievement of these students will improve if instruction is improved so it reflects and relates to their cultural and linguistic strengths, as well as their lived experiences (Banks, 2000; Gay, 2002). Geneva Gay (2000; 2002), one of the co-creators of the aforementioned theory, has identified five essential elements of culturally responsive teaching in K-12 classrooms: (a) developing a knowledge base of cultural diversity, (b) designing culturally relevant curricula and instruction, (c) demonstrating cultural caring and building a community of learners, (d) effective cross-cultural communications, and (e) cultural congruity in classroom instruction.

Teachers who are culturally responsive possess intercultural competence, or “the ability to interpret intentional communications (language, signs, gestures), some unconscious clues (such as body language), and customs in cultural styles different from one’s own. The emphasis is on empathy and communication” (C. I. Bennett, 1990, p. 286). Intercultural competence is the ability of teachers, counselors and social workers to “respond optimally to all children, understanding both the richness and the limitations reflected by their own sociocultural contexts, as well as the sociocultural contexts of the students they are teaching” (Barrera & Kramer, 1997, p. 217). According to Kang & Dutton (1994) interculturally competent teachers and students possess awareness that members of differing cultural groups may view experiences and situations differently.
Effective Teaching

Contrasting models of effective teaching often prescribe different approaches in the classroom. For example, social interaction models specify approaches in which the teacher serves as a facilitator, with a high level of learner-instructor and learner-learner interaction (Dewey, 1966; Doyle, 1985; Sprinthall, 1995). Information-processing models stress didactic teacher approaches, with an emphasis on acquisition of certain cognitive strategies through structured tasks (Doyle, 1985). Behaviorist models consist of specifically defined, sequential learning tasks, in which teachers help students achieve and maintain focus, as well as reinforce correct responses (Doyle, 1985).

Specifically related to this study are the theories of John Dewey (1938), which emphasize social interaction and the incorporation of students’ lived experiences into the classroom. According to Dewey, effective teaching begins at the academic and social development level of the individual student, and is constantly directed and mediated through references to students’ cultural and social experiences (Dewey, 1897). Effective teachers facilitate educational experiences that are expressive, active, cooperative, and that encourage students to grow socially and academically (Dewey, 1916).

Purpose

The purpose of this study was to examine perceptions of effective, urban, elementary general music teachers concerning effective urban teaching in elementary general music classrooms, and to examine perceptions of effective, urban, elementary general music teachers concerning perceptions of pre-service teacher preparation for elementary general music classrooms in urban schools. This exploratory study aimed at
gaining information to add to the body of knowledge of pre-service, elementary general music teacher preparation and effective teaching in the urban elementary general music classroom.

**Research Questions**

The following research questions were examined in this study: (a) What are effective, experienced, urban, elementary general music teachers’ perceptions of effective teaching in urban, elementary general music classrooms? (b) What are effective, urban, elementary general teachers’ perceptions of their own pre-service preparation for urban, elementary general music classrooms? (c) From the perspective of effective, urban elementary general music teachers, how should pre-service teachers be effectively prepared to teach in urban schools? and (d) How do effective, urban, elementary general music teachers compare to the norm on cross-cultural adaptability (Kelley & Meyers, 1995)?

**Definition of Terms**

The following list of definitions was compiled solely for the purposes of this study, and not for the purpose of generalization to any other study or situation. The definitions of these terms are presented in alphabetical order.

*Culture* is "a dynamic system of social values, cognitive codes, behavioral standards, worldviews, and beliefs used to give order and meaning to our own lives as well as the lives of others" (Delgado-Gaitan & Trueba, in Gay, 2000, p. 8). Culture is comprised of three layers of acquired knowledge: (a) language, symbols, and artifacts (means of communication), (b) customs, practices, and interactional patterns (means of
interaction), and (c) shared values, beliefs, norms and expectations (values driving people and/or groups) (Pang, 2005).

*Culturally responsive teaching* is to use “the cultural characteristics, experiences, and perspectives of ethnically diverse students as conduits for teaching them more effectively” (Gay, 2002, p. 106). In the education literature, the phrase *culturally responsive* (Gay, 2002) is often used interchangeably with the phrases *culturally relevant* (T. C. Howard, 2003), *culturally sensitive* (Banks, 2000), *interculturally competent* (C. I. Bennett, 1990), *culturally congruent* (Irvine, 2001), *culturally appropriate* (Irvine, 2001), *culturally compatible* (Irvine, 2001), *culturally responsible* (Irvine, 2001), *culturally competent* (Klump & McNeir, 2005) and *multicultural* (Irvine, 2001).

*Diversity concerns “all the ways in which people are different”* (Bucher, 2004, p. 1). It refers to individual, group and cultural differences. It includes, but is not limited to (a) culture, (b) nationality, (b) language, (c) gender, (c) age, (d) social class, (e) sexual orientation, (f) religion, (g) lifestyle, (h) education, (i) income, (j) health, (k) physical appearance, (l) learning style, (m) personality, (n) beliefs, (o) interests, (p) aspirations, (q) skills, professions, (r) perceptions, and (s) experiences (Bucher, 2004).

*Effective teaching* is comprised of several critical components: (a) acquiring the necessary skills to deliver high quality instruction in one's subject area, (b) capitalizing on one's strengths and the strengths of one's students, (c) knowing students well, including their home languages, learning styles, level of social development, and home environments, (d) designing instruction that relates to, and reflects, students cultures,
lived experiences, and perspectives, and (e) being flexible enough to adapt to the specific learning environment at hand.

An *elementary general music teacher* is one who teaches general music to students in any, or all, of grades kindergarten-6.

An *experienced general music teacher* is someone who has taught general music for a minimum of three years.

A *full-time teacher* is one who is employed as an instructor for the customary amount of hours and days per week expected of teachers in the representative school district (Emmanuel, 2002). In U.S. public school districts, teachers are required to be in school approximately 33 hours per week (Henke, Choy, Geis, & Broughman, 1996).

A *music teacher educator* is one who serves as instructor of music education methods courses at a college or university, and whose responsibilities include preparation of pre-service teachers for K-12 teaching positions in music education.

A *music supervisor* is an educational leader who provides stimulation and inspiration to the rest of the music staff, setting guidelines for teachers’ professional growth, and being responsible for either recruiting and placing teachers, or advising the respective school district’s human resource staff in such matters.

The term *non-urban* signifies geographical areas, population and housing units not classified as urban areas or urban centers. The U.S. Census Bureau (2006a) classifies these areas as rural, but for the purposes of this study, they will be referred to as non-urban.
A pre-service music teacher is an undergraduate student at a college or university, who is enrolled in a bachelor’s degree program in music education.

Racism refers to discrimination based on the belief that one race is superior to another (Bucher, 2004).

An undergraduate music education degree program, in a school accredited by the National Association of Schools of Music, is a teacher preparation program consisting of a minimum of 120 semester or 180 quarter hours. A minimum of 50% of coursework is comprised of music content courses (NASM, 2007). Course requirements generally include the following: (a) music core courses, such as music history, music theory, ear training, and sight singing, (b) applied music courses, such as private lessons, basic piano proficiency courses, and performing ensemble experiences, (c) music teacher education courses, such as methods courses in all areas of music education or on a specialty track (i.e., choral music methods), history and philosophy of music education, and conducting, (d) general teacher education courses, such as educational psychology, theoretical bases of education, cultural diversity education, and educational technology, (e) general required courses in English, communications, history, science, and mathematics, and (f) electives (Florida State University, n.d.; State University of New York, n.d.; University of Illinois, n.d.; University of South Florida, n.d.).

White racism consists of the socially organized set of attitudes, ideas, and practices that deny people of color the dignity, opportunities, freedoms, and rewards that the United States offers White Americans” (Feagin & Vera, 1995).

The term urban denotes “all territory, population and housing units in urban areas,
which include urbanized areas and urban clusters. An urban area generally consists of a large central place and adjacent densely settled census blocks that together have a total population of at least 2,500 for urban clusters, or at least 50,000 for urbanized areas. Urban classification cuts across other hierarchies and can be in metropolitan or non-metropolitan areas” (U.S. Census Bureau, 2006a).

Delimitations of Study

Participants were limited to full-time, experienced, elementary general music specialists who taught in urban schools. All participants were identified as effective teachers by music teacher educators or music supervisors. In addition, the final selection of participants in the interview phase of the study was comprised of participants demonstrating high levels of cross-cultural adaptability, as evidenced on the Cross-Cultural Adaptability Inventory (Kelley & Meyers, 1995). By choosing to interview participants having the high levels of cross-cultural adaptability, the researcher hoped to obtain a final selection of participants who were effective, urban general music teachers, and who demonstrated willingness to adapt to cultures different from their own.

Limitations of Study

There were several threats to the validity of both the quantitative and qualitative portions of this research study. Threats to the quantitative portion of the study will be discussed first, followed by threats to legitimation of the qualitative portion of the study.
Threats to Internal Validity

There were no threats to internal validity other than those which are present in most research studies, such as threats of history, mortality, instrumentation, evaluation anxiety, and behavior bias (Onwuegbuzie, 2003).

Threats to External Validity

One threat to external validity was that of population, because participants made up a snowball sample instead of a random sample, and because all members of the population were not available for selection in this study (Onwuegbuzie, 2003). The researcher attempted to address this threat by snowballing (Patton, 2002) a sample of urban teachers from differing geographical areas of the United States. A second threat to external validity was that of temporal validity, because the study was cross-sectional and its results may not be invariant across time (Onwuegbuzie, 2003). Therefore, this study was designed to be exploratory, with a purpose of adding to the body of knowledge of effective, urban, general music teaching.

Threats to Legitimation

One threat to the internal credibility of the qualitative portion of this study was observational bias. According to Onwuegbuzie (2003), observational bias occurs when the researcher has “obtained an insufficient sampling of behaviors or words from the study participants” (p.77). This can occur when the interview process is too short to obtain enough rich data for analysis, or when too few interviews are obtained. The researcher addressed this threat by using a detailed, pre-determined set of interview questions, allowing participants the chance to add extra information at any time during
the interview, and using member checking (Johnson & Christensen, 2004) to increase accuracy and completeness of data. Another threat to internal credibility was researcher bias. Researcher bias occurs when the researcher has personal biases in favor of one technique over another, or when the researcher is also the data collector. Participants can be subconsciously affected by these biases, which may then have an effect on their responses (Onwuegbuzie, 2003). The researcher in this study was a music teacher educator and former elementary general music teacher in an urban area. It is possible that her preconceptions about urban teaching affected her interpretation of data. In order to address the possibility of researcher bias, data was coded first by the researcher and then recoded by another professional music educator according to facesheet codes (Johnson & Christensen, 2004) developed by the researcher. A third threat to internal credibility was that of reactive arrangements. Reactivity can occur when a participant gives responses that are not representative of himself/herself, due to being cognizant of participating in a research study (Onwuegbuzie, 2003). In this study, selected participants were asked to videotape themselves teaching a representative lesson. The videotape was then used to compare similarities and differences in effectiveness among participants. In a desire to appear effective, or due to increased interest because of the novelty of participating in a research study, participants might not have videotaped a lesson that was truly representative of a normal class on a normal day of teaching. The researcher attempted to address this threat by conducting the study for an adequate period of time to allow the novelty of participation to diminish. A major threat to external credibility of most qualitative studies is that of population generalizability. Onwuegbuzie and Daniel (2003)
believe that a common error made by researchers at the interpretive stage is that of attempting to generalize findings rather than using the qualitative findings to add to a particular knowledge base. Because of the small sample size, it was not expected that this study would be generalizable across populations.

Organization of Remaining Chapters

The remaining chapters present additional information that is pertinent to this research study. Chapter 2 presents a review of existing research and literature on effective school music teaching, culturally responsive teaching in education and music education, and pre-service music teacher preparation for culturally diverse student populations. Chapter 3 describes the method used in this study, including information on participants, evaluative instruments, procedures, and data analysis. Chapter 4 contains an analysis of data, including pertinent tables and figures. In Chapter 5, results are summarized, and findings are interpreted. The limitations of the study are re-examined in relationship to the findings, implications of findings for music education are postulated, and recommendations are given for future research. Finally, conclusions of the study are presented.
CHAPTER 2

Review of Literature

This review addresses issues related to effective music teaching in culturally diverse, urban schools and pre-service music teacher preparation for culturally diverse populations of students. The review is divided into three main sections. Section one explores effective school music teaching. Section two examines culturally responsive teaching in the field of education and music education, including music education strategies for English Language Learners. Section three focuses on pre-service music teacher preparation for populations of culturally diverse, urban students.

Effective School Music Teaching

Before the topic of effective, urban music teaching can be explored, basic questions concerning effective teaching in general must be addressed. What is effective teaching? What does available literature and research tell us about effective school music teaching? In this section of the review, a definition of the phrase effective teaching is constructed and available literature and research on both questions are examined.

Defining Effective Teaching

"Effectiveness is an elusive concept when we consider the complex task of teaching" (Stronge, 2002, p. vii). For some, effectiveness is defined in terms of student achievement (Cano, 2001). For others, it is determined by student and administrator evaluations (Stronge, 2002). There are those who judge effectiveness by the knowledge
teachers possess and the quality of their classroom instruction (Hunter, 1994). Still others determine effectiveness not only through the quality of teachers' instruction, but also by the level of cultural responsivity demonstrated towards students and their families (Gay, 2002).

The influence of teachers is far-reaching, making it difficult to define exactly what effective teaching is and how it should be measured (Stronge, 2002). Additionally, variables outside the teacher's control can have an effect on chosen measure(s) of effectiveness (Stronge, 2002). "In spite of all the research efforts in education…the most frequently asked question continues to be: What makes for effective teaching?" (Cano, 2001, p. 6).

Currently, there is no standard model of effective teaching for the arts (Sogin & Wang, 2002). Literature on effective music teaching is generally based on effective teaching models, theory, and research from the field of general education (e.g., Bowers, 1997; Butler, 2001; Cassidy, 1990; C. K. Madsen, Standley, & Cassidy, 1989; Yarbrough & Price, 1989). However, contrasting models of teaching often prescribe different approaches in the classroom. For example, social interaction models specify approaches in which the teacher serves as a facilitator, with a high level of learner-instructor and learner-learner interaction (Doyle, 1985; Sprinthall, 1995). Information-processing models stress didactic teacher approaches, with an emphasis on acquisition of certain cognitive strategies through structured tasks (Doyle, 1985). Behaviorist models consist of specifically defined, sequential learning tasks, in which teachers help students achieve and maintain focus, as well as reinforce correct responses (Doyle, 1985).
This researcher believes that a valid definition of effective teaching should apply to all teachers, all students, and all models of effective teaching. A definition such as this gives the teacher the freedom to match the teaching model (or instructional strategies) to the group of students at hand as well as the learning situation, and, at the same time, hold a foundational view of his or her purpose and direction as a teacher.

Hunter (1994) defined an effective teacher as one who has acquired necessary skills for teaching, and who continues to refine and enhance those skills in a way that (a) capitalizes on his or her strengths, (b) considers and responds to individual student characteristics, and (c) considers characteristics of the specific learning and teaching environment in which the teacher and students find themselves. In her book on effective teaching for students of color, as well as all students, Gay (2002, p. 106) described culturally responsive teaching as "using the cultural characteristics, experiences, and perspectives of ethnically diverse students as conduits for teaching them more effectively."

This researcher suggests that a workable definition of effective teaching might include elements from both of these definitions, in order to encompass all students. Thus, a workable definition of effective teaching, for the purpose of this study, is as follows: Effective teaching means (a) acquiring the necessary skills to deliver high quality instruction in one's subject area, (b) capitalizing on one's own strengths and the strengths of one's students, (c) knowing students well, including their home languages, learning styles, level of social development, and home environments, (d) designing instruction that
relates to, and reflects, students cultures, lived experiences, and perspectives, and (e) being flexible enough to adapt to the specific learning environment at hand.

*Literature and Research on Effective Teaching in School Music*

No single description accurately characterizes all effective music teachers (Brand, 1990). Scholarly literature and research are replete with numerous descriptors or characteristics of effective music teachers (Brand, 1990). Available literature on effective school music teaching focuses mainly on teacher qualities and professional behaviors, rather than student achievement as related to these characteristics and behaviors. Scholarly, non-research literature mainly discusses (a) personal and professional qualities, (b) professional knowledge and skills, (c) instructional strategies and classroom behaviors, and (d) teaching style (e.g., Brand, 1990; Fung, 2000; Gumm, 1992; J. E. Lawrence, 1989). Research literature generally examines facets of one or more of the following: (a) perceptions of effective teaching (e.g., Butler, 2001; Lehmberg, 2008; Teachout, 1997), (b) personal qualities (Kemp, 1982), (c) classroom behaviors and strategies (Hendel, 1995; C. K. Madsen, 1990), (d) teaching style (Gumm, 1993), and (e) student achievement, attention, and/or attitude as related to teacher behaviors (e.g., C. P. Doane, Davidson, & Hartman, 1990; Duke & Henninger, 1998).

In the following section, available literature is discussed and summarized, according to the categories listed above for scholarly, non-research literature. Additional research not corresponding to those categories is presented and discussed at the end of the section.
**Personal and professional qualities.** Music education scholars describe effective music educators as devoted, dedicated teachers who fervently believe in the value of music and music education (Brand, 1990; J. E. Lawrence, 1989). They are proud of who they are and what they are doing, and work very hard to accomplish professional goals in and out of the classroom (Brand, 1990). They demonstrate high ethical principles (Fung, 2000), and also hold high expectations for their students, challenging them to be their best (Brand, 1990; N. R. Robinson, 2004). Self-improvement is important to effective music educators, and they participate in regular self-reflection about their teaching (Berg & Smith, 1996), as well as professional development, in order to become better music educators (Fung, 2000).

Effective music teachers may often appear to be performers in their own classrooms. They are generally enthusiastic, dramatic, and energetic (Brand, 1990; Fung, 2000; J. E. Lawrence, 1989), and their instruction is interesting, stimulating, and motivating to students (Fisher, 1991; J. E. Lawrence, 1989). Their enjoyment of students is obvious, and they are prolific generators of imaginative ideas (Brand, 1990; J. E. Lawrence, 1989).

Music teachers who are effective care deeply about their students (J. E. Lawrence, 1989), and believe it is critical to know and understand them well (Brand, 1990; Emmanuel, 2006b; K. Robinson, 2006). They believe in making personal connections with each student, in order to gain knowledge of each student's learning style, and begin instruction at the developmental level of the student (Brand, 1990; Fung, 2000). In addition, they know their students well enough to know and understand their cultural
backgrounds, levels of social development (Fung, 2000), first languages, and home environments (N. R. Robinson, 2004). They strive to demonstrate positive, respectful, caring attitudes, and to help each student to feel welcome and valued (Fung, 2000; J. E. Lawrence, 1989; N. R. Robinson, 2004; J. Smith, 2006).

Finally, effective teachers are organized (Fung, 2000; J. E. Lawrence, 1989). They maintain classrooms that are neat, and orderly, and keep accurate records of their teaching, as well as of their students' progress (Fung, 2000).

Research related to personal and professional qualities. Some of the aforementioned beliefs were supported in a study by Lehmberg (2008), which examined perceptions of highly-respected, music teacher educators concerning effective teaching and effective urban teaching. Findings supported the following perceptions of attitudes and beliefs characterizing effective music teachers: (a) passion for teaching music, (b) belief in the value of teaching music, (c) high expectations for students, (d) caring deeply about students, (e) knowing students well, (f) beginning instruction at the level of each student, (g) positive, respectful attitudes toward students, (h) helping each student to feel welcome and valued, and (i) belief in reflection as an important tool for self-development (Lehmberg, 2008). Findings included the following additional perceptions: (a) Effective music teachers help children use music to symbolize experience, (b) All children can learn if they are taught appropriately, and (c) Effective music teachers have a clear, guiding philosophy of music education which serves as a foundation for their instruction (Lehmberg, 2008).
Studies by Baker (1982), DePugh (1987), and Hendel (1995), all found enthusiasm to be one of the most important personal qualities of effective music teachers. In addition, the studies of Baker (P. J. Baker, 1982) and DePugh (1987) found fairness to be a prevalent quality. Baker (1982), utilized a Q sort (Stephenson, 1953) to develop an instrument for evaluation of qualities of effective music teachers. In addition to enthusiasm and fairness in dealing with students, caring for students as well as feeling pleasure in students' enjoyment of music were shown as crucial qualities of effective music teachers. Hendel's (1995) study, which examined factors that contribute to effective music teaching as well as traits of effective music teachers, also characterized effective music teachers as knowing and understanding their students well, having high expectations for them, and having a desire to educate the whole child, and not just develop the student’s musical skills. Depugh (1987) compiled a list of qualities of effective music teachers, obtained from both the literature and a panel of experts comprised of administrators, teachers and students. Findings included enthusiasm, self-confidence, poise, and fairness as personal qualities of effective music teachers.

In a review and synthesis of research on effective music teaching, Brand (as cited in J. W. Grant & Drafall, 1991) compiled a list of qualities as a figurative "portrait" of an effective music teacher. Personal qualities listed as descriptors of effective music teachers included (a) enthusiasm, (b) warm, caring personality, and (c) the desire to improve.

Professional knowledge and skills. According to scholarly non-research literature, effective music teachers possess high levels of knowledge, as well as a multitude of skills, including (a) proficiency in musical skills, or musical competencies
(J. E. Lawrence, 1989), (b) in-depth knowledge of the chosen area of music education (Fung, 2000; J. E. Lawrence, 1989), (c) competency and flexibility in use of various instructional strategies (Fung, 2000), (d) highly-developed interpersonal skills (J. E. Lawrence, 1989), including excellent verbal and nonverbal communication skills (Fung, 2000; K. Robinson, 2006), and (e) skills in collaborating with colleagues and community members (Fung, 2000).

Research related to professional knowledge and skills. Five studies identified and evaluated musical and general competencies that were most important for effective music teachers, at all grade levels, to demonstrate (A. B. Smith, 1985; Soderblom, 1982; Taebel, 1980; B. P. Taylor, 1980; Teachout, 1997). Generally, competencies that participants perceived to be used every day in the classroom were rated as most important. Smith (1985) found that 170 of 186 preconceived categories of competencies received an approval rating of 70% or more from members of the Florida Music Educators Association. Soderblom (1982) found that skills used daily in the classroom, such as (a) singing, (b) conducting, and (c) lesson planning, were rated as most important by in-service teachers and music teacher educators. The lowest ratings were given to background knowledge. Taylor's (1980) study rated the importance of 60 musical and teaching behaviors used in elementary and secondary-level choral classrooms. Musical competencies rated as most necessary included (a) sight-singing, (b) accompanying, (c) analysis of musical form, and (d) arranging. General competencies rated most important were communication and interpersonal skills. Teachout's (1997) study explored perceptions of pre-service and in-service teachers concerning skills needed for effective
music teaching in the first three years of experience. Interestingly, findings showed that personal skills and instructional skills were more important than musical skills. Taebel's (1980) study differed from the other four in that music teachers were asked to rate competencies according to their perceived effect on student learning. The most highly rated musical competencies included (a) aural skill (error detection), (b) conducting skills, and (c) vocal modeling skills. General competencies most highly rated included (a) program and self-evaluation, (b) classroom climate, and (c) professional responsibility.

In addition, two researchers developed tests to measure teacher competencies. Doane (1982) developed a test to assess competencies of pre-service music teachers. The test assessed typical behaviors required of elementary general music teachers, such as (a) music performance skills, (b) planning and leading music activities, (c) planning and presenting listening activities, and (d) demonstrating desirable classroom interaction behaviors. Competencies were developed from a review of literature and from views of music teacher educators. Curtis (1986) analyzed classroom behaviors of successful junior high and middle school band directors, and developed a test to measure these behaviors. Measured behaviors included (a) eye contact, (b) gestures, (c) facial expressions, (d) listening to music or creating music, (e) touching, (f) questioning, (g) pacing, (h) behavior problem solving, (i) praise, (j) silence, and (k) confusion.

Findings from an exploratory study by Sogin and Wang (2002), comparing perceptions of experienced and inexperienced teachers on effective teaching, supported the characteristics of knowledge, imagination, and collaboration as evident in effective music teachers. Similar findings resulted from Lehmberg's (2008) study.
The premise that effective music teachers possess highly developed interpersonal skills was supported in studies by Hamann, Lineburgh, and Paul (1998), and Lehmberg (2008). Specific characteristics of excellent verbal and nonverbal communication skills were supported by Hamann and others (1998), in a study which compared adjudicated teacher effectiveness scores with self-reported social skills of pre-service teachers. Results showed that emotional expressivity (nonverbal communication), emotional sensitivity (skill in receiving and interpreting nonverbal communication of others), and social control (ability to engage others in social discourse) were related to effectiveness of pre-service teachers. Lehmberg's (2008) study also supported effective teachers' use of highly developed communication skills as a means through which (a) parents could be contacted and involved, (b) collaboration with colleagues could be increased, (c) the music teacher can connect with the climate of the school, and (d) the idea of music as an important component of the school curriculum could be shared.

**Instructional strategies and classroom behavior.** According to available literature, effective music teachers incorporate a variety of strategies in order to ensure that all students learn. No single instructional strategy fits all learners; therefore, teachers who are able to incorporate many different strategies are more likely to reach every student (Fung, 2000).

One strategy frequently mentioned as critically important for effective teaching is social interaction (Fisher, 1991; Fung, 2000; J. E. Lawrence, 1989; N. R. Robinson, 2004). Social interaction between learners and instructor, as well as among learners, has been shown to have a positive effect on students' satisfaction with a course, as well as
academic achievement (Reio & Crim, 2006). Some examples of social interaction are (a) informal conversations (J. E. Lawrence, 1989), (b) one-on-one meetings (Fung, 2000), (c) individual journaling (Carlow, 2006), and (d) class discussion (New York City Board of Education, 1997a). For many students, academic success can depend on their abilities and opportunities to interact with others and with the teacher (Fisher, 1991; Moore, 1997; Reio & Crim, 2006).

Another important strategy for effective music teaching, which also falls into the category of social interaction, is incorporation of cooperative learning in large or small group activities (Fung, 2000). Many students of color come from communal cultures in which the good of the group takes precedence over the individual, and in which individuals are encouraged to solve problems cooperatively, instead of competitively (L. Davis, 1996; Gay, 2002). These students, as well as many other students, learn best in cooperative groups where "one is for all" and "all are for one," instead of in competitive environments (New York City Board of Education, 1997a; Fung, 2000).

Many students, especially students of color, learn best through activities that are kinesthetic (Fung, 2000). Effective music teachers incorporate many hands-on activities, and activities in which students can participate in organized movement, or just have freedom to move around the room as they complete an activity.

Flexibility is another important strategy for effective music teaching (Fung, 2000). The teacher needs to demonstrate adaptability in choosing appropriate instructional strategies and designing instruction that begins at the social and developmental levels of the students. Flexibility needs also to be used in determining
instructional pace (N. R. Robinson, 2004). Though the pace of instruction needs to be fast enough to keep students' attention (J. E. Lawrence, 1989), the teacher must determine the pacing that best fits the group of students at hand (N. R. Robinson, 2004).

Lastly, several other learner-centered strategies used by effective music teachers in delivery of instruction include (a) frequent use of positive reinforcement (Fung, 2000; Gfeller, 1989; Gumm, 1994; Kassner, 1998; J. E. Lawrence, 1989; Radocy, 1983), (b) frequent eye contact with students (J. E. Lawrence, 1989), (c) appropriate levels of teacher modeling to demonstrate new concepts or techniques, but not so much as to encourage rote learning by students (Fowler, 1987; Haston, 2007; C. K. Madsen, 2003), (f) clear, sequential instruction (J. E. Lawrence, 1989), (g) differentiated instruction (Benedict, 2006), (h) use of materials that are of high interest to students (J. E. Lawrence, 1989) and relevant to their lives and cultures (K. Robinson, 2006; N. R. Robinson, 2004), (i) excellent classroom management skills (Fung, 2000) and (j) accurate assessment of students in order to discover each student's strengths, followed by design of instruction that capitalizes on those strengths (N. R. Robinson, 2004).

Research related to instructional strategies and classroom behavior. Available research concerning instructional strategies and classroom behaviors of effective music teachers generally fits into one of the following categories: (a) strategies used in delivery of instruction (Brand, as cited in J. W. Grant & Drafall, 1991; Hendel, 1995; Lehmbreg, 2008), (b) teacher intensity during instruction (Cassidy, 1990; Cassidy & Madsen, 1987; Colwell, 1995; Hendel, 1995; Kaiser, 1998; C. Madsen & Geringer, 1989; C. K. Madsen, 1990; C. K. Madsen et al., 1989), (c) sequential patterns of instruction (Bowers, 1997;

Available research supported the premise that effective music teachers deliver clear, sequential instruction (J. W. Grant & Drafall, 1991; Hendel, 1995; Lehmberg, 2008). Research also showed that goals and objectives of effective music teachers are clearly defined, and developmentally appropriate for students (Hendel, 1995; Lehmberg, 2008). A variety of instructional activities were incorporated (Brand, as cited in J. W. Grant & Drafall, 1991) that were of high interest to students and related to their backgrounds and previous experiences (Hendel, 1995; Lehmberg, 2008). The instruction of effective teachers was usually delivered at a fast pace (Brand, as cited in J. W. Grant & Drafall, 1991), and is hands-on, with many kinesthetic activities included (Hendel, 1995).

Classroom management of effective music teachers consisted of clear expectations for student behavior, coupled with optimal student engagement (Brand, as cited in J. W. Grant & Drafall, 1991; Lehmberg, 2008). In order to accomplish this, strategies were used such as (a) frequent, specific positive reinforcement (Brand, as cited in J. W. Grant & Drafall, 1991; Hendel, 1995), (b) frequent eye contact, (c) close physical proximity to students, and (d) a varied, interesting instructional delivery, with a wide array of facial expressions, gestures, and frequent voice modulation (Hendel, 1995).
Teacher intensity was the focus of one of the largest bodies of research concerning classroom behaviors of effective music teachers. Teacher intensity was defined as "(1) sustained control of teacher-student interaction with (2) efficient, accurate presentation of subject matter combined with (3) enthusiastic affect and pacing " (C. K. Madsen, 1990, p. 39). Most intensity studies utilized pre-service teachers as participants or subjects (Cassidy, 1990; Cassidy & Madsen, 1987; Colwell, 1995; Kaiser, 1998; C. Madsen & Geringer, 1989; C. K. Madsen et al., 1989; Standley & Madsen, 1987). However, two studies utilized in-service teachers as participants (Hendel, 1995; C. K. Madsen, 1988).

All available studies showed that high intensity behaviors were related to effective music teaching (Cassidy, 1990; Cassidy & Madsen, 1987; Colwell, 1995; Hendel, 1995; Kaiser, 1998; C. Madsen & Geringer, 1989; C. K. Madsen, 1988; C. K. Madsen et al., 1989; Standley & Madsen, 1987). According to researchers, effective music teachers demonstrated high levels of intensity (Hendel, 1995), and were skilled in using intensity at appropriate times, and for appropriate durations (Cassidy, 1990; Hendel, 1995). In addition, findings indicated that intensity could be (a) operationally defined (C. K. Madsen et al., 1989), (b) easily demonstrated and recognized (C. K. Madsen et al., 1989) (c) taught to both pre-service and in-service teachers (Cassidy, 1990; Cassidy & Madsen, 1987; Colwell, 1996; C. K. Madsen, 1988; C. K. Madsen et al., 1989; Standley & Madsen, 1987), and (d) measured (Cassidy, 1990). A study by Kaiser (1998) showed that band conductors who displayed high intensity behavior were consistently rated as effective by music majors and non-music majors enrolled in band courses,
regardless of the musical skill level and experience of the conductor. This supported the previously mentioned finding of Teachout (1997) that personal skills and instructional skills were more important than musical skills for effective teachers.

Another distinct area of research in effective music teaching was concerned with sequential patterns of instruction, otherwise called direct instruction (Rosenshine, 1976). Direct instruction (Rosenshine, 1976) involved the ability of the teacher to sequence teaching and learning in an optimal pattern for student learning (Yarbrough & Price, 1989). It had been associated with effective teaching for some time in the field of education (Yarbrough & Hendel, 1993), and consisted of a sequential instructional pattern of (a) task presentation by the teacher, (b) student performance of the task, and (c) immediate, specific feedback from the teacher (Bowers, 1997; Hendel, 1995; Price, 1992; Yarbrough & Hendel, 1993; Yarbrough & Price, 1989).

Scant research exists in the field of music education on the direct instruction teaching sequence as a whole (Yarbrough & Price, 1989). However, a few studies have examined elements of the direct instruction process, including (a) evidence of the direct instruction process at various levels of music education (Yarbrough & Price, 1989), (b) teacher feedback, including reinforcement (Bowers, 1997; Hendel, 1995; Yarbrough & Hendel, 1993), (c) task preparation (Bowers, 1997; Yarbrough & Hendel, 1993), and (d) teaching of the direct instruction process (Price, 1992).

Yarbrough and Price (1989) found that direct instruction was, indeed, evident in elementary music instruction, as well as ensemble rehearsals of all levels. However, the same study showed that music teachers generally did a poor job of introducing and
creatively describing the task to be attempted by students, and that ensemble directors tended to give negative feedback. Bowers (1997) found that training had a positive effect on pre-service teachers’ abilities to introduce tasks. Another finding of this study was that, after training in direct instruction, pre-service teachers spent more time listening to student responses, and less time giving verbal directions at the beginning of the instructional sequence. Yarbrough and Hendel (1993) found that students rated teachers as more effective when they began instructional sequences with musical information rather than directions, and when they ended instructional sequences with specific, positive reinforcement, rather than non-specific, positive reinforcement.

Several studies focused on student attentiveness as related to effective music teaching (K. Madsen, 2003; K. Madsen & Cassidy, 2005; Price, 1983; Sims, 1986; Yarbrough & Madsen, 1998; Yarbrough & Price, 1981). Findings showed that student attentiveness was greater when the teacher (a) used frequent, positive reinforcement (Dunn, 1997; Price, 1983; Yarbrough & Madsen, 1998), (b) made frequent eye contact with students (Yarbrough & Madsen, 1998; Yarbrough & Price, 1981), and (c) incorporated a variety of activities that were short in length (Yarbrough & Madsen, 1998). Other findings have included the following: (a) Lesson delivery was perceived as more important than accuracy of information (K. Madsen, 2003), (b) The older someone was, the more he or she attended to accuracy of the information delivered by the teacher; the younger someone was, the more he or she attended to the teacher's classroom management strategies (K. Madsen, 2003), (c) Experienced music teachers were more critical than pre-service music teachers when viewing a video and rating another music
teacher's effectiveness (K. Madsen & Cassidy, 2005), and (d) High teacher affect resulted in higher student attentiveness (Sims, 1986).

Four available studies examined student achievement as relating to teacher behaviors and effectiveness (C. P. Doane et al., 1990; Dunn, 1997; Price, 1983; Taebel, 1980; Taebel & Coker, 1980). Of those four studies, three also examined student attitude in relationship to teacher behaviors (Dunn, 1997; Price, 1983; Taebel & Coker, 1980). Doane (1990) found that teacher characteristics had no effect on student achievement. Taebel and Coker (1980) found that only one teacher characteristic, teacher wisdom, had a positive effect on student attitudes and achievement. Dunn (1997) and Price (1983) both found that positive reinforcement by the teacher increased student achievement and improved attitudes.

Music teaching style. Historically, the phrase teaching style has had many different connotations. It has been used to mean (a) specific, effective teaching behaviors, (b) personality traits, (c) ways of matching students' learning styles, and (d) interpersonal skills of a teacher (Gumm, 1994). This disparity of definitions also has been present in the field of music education. Cutietta (1999) supported the premise that students progress through several developmental stages, and music teachers who were effective continuously adjusted their teaching styles to match the developmental stages of their students. Gumm (1994; 2003) believed that the terms teaching style and teaching behaviors did not have the same meaning, and should not be used interchangeably. Gumm (2003) stated:
Music teaching style is pervasive and ingrained in the teacher's approach and drives the conscious decision making toward consistent patterns of instruction. It is founded in relatively stable characteristics, such as personality, learning style, background, and philosophical beliefs. Decisions of what and how to teach, therefore--in a broad sense--do not change drastically over time.

Research related to music teaching style. Very little research is available on music teaching style. A study by Famil (1981) examined music teaching style, along with creativity and personality characteristics of effective elementary music teachers. Findings showed no significant relationship between creativity and teaching style, or between creativity and effectiveness. However, a significant relationship was shown between teaching style and effectiveness. In another study based on teachers' perceptions of their own teaching, Gumm (1993) developed a self-report instrument to assess choral music teaching styles according to the following categories: (a) student-centered, comprehensive musicianship oriented, (b) teacher-controlled, comprehensive musicianship oriented, (c) student/subject matter interaction oriented, (d) task oriented, (e) music performance oriented, (f) cooperative learning oriented, (g) concept presentation oriented, (h) content oriented, (i) low teacher involvement oriented, (j) discovery oriented, and (k) non-focused, low-interaction oriented (Gumm, 1993).

Additional related research. Four studies related to effective teaching did not seem to fit into any of the aforementioned categories. Price and Harding (1988) compared use of classroom time by elementary general music specialists who had received Orff-Schulwerk training with elementary general music specialists who had not received Orff-
Schulwerk training. No significant difference was found between the two groups in use of classroom time (Price & Harding, 1988; Sogin & Wang, 2002). In another study comparing use of class time of secondary-level orchestra and band directors, Witt (1996) found that orchestra directors used fewer and longer teaching episodes than band directors, and took longer to get ready for each episode than band directors. This study also found that orchestra students were less attentive in both performance and non-performance situations than band students (Witt, 1996). A third study examined factors affecting pre-service music teachers' perceptions of lesson quality and teaching effectiveness (Hamann, Baker, McAlister, & Bauer, 2000). Results showed that student preference ratings varied by (a) academic standing, (b) teacher classroom delivery technique, and (c) lesson content quality (Hamann et al., 2000). Duke and Blackman (1991) compared ratings of pre-service music majors and non-music majors in rating a videotaped teaching episode that occurred in a fifth grade music class. Ratings of music majors were significantly higher than non-music majors for teacher reinforcement and corrective feedback, with a low, but significant, overall correlation existing between teacher behaviors and evaluation ratings (Duke & Blackman, 1991).

In summary, though available literature contained no standardized definition for the terms effective music teaching, several qualities were mentioned frequently as belonging to effective music teachers. Communication skills were listed most frequently as necessary qualities for effective music educators, and included interpersonal skills such as highly developed conversational skills, positive and caring attitudes towards students and parents, fairness, respect for students and families, and in-depth knowledge
of students interests, cultures, and home situations. Lesson delivery skills could also be included under the heading of communication skills, and were comprised of qualities such as high levels of intensity and enthusiasm, frequent eye contact, positive and encouraging facial expression, positive reinforcement, and high percentage of time on task. Other qualities mentioned frequently as those of effective music teachers included in-depth knowledge of subject areas and professional qualities such as excellent organizational skills, ethical behavior, frequent self-reflection, participation in professional development, and flexibility.

*Culturally Responsive Teaching*

Only a small amount of available music education literature focuses on culturally responsive teaching. Therefore, in order to present a more complete review of literature, related literature from both the fields of education and music education are examined in this section.

*What is Culturally Responsive Teaching?*

In defining the phrase *culturally responsive teaching*, it is necessary to first define the word *culture*. *Culture* refers to "a dynamic system of social values, cognitive codes, behavioral standards, worldviews, and beliefs used to give order and meaning to our own lives as well as the lives of others" (Delgado-Gaitan & Trueba, as cited in Gay, 2000, p. 8). Everyone has culture (Dean, 2002; Irvine, 2001; Manning & Baruth, 2000). Our ways of life are defined and shaped by our cultures (Banks & Banks, 1997; C. I. Bennett, 1990; Bucher, 2004; Klump & McNeir, 2005; Manning & Baruth, 2000; Nieto, 2002; Pang, 2005; Villegas & Lucas, 2002a), which are comprised of three layers of acquired
knowledge: (a) language, symbols, and artifacts (means of communication), (b) customs, practices, and interactional patterns (means of interaction), and (c) shared values, beliefs, norms and expectations (values driving people and/or groups) (Pang, 2005).

In literature from the field of education, the phrase *culturally responsive* (Gay, 2002) has often been used interchangeably with the phrases *culturally relevant* (T. C. Howard, 2003), *culturally sensitive* (Banks, 2000), *interculturally competent* (C. I. Bennett, 1990), *culturally congruent* (Irvine, 2001), *culturally appropriate* (Irvine, 2001), *culturally compatible* (Irvine, 2001), *culturally responsible* (Irvine, 2001), *culturally competent* (Klump & McNeir, 2005) and *multicultural* (Irvine, 2001). Gay (2002, p. 106) describes *culturally responsive teaching* as "using the cultural characteristics, experiences, and perspectives of ethnically diverse students as conduits for teaching them more effectively." Other scholars and experts in the field of education have generated similar definitions (Klump & McNeir, 2005; Maddahian & Bird, 2004; B. Martin, 1997; Matczynski et al., 2000; Mosher & Sia, 1993; Pewewardy, 1998; Richards, Brown, & Forde, 2007; Villegas & Lucas, 2002b). The following two definitions are slightly different, in that the focus was not on the student. Diller and Moule (2005, p. 5) defined *cultural competence* as "mastering complex awarenesses and sensitivities, various bodies of knowledge, and a set of skills that taken together, underlie effective cross cultural teaching." Bennett (1990, p. 286) defined *intercultural competence* as "the ability to interpret intentional communications (language, signs, gestures), some unconscious cues (such as body language), and customs in styles different from one's own." For the
purposes of this study, Gay's (2002) description has been chosen as definitive because it can be interpreted to include all students, and also because it is learner-centered.

**Background of Culturally Responsive Teaching**

Culturally responsive teaching is a development of the multicultural education movement, which began in the United States in response to a need to address inequalities in the education of minority students (Banks & Banks, 1997; K. Robinson, 2006). Multicultural education is based on the assumption that all public school students should have equal opportunity to develop to their highest potential intellectually, socially, and personally (C. I. Bennett, 1990). It includes five dimensions: (a) integration of lesson content from a variety of cultures and groups, (b) helping students understand how knowledge is constructed in reference to cultural assumptions, frames of reference, biases, and perspectives, (c) reduction of prejudice, (d) creation of an equity pedagogy to facilitate academic achievement of low-income and culturally diverse students, and (e) creating a school culture and learning environment that empowers culturally diverse students (Banks, 2004).

The theory of culturally responsive teaching developed from research studies of African American teachers, who were concerned about the significant achievement gap between White students of Western European heritage and low-income students of color (C. I. Bennett, 1990; Delpit, 1995; Gay, 2002; Irvine, 1990; Ladson-Billings, 1994; K. Robinson, 2006). One of the principle tenets of this theory is the belief that children of diverse cultural and economic backgrounds are as academically capable as students of White, Western European heritage (Gay, 2000; T. C. Howard, 2003; Ladson-Billings,
A second premise is that the disconnection between teachers and low-income students of color is a major factor in underachievement of minority students (Banks, 2000; Klump & McNeir, 2005). A third assumption is that academic achievement of these students will improve if instruction is improved so it reflects and relates to their cultural and linguistic strengths, as well as their lived experiences (Banks, 2000; Gay, 2002).

**Gay's Elements of Culturally Responsive Teaching**

Geneva Gay (2000; 2002), one of the co-creators of the aforementioned theory, has identified five essential elements of culturally responsive teaching in K-12 classrooms: (a) developing a knowledge base of cultural diversity, (b) designing culturally relevant curricula and instruction, (c) demonstrating cultural caring and building a community of learners, (d) effective cross-cultural communications, and (e) cultural congruity in classroom instruction. In the following paragraphs, each of Gay's (2000) five elements of culturally responsive teaching are discussed and supported with major themes from available literature, as well as related research findings.

**Developing a knowledge base of cultural diversity.** Education is a sociocultural process (Au & Kawakami, 1994; Pai & Adler, 1997). Teachers and students alike operate consciously and subconsciously from within their personal, cultural backgrounds (G. R. Howard, 2006; Spindler & Spindler, 1994). Together in the classroom, they construct an environment of meanings, a cultural fabric, which serves as a framework for the educational process (Boykin, 1994; Gay, 2000; Spindler & Spindler, 1994). Within this framework, the educational process itself is bi-directional, meaning that culture affects
education, and education affects culture (Flippo, Hetzel, Gribouski, & Armstrong, 1997). In order to make the learning environment successful, the teacher must possess a thorough knowledge of the role culture plays in the educational process (Pai & Adler, 1997). Instruction must be socioculturally centered in order to positively affect achievement of minority students (Au, 1993; Au & Kawakami, 1994; Boggs, 1985; Cazden, John, & Hymes, 1985; Erickson, 1987; Foster, 1994, 1995; Gay, 2000; Hollins, 1996; Irvine, 1990; Ladson-Billings, 1994, 1995a, 1995b, 1995c; Lee & Slaughter-Defoe, 2004; Tharp & Gallimore, 1988).

Unfortunately, many teachers feel unprepared to teach culturally diverse students (Gay, 2000, 2002; Irvine, 2001; Klump & McNeir, 2005). The problem is not so much one of deficiency in knowledge of subject matter, but of a lack of knowledge about diverse student populations (Gay, 2002; Gormley, 1995; G. R. Howard, 2006). Teachers need multicultural awareness that goes far beyond cultural respect and appreciation (Gay, 2000; Y. E. Rodriguez & Sjostrom, 1996). They must be equipped with detailed knowledge about the ethnic groups their students represent, and must also be knowledgeable concerning their own ethnicity and how it is perceived (J. Allen & Hermann-Wilmarth, 2004; Emmanuel, 2006b; Gay, 2002; Hollins, King, & Hayman, 1994; G. R. Howard, 2006; King, Hollins, & Hayman, 1997; Pai & Adler, 1997; G. P. Smith, 1998a).

Teachers need to understand as much as possible about the cultural characteristics, as well as contributions, of ethnic groups represented by their students (J. Allen & Hermann-Wilmarth, 2004; Apthorp, D'Amato, & Richardson, 2005; Barnes,
They need to know each culture's values, traditions, styles of communication and learning, and relational patterns among members (Cherian, 1991; Gay, 2002; Matczynski et al., 2000; K. Robinson, 2006). For example, it is helpful to know which groups are self-sufficient and which choose to live and make decisions cooperatively, and how this relates to educational support and performance (Gay, 2002; K. Robinson, 2006). It is also valuable for teachers to know how children interact with adults in a given culture, and how that manifests itself in the classroom (Gay, 2002). Knowledge of other characteristics, such as child-rearing styles and gender roles, help teachers design appropriate instruction for culturally diverse students (Gay, 2002; K. Robinson, 2006). Teachers need to possess a broad knowledge of each represented ethnic group's contributions to society as a whole. Especially, they need to know how each ethnic group has contributed to their particular subject area (Gay, 2002; Ming & Dukes, 2006). This knowledge should include more than just the contributions of one or two outstanding individuals from each group (Gay, 2002).

Research has shown that, for in-service and pre-service teachers who were cultural outsiders (of a culture different from a majority of their students), knowledge could be gained through field experiences with culturally diverse students (Au & Blake, 2003; Diller & Moule, 2005; Emmanuel, 2002, 2006b; Rothenberg & Gormley, 1999). For in-service and pre-service teachers who were cultural insiders (of the same culture as
a majority of their students) greater understanding may have been developed through readings, discussion, and reflection (Au & Blake, 2003).

Because of the disconnect between how researchers have identified good teachers of students of color and how those teachers have identified themselves as effective, a special danger of unintentional racism exists for White teachers who are cultural outsiders (Hyland, 2005). In a case study of four White teachers of African American elementary students, findings by Hyland (2005) have indicated that, even though these teachers self-identified as effective teachers of students of color, and even though they demonstrated genuine desires to be effective teachers of students of color, they unintentionally perpetuated White racism through their actions and views. Additional findings have indicated that the closer these teachers’ practices represented culturally responsive pedagogy, the more effective they were with their African American students. Other research has indicated that White teachers’ awareness of their culture very much affected how they taught both White students and students of color (Schneidewind, 2005). If teachers were unable to acknowledge their cultural identity, they did not recognize and understand the need for young students to affirm their own cultures (S. M. Lawrence & Tatum, 1997a, 1997b; McAllister & Irvine, 2000).

As their knowledge deepens, all teachers also need to be aware that culture is a continuum, and each individual is located at a different place on that continuum, depending on prior experience (Manning & Baruth, 2000). Even though there may be certain trends in ethnic groups, not everyone responds to prompts or cues in the same manner (Pang, 2005). While ethnically based preconceptions can prove valid starting
points for cultural understanding, teachers must also be cognizant that many students simply do not "fit the mold" of a particular culture. These students may be limited, and thus stereotyped, by a teacher's concentration on only one dimension of a culture's reality, especially if it is a dimension to which they do not subscribe (Montecinos, 1994).

*Designing culturally relevant curricula and instruction.* Culturally responsive teachers instruct "to and through the strengths of the students" (Gay, 2000, p. 29). They recognize the influences of culture, language, gender, race, religion, exceptionality, and home environment (Huber, 1991). They are willing to listen to the voices of their students, and rethink pedagogies in order to make instruction interesting and stimulating (T. C. Howard, 2001; Ladson-Billings, 1995a). Through reflective practice, they are able to examine how race, culture and social class shape students' thinking, learning, and various understandings of the world (T. C. Howard, 2003; Irvine, 2001; Ladson-Billings, 1989). This knowledge is then converted into curricula and instructional strategies that help their students learn and succeed in school (Gay, 2000).

Culturally responsive curricula and instruction are designed to relate to the lived experiences and frames of reference of students (Caniff, 2003; Gay, 2000; T. C. Howard, 2003; Ladson-Billings, 1995a; Richards et al., 2007; K. Robinson, 2006). Instructional materials do not conflict with students' cultural backgrounds (T. C. Howard, 2001), but relate directly to them (Armento, 2001; Hughes et al., 2004; ERIC Development Team, 1999). Curricula are designed to reinforce and validate students' cultural knowledge (Gay, 1992; Klump & McNeir, 2005; G. S. Taylor, 2000). Materials relating to students' cultures are not merely "add-ons" that are unconnected to the rest of the curricula,
(Demmert, 2001; Hollins, 1996; Klump & McNeir, 2005), but are infused at every level of instruction, in both low- and high-status activities (Gay, 2000). Research shows that infusion of cultural materials into curricula, and student identification with such materials, is associated with higher academic achievement, better school attendance, a lower drop-out rate, lower incidence of illness, and improved personal behavior (Demmert & Towner, 2003).

Additionally, culturally relevant instruction does not mean simply taking a "tourist approach" to diversity through periodic cultural celebrations involving food and festivities (e.g., a Cinco de Mayo music and food festival) (Black, 2006; T. C. Howard, 2001; Klump & McNeir, 2005; Pang, 2005). Research has shown that multicultural instruction focusing solely on cultural celebrations or special recognition days reinforces stereotypes, instead of promoting genuine understanding of real life experiences and challenges of specific ethnic groups (Northwest Regional Educational Laboratory, in Black, 2006).

Gay (2000; 2002) has listed three types of curricula, present in most classrooms, that lend themselves to incorporation of cultural content: (a) formal plans for instruction (textbooks), (b) symbolic curriculum (images, symbols, mottos, icons, awards used to teach concepts, skills and values), and (c) societal curriculum (ideas about ethnic groups presented through mass media). Culturally responsive teachers are able to analyze textbooks to determine their cultural strengths and weaknesses. Their analyses focus on authenticity and accuracy of information, quantity and quality of visual representations of majority and minority cultures, purpose, and significance of texts. Bulletin boards,
posters, rules, awards, and other symbols can send powerful cultural messages. Culturally responsive teachers create displays that represent a wide variety of people in a positive manner. Mass media is a powerful means, and sometimes one of the only means through which students acquire knowledge about diversity. Often, mass media tends to portray minorities as substandard or insignificant. Culturally responsive teachers analyze material acquired through mass media and help students learn to do the same (Gay, 2000, 2002).

_Demonstrating cultural caring and building a community of learners._ Culturally responsive teachers care deeply about their students (P. M. Cooper, 2002; Gay, 2000, 2002; Ginsberg & Wlodkowski, 2000; Haberman, 1995a; Ladson-Billings, 1994; Nieto, 2002; Pang, 2005; K. Robinson, 2006; Sheets, 1995; Tharp, 1982; H. C. Waxman & Tellez, 2002). They devote extra time to them, both in and out of school, and consider them to be members of their extended family (Ladson-Billings, 1994; K. Robinson, 2006). Cultural caring is different from gentle nurturing or humanitarian concern, which can lead to neglect of students of color by allowing them to work at their own pace, or go in their own direction (Gay, 2002). Instead, teachers who demonstrate cultural caring hold high expectations for their students, and care enough that they only accept high-level success from them (E. Brown, 2002; P. M. Cooper, 2002; Foster, 1997; Gay, 2002; Irvine, 2001; Kleinfeld, 1974, 1975; Hill, Kawagley, & Barnhardt, in Klump & McNeir, 2005; Maddahian & Bird, 2004; Ming & Dukes, 2006; K. Robinson, 2006; Sheets, 1995; G. S. Taylor, 2000; N. C. Waxman & Teller, 2002). Gay (2002, p. 109) describes cultural caring as "a moral imperative, a social responsibility, and a pedagogical necessity."

Research shows that students of color demonstrate higher levels of achievement in
classroom environments where there is trust, caring, and support (Benard, 2004; Diller &
Moule, 2005; McAllister, 2002; Strand & Peacock, 2002).

Classroom climate is one of the most important factors in the academic success or
failure of low-income, culturally diverse groups of students (Gay, 2002). In all
classrooms, climate is determined through attitudes and pedagogical actions of the
teacher (Gay, 2002). In culturally diverse classrooms, the teacher must use more than
"best practices" to create an environment that is conducive to learning. He or she must
also be able to effectively use cultural scaffolding, the incorporation of both the teacher's
and students' cultural and lived experiences, to expand students' intellectual horizons and
increase academic achievement (Gay, 2002). Through cultural scaffolding, as well as
cultural caring, culturally responsive teachers are able to achieve ethical, emotional,
academic partnerships with their students (Gay, 2002). These partnerships are "anchored
in respect, honor, integrity, resource sharing, and a great belief in the possibility of
transcendence" (Gay, 2000, p. 52).

Research has suggested that culturally diverse students who are also English
Language Learners (ELLs) learn and adjust to classroom climate and procedures
differently from native English-speaking students. They tend to be more global in their
thinking than native English speakers, with learning styles that are more field-dependent
and sensitive (Sleeter & Grant, 1991). They are receptive to learning that is relational,
holistic, and thematic (Malloy, 1997). Most ELLs learn best in an environment in which
expectations are high (Curtin, 2005a; ERIC/CUE Digest, 1991; New York City Board of
Education, 1997a), but levels of anxiety and stress are low (Curtin, 2005b; Eubanks, 2002; Krashen, 1982; Szecsi & Giambo, 2004).

Successful teachers of culturally diverse students continuously work to build community among learners, and also build communities of learners, in their classrooms (Gay, 2002; Haberman, 1995a; Ming & Dukes, 2006; K. Robinson, 2006). Many minority students come from cultural backgrounds in which the good of the group takes precedence over the individual, and in which individuals are encouraged to solve problems cooperatively, instead of competitively (L. Davis, 1996; Gay, 2002). Group members are responsible for helping individual members and ensuring that everyone contributes to the task or project. Individuals work for the collective good of the group (Gay, 2002). Research has shown that students of color demonstrate higher achievement through participation in cooperative learning groups (Escalante & Dirmann, 1990; Fullilove & Treisman, 1990; Hill, Kawagley, & Barnhardt, in Klump & McNeir, 2005; Ladson-Billings, 1994; Manning & Baruth, 2000; Slavin, in Pang, 2005; Sheets, 1995; Tharp & Gallimore, 1988).

Consequently, culturally responsive teachers strive to overcome learning differences among students through group involvement where "all work for one" and "one works for all" (New York City Board of Education, 1997b). They achieve this through holistic, integrated learning, where values are taught at the same time as content (Gay, 2002). Research has shown that students of color gain positive benefits from instruction in which personal, moral, social, political, cultural, and academic knowledge and skills are taught together (Escalante & Dirmann, 1990; Foster, 1995; Gay, 2002;
Effective cross-cultural communications. "Multicultural communication competency is an important goal and component of culturally responsive teaching" (Gay, 2002, p. 112). Culture influences what people talk about, how they talk about it, how they think, what they think, as well as what they listen to and what they ignore (Porter & Samovar, 1991). Intellectual thought is culturally encoded, meaning that it emerges via the framework of one's culture. Culturally responsive teachers develop the ability to decipher these cultural codes, aiding them in teaching culturally diverse students more effectively (Gay, 2002; Gollnick & Chinn, 2002).

Cultural protocols for communication can differ widely among ethnic groups (L. Davis, 1996; Gay, 2002). Differences may be evident in dialect, vocabulary, pronunciation, rate of speech, volume, pitch, attentiveness, and response time (L. Davis, 1996; K. Robinson, 2006). Differences may also be noticeable in nonverbal facial expressions, gestures, eye contact, frequency of touching, and physical proximity to others (M. J. Bennett, 1993; L. Davis, 1996; Erickson, 1986; Gay, 2002; K. Robinson, 2006; Weaver, 1993).

In the United States, a Western European-based, passive-receptive style of communication is found in a majority of classrooms. This style of communication is didactic, in which the teacher talks and students listen quietly, waiting until they are asked or allowed to respond. When students are allowed to talk, they are usually expected to give a correct answer to a question the teacher has posed (Gay, 2002; Goodlad, 1984).
However, most minority groups in the U.S. use communication styles that are active-receptive, meaning they are more participatory, dialectic, and multi-modal (Boggs, 1985; Gay, 2002; Pai & Adler, 1997; Shade, 1989). In these styles of communication, listeners are expected to engage with the speaker by making prompts, commentary, and feedback, in order to show support and agreement (Asante, 1998; Baber, 1987; Chimezie, 1988; Gay, 2000, 2002; Hanna, 1988; Kochman, in Hollins et al., 1994; Kochman, 1981). To uninformed teachers, these styles of communication can seem rude and interruptive (Hanna, 1988; Hollins et al., 1994). They may respond by chastising and silencing students, in effect, forbidding their natural means of communication (Gay, 2000, 2002). The result is that academic achievement of these students often diminishes (Gay, 2002).

Patterns of task engagement and organization of ideas may also vary widely among diverse cultural groups (Gay, 2000, 2002). Western European-based patterns of engagement and organization are topic-centered, meaning that students are encouraged to be succinct, stepwise, logical and focused in talking and writing. However, many minority cultures in the U.S. use topic-chaining forms of communication, meaning they may take a long time to set up a response or presentation. Their communication is circular, and dramatic, and may sound like storytelling. A cultural outsider might perceive it as rambling and disjointed. Culturally responsive teachers learn to understand these forms of communication, in order to avoid violating cultural values as they teach diverse groups of students, and at the same time, strive to teach students skills that will help them function in mainstream society (Gay, 2000, 2002; M. H. Goodwin, 1990).
Cultural congruity in classroom instruction. Research shows that children of color learn better when instruction is delivered in their preferred learning style (Irvine & York, 1995). In culturally congruent instruction, instructional strategies match learning styles of students (Gay, 2000, 2002). For example, storytelling works well with children who have topic-chaining communication styles (Gay, 2000, 2002). Cooperative activities are generally successful with students of communal cultures (Gay, 2000). Music, movement, and drama are often successful with African American students (B. A. Allen & Boykin, 1992; B. A. Allen & Butler, 1996; Boykin, 1982; Chimezie, 1988; Hanley, in Gay, 2002; Guttentag & Ross, 1972). However, teachers must be reminded that students are individuals, and that they may exhibit a great many, only a few, or none of the characteristics that researchers have identified as cultural trends (Gay, 2000, 2002).

Research also shows that academic achievement of students of color is higher when culturally relevant materials and examples were used (Gay, 2000, 2002; Irvine, 2001; Lipka & Mohatt, 1998; Moses & Cobb, 2001; Tharp & Gallimore, 1988). Effective teaching materials reinforce cultural values of students (Demmert, 2001; Hollins, 1996; Klump & McNeir, 2005; Ladson-Billings, 1995a). Culturally responsive teachers begin instruction at the experience and academic levels of students, using culturally relevant materials, then build bridges to other areas of academic learning (Ladson-Billings, 1995a).

Culturally Responsive Teaching in Music Education

Only a small amount of available music education literature focuses specifically on culturally responsive teaching. This literature consists of (a) position papers on
culturally responsive music education (Benedict, 2006; Benham, 2003), (b) case studies of music teachers working with culturally diverse students (Carlow, 2006; K. Robinson, 2006; Stellacio, 1997), (c) case studies of pre-service music teachers working with culturally diverse students (Allsup, Barnett, & Katz, 2006; Barry, 1996; Emmanuel, 2002, 2006a, 2006b; Russell, 2006), and (d) a position paper about pre-service music teacher training for culturally diverse schools (Kindall-Smith, 2006). Because many culturally diverse classrooms include English Language Learners, a review of related literature on music education for English Language Learners has been included in this section.

Benedict's (2006) and Benham's (2003) position papers were written from viewpoints of the music teacher as "other" (a White, cultural outsider) in culturally diverse music classes. Both concluded that being a cultural outsider in the classroom could help White teachers address their biases and come to the conclusion that everyone is cultural. In addition, Benedict (2006) suggested that instead of taking the position that music is a "universal language" that transcends all difficulties among cultures, teachers should work to develop students' capacities to participate fully in their own musical cultures. In a position paper focusing on culturally responsive teaching in pre-service music teacher education, Kindall-Smith (2006) advocated teaching undergraduate, world music methods courses through the use of culturally responsive pedagogy. She felt this might have a positive effect on pre-service teachers' willingness to incorporate multicultural music into their own classrooms at a later date.
Carlow (2006), in a case study, explored the use of journaling with English Language Learners (ELLs), and found that the journaling experience fostered teacher and student interactions and increased achievement of ELLs. Robinson (2006) examined the teaching practices of three successful, in-service, White music teachers in culturally diverse schools, and found that culturally responsive teaching practices made learning more relevant for groups of students whose cultures were different from those of the teacher. Stellacio's (1997) ethnographic case study examined the teaching practices of one successful music teacher of culturally diverse students, and found that, through reflection, the teacher was able to draw upon students' prior experiences to design instruction that was culturally relevant to them.

Of the studies focusing on pre-service teachers' experiences in working with students of color, Allsup, Barnett, and Katz (2006) examined a program involving both students and their families in special music projects. They found that involvement of families fostered a development of cultural respect, as well as a feeling of ownership in the school's music program. Studies by Emmanuel (2002; 2006a; 2006b) and Barry (1996) examined the effects of early field experience on pre-service teachers' perceived levels of comfort in culturally diverse teaching situations. Both found that early field experience, including regular dialogue with the supervising college instructor, raised students' confidence levels in working with students of color. Barry also found that, though confidence levels of pre-service teachers were heightened by this experience, actual teaching skills were not affected.
Other literature not specifically focused on, but related to, culturally responsive teaching was found in the areas of world music education and music preference studies. Many articles supported the idea of world music as a means of fostering cultural understanding, as well as a global perspective in the classroom (Burton, 1997; Fung, 2002; McKoy, 1996; Miralis, 2003; Oehrle, 2002; Reimer, 2002; Stephens, 2002; Volk, 2002). In support of the culturally responsive premise that instructional material should be derived from students lived experiences, research in music preference showed that African American students, when given choices of music performed by musicians of different cultures, preferred to listen to music performed by musicians of their culture (McCrary, 1993, 2000).

*Music Education for English Language Learners*

Scant literature is available that focuses on English Language Learners (ELLs) in music education classrooms. However, available literature seems to fall into one or more of the following three categories: (a) music as a tool for facilitation of language development (H. D. Brown, 1994, New York City Board of Education; 1997a; Langford, Kellum, Lane, & Coulter, 2006; K. Lems, 2005; Lozanov, 1982; Szecsi & Giambo, 2004), (b) music as an important component of the ELL student’s educational program (Abril, 2003; Education, 1997a; Lake, 2002-03; Langford et al., 2006; K. Lems, 2002; Szecsi & Giambo, 2004), and (c) strategies for successful instruction of ELLs in music classes (Abril, 2003; S. Cooper & Grimm-Anderson, 2007; Kristin Lems, 2001).

*Music as a tool for language acquisition.* “Music’s potential to reinforce learning in other subject areas, especially language arts, is particularly beneficial to English
Language Learners” (Abril, 2003, p. 39). Music enhances language learning through activation of memory (Lozanov, 1982). Loew, (in K. Lems, 2005), in a study of Canadian students enrolled in a French immersion program, found that students who studied music along with language performed better in both subjects than students who studied language alone.

According to Krashen & Terrell’s (1982) affective filter hypothesis, students’ emotional states can act as filters for language learning. If the emotional state is undesirable, a mental block toward language learning can result. Music can bring about immediate, positive changes in students’ affective filters, thus facilitating language acquisition (Lake, 2002-03; K. Lems, 2002).

The social development theory of Vygotsky (1978) includes a zone of proximal development in which the performance of a challenging task, with the guidance of a more experienced partner, facilitates the learning of children. In the area of language acquisition, this means the language input a student receives should be a little above his or her level of understanding. Songs can provide this input without raising the frustration level of the student. For example, some songs have a chorus that is repetitive with relatively simple lyrics, while the verse is more difficult and lyrics do not repeat. Students may feel success with the chorus sections, and work harder to learn the lyrics of the verses (Lake, 2002-03). Song lyrics can also serve as valuable tools to help ELL students learn vocabulary and grammatical forms (New York City Board of Education, 1997a; Szecsi & Giambo, 2004).
Music as a part of the ELL educational program. Elementary-aged English Language Learners are routinely mainstreamed into general music classes. However, at the secondary level, music is usually an elective class, and is seldom chosen by ELLs. Often, secondary-level ELLs are required to enroll in extra, remedial language courses, and have no time left in which to participate in music (Abril, 2003). However, students who are able to enroll in music experience great enjoyment and satisfaction from their participation (Abril, 2003).

Music is unusual, in that ELLs are able enjoy success without having to first navigate a language barrier (Abril, 2003). Many musical tasks can be performed without a need for verbal responses (Szecsi & Giambo, 2004). Music provides opportunities for English Language Learners to make meaningful connections to the world around them (Abril, 2003), and opportunities through which they can develop their creative identities (Langford et al., 2006). The study of multicultural music can help ELLs achieve greater cultural identity, respect, and appreciation. Positive musical experiences can improve students’ attitudes, and cause them to seek the same success in other parts of their lives (New York City Board of Education, 1997a).

Strategies for successful music instruction of ELLs. A majority of music educators receive little or no training on working with English Language Learners. As a result, they are uncertain about appropriate instructional strategies, and are often ineffective with these students (Abril, 2003). Interestingly, a recent study by Cooper and Grimm-Anderson (2007) shows that when music teachers improve their instruction of ELLs, learning for other students also increases.
As is evident from available literature, many of the same instructional strategies are believed to be successful in both specialized language classes and mainstream classes, including music. Strategies suggested in both general education and music education literature include the following: (a) incorporation of multicultural materials from all students’ cultures (Abril, 2003; S. Cooper & Grimm-Anderson, 2007; New York City Board of Education, 1997a), (b) support of students’ native languages (Abril, 2003; Nieto, 2000), (c) presentation of content in many different ways (S. Cooper & Grimm-Anderson, 2007; Curtin, 2005a), (d) frequent use of guided practice (S. Cooper & Grimm-Anderson, 2007; Curtin, 2005a), (e) frequent use of cooperative learning (S. Cooper & Grimm-Anderson, 2007; Malloy, 1997), (f) use of extended wait time when students are answering questions (S. Cooper & Grimm-Anderson, 2007; Curtin, 2005b), (g) use of higher order questioning strategies (Callahan, 1994; S. Cooper & Grimm-Anderson, 2007), (h) relation of instruction to students’ prior experiences (S. Cooper & Grimm-Anderson, 2007; de Jong & Harper, 2005; Pransky & Bailey, 2002; N. C. Waxman & Teller, 2002), (i) frequent use of visual aids (S. Cooper & Grimm-Anderson, 2007; New York City Board of Education, 1997a), (j) speaking slowly to deliver instruction (S. Cooper & Grimm-Anderson, 2007; New York City Board of Education, 1997a), (k) giving directions in sections, and not all at the same time (S. Cooper & Grimm-Anderson, 2007; Curtin, 2005a), (l) holding high expectations for students (Abril, 2003; ERIC/CUE Digest, 1991), (m) involvement of students in active, hands-on learning activities (S. Cooper & Grimm-Anderson, 2007; Curtin, 2005a), and (n) use of differentiated assessment (S. Cooper & Grimm-Anderson, 2007; Curtin, 2005a).
A few instructional strategies appear only in music education literature. Abril (2003) suggests that teachers strive to create safe environments for students through involvement in non-verbal music activities that are meaningful to them. He also recommends that teachers build repertoires of musical hand signs that can be used alone, or in combination with words, to convey meaning to students.

When incorporating music with lyrics, speech ensembles or songs both in English and in students’ native languages can be used. The use of songs with nonsense syllables is recommended, in order to help English Language Learners feel more equal to native English speakers. In other words, everyone is learning new, nonsense syllables together, so ELLs do not have to feel as if they are trying to catch up (Abril, 2003). Cooper & Grimm-Anderson (2007) advocate the use of “living walls” which display relevant musical terms and lyrics, as well as photos of students involved in music instruction and working on music projects.

In summary, even though the topic of culturally responsive teaching is relatively new in education, and very new in music education, available literature seems to converge on one critical, overarching premise: the necessity for teachers to acquire in-depth knowledge of the students they teach. In-depth knowledge of students includes knowledge of their culture(s), interests, families, home situations, and prior lived experiences. Through acquisition of these types of knowledge, teachers are able to design and implement instruction that is interesting to students, at their current developmental levels, and relevant to their lives. In addition, culturally responsive instruction helps
teachers and students of all heritages to develop caring attitudes, and enjoy and share a richness of experience.

Pre-service Teacher Preparation for Cultural Diversity and Urban Teaching

In the field of music education, a small body of literature is available on pre-service music teacher preparation or training for classrooms containing populations of culturally diverse, urban students. Therefore, related literature from the field of education will is examined in this section of the review, in order to provide a more complete picture of existing knowledge about this subject.

Pre-service Teacher Preparation for Diversity, in the Field of Education

In the field of education, a large body of literature exists on preparation of pre-service teachers for culturally diverse, urban classroom environments. Interestingly, very little of this literature explores strategies that prepare strong teachers. Most focuses either on the attitudes and lack of preparation of White pre-service teachers for cultural diversity in the classroom (Sleeter, 2001) or components of teacher preparation programs and their inherent issues.

Education scholars are of a consensus that, though pre-service teachers may possess adequate knowledge of instruction (Au & Blake, 2003), they are inadequately prepared for culturally diverse classroom settings (D. Brown, 2004; Claycomb, 2000; Darling-Hammond, 1997; Haberman, 1988; King, 1993; Ladson-Billings, 1994; Rothenberg & Gormley, 1999; Stotko et al., 2007). Interestingly, pre-service teachers hold varying beliefs about their preparation. According to several education scholars and researchers, most pre-service teachers claim that their teacher education programs have
done little to prepare them for cultural diversity in the classroom (Gordon, 2000; Ladson-Billings, 1994; Talbert-Johnson, 2006b; White-Clark, 2005). Other research shows that some pre-service teachers have been made aware of the importance of culturally responsive teaching, but are not sure whether they have been well prepared for culturally diverse classrooms of urban students (Barry & Lechner, 1995). Still, other findings indicate that many pre-service teachers feel they have been well prepared to teach culturally diverse populations of students (Vaughan, 2005).

Culture and pre-service teacher preparation. The greatest number of problems in preparation of pre-service teachers for culturally diverse teaching situations centers around preparation of White pre-service teachers for classrooms in which a majority of students are non-White. Research has shown that White, pre-service teachers tend to bring very little cross-cultural knowledge to their teaching experiences (Barry & Lechner, 1995; Gilbert, 1995; Larke, 1990; Law & Lane, 1987; McIntyre, 1997; Schultz, Neyhart, & Reck, 1996; R. Smith, Moallem, & Sherrill, 1997; Su, 1996, 1997; Valli, 1995). For many, multicultural teaching consists solely of additions of cross-cultural materials to the curriculum, such as material about cultural celebrations (A. L. Goodwin, 1994; Lenski, Crumpler, Stallworth, & Crawford, 2005; White-Clark, 2005). Most demonstrate limited knowledge of discrimination and racism (Avery & Walker, 1993; King, 1991; Su, 1996, 1997), and tend to view programs designed to remedy racial discrimination as discriminatory against Whites (Su, 1996, 1997). They have low levels of confidence in their abilities to teach students of color, especially African American students (Pang & Sablan, 1998), and often feel completely unprepared for diverse, urban teaching
situations (Cannella & Reiff, 1994; K. A. Davis, 1995; C. A. Grant & Koskela, 1986; Parker & Hood, 1995; Weiner, 1990). Often, they use colorblindness, the deliberate or subconscious lack of acknowledgement of cultural differences (Milner, 2006), as a coping mechanism to help dispel their own ignorance and fears about cultural diversity (McIntyre, 1997; Valli, 1995).

Fewer problems seem to exist concerning pre-service teachers of color. Education scholars have suggested that most pre-service teachers of color bring richer experiences to their teaching than do White pre-service teachers (Sleeter, 2001). They show a greater sense of social responsibility than do Whites, and are more committed to serving as role models for their own cultures (Au & Blake, 2003; Guyton, Saxton, & Wesche, 1996; Hood & Parker, 1994; C. Jones, Maguire, & Watson, 1997; Ladson-Billings, 1991; Rios & Montecinos, 1999; Sleeter, 2001; Su, 1996, 1997). Pre-service teachers of color demonstrate a greater awareness of inequity in public schools, and feel that good teachers make efforts to change the status quo by designing curricula that address issues of cultural diversity and cultural identity (Su, 1997). However, problems can still occur. According to Au and Blake (2003), a minority pre-service teacher who is of the same culture as a group of students, but from a different community, can still experience difficulty gaining insight into students’ cultural identity.

Teacher preparation programs. Other problems with pre-service teacher preparation occur within teacher preparation programs, or components of teacher preparation programs. Institutions of higher learning that serve predominantly White student bodies have been slow to respond to the widening cultural gap between the
largely homogeneous (White, middle class) teaching force and culturally diverse, urban student populations (Fuller, 1992; Talbert-Johnson, 2006b). According to Fuller (1992), this can be partially attributed to the fact that most teacher educators in these institutions are White, and they implement instructional activities that are based on Eurocentric values and help to maintain the majority status quo. For example, they tend to place pre-service teachers in field experiences in predominantly White, middle class schools that are much like the schools the pre-service teachers attended as children (Fuller, 1992).

Another issue is that teacher preparation programs tend to present important and urgent diversity issues only in multicultural issues classes, and not in mainstream preparation classes in students’ areas of specialty (Hood & Parker, 1994; Su, 1997). Research shows that multicultural education courses alone have little impact on the instructional practice of pre-service teachers (Xu, 2001; Zeichner et al., 1998). According to research, students who participate in multicultural education classes, without accompanying diversity preparation in mainstream classes, tend to have low expectations for non-White students, and see them as having “deficits” caused by being members of a non-White culture (Irvine, 2003). Many education scholars advocate that teacher preparation must include diversity training, as well as training in culturally responsive pedagogy, throughout an entire course of study, and not in only one course or field experience (Barnes, 2006; Larkin & Sleeter, 1995; Osajima, 1995; G. P. Smith, 1998b; Villegas & Lucas, 2002b).

A third issue concerning pre-service teacher preparation programs is that of field experience in culturally diverse settings. There is much controversy over whether early
field experience in culturally diverse schools is beneficial to pre-service teachers. Some experts believe field experience in culturally diverse schools fails to prepare pre-service teachers for culturally diverse classroom settings (Hilliard, as cited in Bakari, 2003), and find that field experience actually weakens the confidence of White, pre-service teachers in teaching non-White students (Pang & Sablan, 1998; Wiggins & Follo, 1999). One study has found that, one month after field experience ended, gains made by pre-service teachers in culturally diverse settings were lost (Hennington, 1981). Other studies support the value of field experiences in culturally diverse settings. Many experts feel that field experience in culturally diverse settings (a) helps pre-service teachers gain knowledge and confidence about teaching diverse students, (b) lessens fear of teaching students of different cultures, (c) lessens deficit attitudes about children of color, and (d) helps pre-service teachers gain more positive attitudes by seeing culturally diverse students and their families as real people who are interested in learning (G. Baker, 1973, 1977; T. Bennett, Niggle, & Stage, 1990; Darling-Hammond, Hemmerness, Grossman, & Shulman, 2005; Hennington, 1981; R. J. Martin & Koppelman, 1991; Rothenberg & Gormley, 1999). In several studies, results have shown that the value of getting to know families and family stories of minority students helps pre-service teachers to make changes in their instruction to become more culturally responsive (Bruner, 1996; Kidd et al., 2004; Ladson-Billings, 1999; Sanchez, 1999). Sheets and Chew (2002), in a study of Chinese American pre-service teachers, found that knowledge was gained through field experience, as well as in ethnic studies courses. Participants in their study felt that this
knowledge provided “content” they needed, but felt was missing from multicultural education coursework in their degree programs.

**Strategies for improvement of teacher preparation programs.** Some education scholars have suggested that pre-service teacher training programs can be improved simply by altering the selection of candidates for participation in these programs (Ladson-Billings, 1999; Sleeter, 2001). In an attempt to create a teaching force that is less culturally homogeneous and potentially more successful in urban classrooms, many institutions of higher education have advocated or implemented programs designed to recruit and prepare more pre-service teachers of color (Becket, 1998; Brennan & Bliss, 1998; Dillard, 1994; Littleton, 1998; Love & Greer, 1995; Shade, Boe, Garner, & New, 1998; Torres-Karna & Krutchinsky, 1998; Yopp, Yopp, & Taylor, 1992). However, little follow-up research exists on the effectiveness of these programs (Sleeter, 2001).

Another viewpoint favors recruitment and selection only of pre-service teacher candidates who already possess experiences, knowledge, and dispositions that will enable them to successfully teach in urban schools (Haberman, 1995a, 1995b, 1996; Haberman & Post, 1998; Ladson-Billings, 1999; Talbert-Johnson, 2006b). According to Haberman (1996), pre-service teachers who fit these qualifications are usually (a) older, (b) of color, (c) from an urban area, (d) have raised a family, (e) have held jobs other than teaching, and (f) have learned to live normally in a somewhat violent context.

Other scholars advocate improvement of stand-alone multicultural education courses so that they more adequately examine teaching strategies designed to raise awareness concerning issues related to diversity and culture (Sleeter, 2001). Suggested
strategies for accomplishing this include (a) use of autobiographies of teachers of different cultures (Florio-Ruane, 1994; Xu, 2000), (b) cultural exchanges with students of different cultures (Fuller & Ahler, 1987), (c) simulation of unequal opportunity (Frykholm, 1997), (d) teaching and reflection about White privilege (S. M. Lawrence, 1997; S. M. Lawrence & Bunche, 1996; White-Clark, 2005), (e) thorough examination of culturally responsive teaching strategies (White-Clark, 2005), and (f) engaging students in debate about diversity and racism (Marshall, 1998).

Another strategy for improvement of pre-service teacher preparation programs is to increase White, pre-service teachers’ awareness of diversity through the combination of community-based field experience with multicultural education coursework (Sleeter, 2001; Talbert-Johnson, 2006b). One approach has been to teach ethnographic research skills to pre-service teachers, then ask them to complete an educational research project in an urban community containing mostly African American schools. Research indicates that White, pre-service teachers involved in this type of experience underwent conceptual growth, and showed a greater willingness to consider working in an urban school (Fry & McKinney, 1997; Lenski et al., 2005; Narode, Rennie-Hill, & Peterson, 1994; Olmedo, 1997; Ross & Smith, 1992; Sleeter, 1996). Several case studies describe a second approach in which White, pre-service teachers completed multicultural coursework, and then tutored students in situations that were not primarily White and middle class. Findings show that these teachers experienced growth in (a) cultural awareness, (b) awareness of cultural contexts different from their own, and (c) awareness of stereotypes (Aaronsohn, Carter, & Howell, 1995; Boyle-Baise & Sleeter, 2000; Bullock,
However, pre-test/post-test studies examining the effects of field experience in culturally diverse settings combined with participation in multicultural coursework have produced mixed results with White, pre-service teachers. Some findings indicate that this combination of educational experiences produces positive changes in cultural awareness of White, pre-service teachers (Bondy, Schmitz, & Johnson, 1993; Grottgau & Nickolai-Mays, 1989; Mason, 1997; Wiggins & Follo, 1999). Other results show that this combination of experiences has a negative effect on White, pre-service teachers, and tends to reinforce stereotypic cultural attitudes (Haberman & Post, 1992; Reed, 1993).

A final strategy concerns intervention at the educational program level. Some higher education institutions have experimented with infusion of multicultural content, including content on cultural responsivity, throughout teacher training programs, instead of solely in multicultural education courses (Ladson-Billings, 1999; Sleeter, 2001). Though much has been written in support of this strategy (Ladson-Billings, 1999; White-Clark, 2005), little research has been conducted to determine its effectiveness. Two case studies have found the impact of such programs to be limited (Artiles, Barreto, Peña, & McClafferty, 1998; Burnstein & Cabello, 1989); however, findings from a third study indicate that such programs are critical to the understanding and knowledge development of pre-service teachers (Milner, 2006). Findings by Burnstein and Cabello (1989) indicate that infusion of multicultural content throughout teacher training programs lessened White, pre-service teachers’ deficiency thinking concerning other cultures, and helped them gain skills for culturally responsive teaching. However results also show that they
still struggled with deep cultural differences and their belief systems about urban schooling (Burnstein & Cabello, 1989). Findings by Artiles, Burreto, Peña, and McClafferty (1998) indicate that some teachers who participated in programs designed to infuse multicultural material became confused over (a) differences in their own prior beliefs, (b) conflicting theoretical perspectives within the program, and (c) beliefs of the urban teachers with whom they worked in their field experiences. Results show that these teachers ended up putting much of what they had learned aside, and instead learned to teach later while on the job (Artiles et al., 1998). Results from a study by Milner (2006) show that pre-service teachers who participated in a course utilizing interactions designed to (a) develop cultural and racial awareness and insight, (b) provide opportunities for critical reflection on each individual as cultured, racial, and gendered, and (c) expose students to theory that might help them think through their teaching practices, reported new levels of knowledge and awareness as a result of the course, and also demonstrated expanded knowledge in their teaching of public school students.

*Pre-service Teacher Preparation for Diversity, in the Field of Music Education*

A small amount of literature is available on pre-service music teacher preparation for culturally diverse, urban populations of students. Available position papers support the following ideas as essential improvements in music teacher preparation programs: (a) addition of world music components to required, undergraduate music history, literature, theory, and performance-based courses in music education degree programs (Anderson, 1992; Klocko, 1989), (b) infusion of world music and cross-cultural study throughout music methods courses, in all types of instruction (Anderson, 1992), (c) frequent
incorporation of field experiences for in schools serving culturally diverse students (Anderson, 1992; Sinor, 1992), (d) appointment of teacher educators who are knowledgeable of, and comfortable with, cultural diversity (Boardman, 1992), and (e) training pre-service teachers in, and through the use of, culturally responsive pedagogy (Kindall-Smith, 2006; K. Robinson, 2006).

Research studies focusing on pre-service music teacher preparation for culturally diverse, urban teaching situations consist of (a) case studies of pre-service music teachers working with culturally diverse students (Allsup et al., 2006; Barry, 1996; Emmanuel, 2002, 2006a, 2006b; P. Jones & Eyrich, 2006), (b) an embedded case study exploring the issue of culturally responsive teaching in a general music methods course (Russell, 2006), (c) quantitative study comparing attitudes about diversity of music education majors enrolled in either an undergraduate class focusing on teaching music to diverse populations or an undergraduate music teacher preparation class (Standley, 2000), and (d) a quantitative study exploring the effects of multicultural lesson planning and implementation on pre-service elementary teachers’ attitudes toward teaching from a multicultural perspective (Teicher, 1997).

Of the studies focusing on pre-service teachers' experiences in working with students of color, Allsup, Barnett, and Katz (2006) examined a program involving both students and their families in special music projects. They found that involvement of families fostered a development of cultural respect, as well as a feeling of ownership in the school's music program. Studies by Emmanuel (2002; 2006a; 2006b) and Barry (1996) examined the effects of early field experience on pre-service teachers' perceived
levels of comfort in culturally diverse teaching situations. Both found that early field experience, including regular dialogue with the supervising college instructor, raised students' confidence levels in working with students of color. Barry also found that, though confidence levels of pre-service teachers were heightened by this experience, actual teaching skills were not affected. Jones and Eyrich (2006) examined pre-service teachers working in a site-based course that included field experience instructing culturally diverse students in private lessons, music theory, music technology, music appreciation, small ensemble sectionals and rehearsals, concert band, jazz band, and choir. Findings indicated that all participants felt enriched by the field experience, and that all pre-service music teachers felt a lessening of fear about teaching in urban schools (P. Jones & Eyrich, 2006).

Of the remaining studies, Russell’s (2006) study explored use of culturally responsive teaching strategies in a general music methods course comprised of Inuit pre-service teachers. Findings indicated that Inuit-created music activities, derived from the Inuit lived experience, had a role to play in decolonization of the music methods curriculum for Inuit participants (Russell, 2006). Standley’s (2000) study, a comparison of 104 music education majors enrolled in either a special class focused on teaching music to culturally diverse populations or a general undergraduate music education preparation class, found that students enrolled in either class reported increased comfort levels with diverse populations, a decrease in use of racial, ethnic or religious slurs, and an increased incidence of confrontation with others who made those types of slurs. Teicher’s (1997) study examined the effects of multicultural music lesson planning and
implementation on pre-service elementary teachers’ attitudes toward teaching music from a multicultural perspective. Findings indicate a significant difference between treatment conditions and attitudes of willingness to teach multicultural music, showing that the experience of developing multicultural music lessons can positively affect pre-service teachers’ attitudes toward incorporation of multicultural music in their instruction (Teicher, 1997).

The body of available literature on pre-service teacher preparation or culturally diverse teaching situations strongly supports the premise that pre-service teachers are not being adequately prepared for culturally diverse, urban teaching situations. However, there is not much agreement in the literature concerning solutions for this problem. Very little has been written about specific instructional strategies for effective teaching in culturally diverse, urban classrooms.

**Summary**

The preceding review of literature has explored (a) effective school music teaching, (b) culturally responsive teaching, and (c) pre-service music teacher preparation. The following paragraphs provide a short summary of this review.

The literature on effective music teaching can be summarized as being mainly concerned with behaviors, personality traits, and beliefs of effective music teachers. Interestingly, available literature provides rich description of components of effective music teaching; however, in no study was a standardized definition of the terms *effective music teaching* presented.
Literature on culturally responsive teaching is plentiful in the field of education and very limited in the field of music education. This topic has only recently (in the past seven years) generated high interest in music education, and is mainly limited to position papers and a few case studies of in-service and pre-service teachers in culturally diverse, urban classrooms. Though small, the body of research on culturally responsive music teaching appears to support the following as critical components: (a) in-depth knowledge of students and their cultures, (b) instructional design that incorporates students’ prior experience, and (c) a caring, supportive classroom environment.

In education and music education, literature on pre-service teacher preparation is of a consensus that pre-service teachers are not adequately prepared for culturally diverse, urban teaching situations. Scholars are of differing opinions about specific causes of this lack of preparation, as well as solutions for this problem. Blame has been placed on teacher educators, the process of selection of students for pre-service preparation programs, and types and amounts of coursework required in teacher preparation programs. Interestingly, most of the problems and solutions appear to ultimately converge around one issue: knowledge of, and experience with, cultural diversity.

The researcher believes this review illustrates the need for more knowledge about effectively teaching music to culturally diverse populations of students in urban schools. It is the researcher’s hope that, through examination of perceptions of effective, urban general music teachers, this study will provide data that will add to the body of
knowledge of effective teaching, effective urban teaching, and pre-service teacher preparation for populations of culturally diverse, urban students.
CHAPTER 3

Method

In this exploratory study, the researcher examined (a) perceptions of effective, urban, elementary general music teachers concerning effective urban teaching in elementary general music classrooms, and (b) perceptions of effective, urban, elementary general music teachers concerning pre-service teacher preparation for elementary general music classrooms in urban schools. The purpose of the study was to gain information to add to the body of knowledge of pre-service, elementary general music teacher preparation and effective teaching in the urban, elementary general music classroom.

Research Design

A mixed-methods research design was chosen for this study. According to Tashakkori and Teddlie (2003) this type of design is a “collection or analysis of both quantitative and qualitative data in a single study in which the data are collected concurrently or sequentially, are given a priority, and involve integration of the data at one or more stages in the process of research.” Specifically, the researcher chose a partially mixed, sequential, nested, dominant status research design (Onwuegbuzie & Daniel, 2003). According to Leech and Onwuegbuzie (2005), this type of design is comprised of two phases occurring sequentially, with more emphasis being placed on one phase than the other. This study was divided into two sequential phases, with more emphasis being placed on the interview phase of the study; hence, the study was
classified as having partially mixed, sequential, dominant status design. In a nested
design, sample members chosen for one phase of the study comprise a subset of sample
members in the other phase of the study (Onwuegbuzie & Collins, 2004). The design for
this study was categorized as nested, because subjects for the interview portion of the
study were selected from the survey sample of experienced, effective, urban, elementary
general music teachers. The survey phase occurred first. Results from this phase were
utilized to help select participants for the interview phase. The second, interview phase of
the study was dominant, and consisted of a qualitative, collective case study (Patton,
2002). Data collected from this phase were used to address the research questions of the
study.

The researcher’s purpose in choosing a mixed methods design was to utilize
complementarity in selecting participants for the qualitative phase of the study.
According to Greene, Caracelli, and Graham (1989), the purpose of complementarity is
to help the researcher measure overlapping, different facets of a phenomenon in order to
gain an enriched, elaborated perspective. This researcher used the survey phase to
identify participants with high levels of cross-cultural adaptability. The researcher then
selected for interviews those participants who demonstrated high levels of cross-cultural
adaptability, as measured by the Cross-Cultural Adaptability Inventory (Kelley &
Meyers, 1995). In order to explore similarities and differences in participants’
effectiveness as teachers, the researcher asked each teacher to submit a 20 to 30-minute
video of their teaching. The researcher then asked team of one professional educator and
two professional music educators to view the videos, in order to list similarities and
differences in effectiveness among participants. Through the use of data triangulation (Patton, 2002), the researcher hoped to strengthen the final selection of participants as truly effective teachers in diverse cultural settings. Data triangulation included comparison of the following two data sources: (a) level of cross-cultural adaptability, as evidenced on the Cross-Cultural Adaptability Inventory and (b) participants’ teaching.

Survey Phase

In this phase of the study, participants completed a closed-ended survey, the Cross-Cultural Adaptability Inventory (Kelley & Meyers, 1995). This survey was designed to measure potential for adaptability to cross-cultural situations. The Cross-Cultural Adaptability Inventory (CCAI) was chosen because it complemented the premise, found in literature on culturally responsive teaching, that effective teachers adapt instruction to the cultures and prior experiences of their students (Gay, 2002; Klump & McNeir, 2005; Maddahian & Bird, 2004; B. Martin, 1997; Matczynski, Rogus, Lasley, & Joseph, 2000; Mosher & Sia, 1993; Pewewardy, 1998; Richards, Brown, & Forde, 2007; Villegas & Lucas, 2002b). Therefore, it was logical for the researcher to postulate that participants who demonstrated high levels of potential cross-cultural adaptability on the CCAI were likely to be effective in culturally diverse teaching situations. Results from the CCAI were used to strengthen the selection of participants as effective teachers for the interview phase of the study.

Participant Characteristics

Participants for the survey phase of the study were experienced, urban, elementary general music teachers. All participants were employed full-time as public...
school music educators, and were assigned to teach elementary general music for 50 percent or more of their teaching load. Each taught elementary general music for a minimum of three years prior to the beginning of the study, and was identified as effective by their district, county, or state music supervisor, or by a music teacher educator who was familiar with the participant’s work. Participants included both teachers whose culture matched the culture of a majority of their students, and teachers whose culture did not match a majority of their students. A majority of participants were female. Teaching experience of participants ranged from 3 to 39 years in urban settings. The sample also included participants from urban areas in the Northeastern, Southeastern, Midwestern, and Southwestern United States.

**Sampling Scheme**

Purposeful, homogeneous sampling is used when a researcher wishes to gain information about individuals or groups who possess specific, similar characteristics (Patton, 2002). This researcher chose this type of sampling for the purpose of collecting data concerning the perceptions of effective, urban, elementary general music teachers about their teaching experiences and preparation for these teaching experiences.

Snowball or chain sampling is “an approach for locating information-rich key informants or critical cases” (Patton, 2002, p. 237). In this approach, the researcher asks key people to recommend possible participants who fit the particular criteria of the study (Patton, 2002). The “key people” in this study were music teacher educators from colleges and universities in the states of California, Florida, Illinois, Iowa, Kansas, Michigan, New York, North Carolina, Ohio, Tennessee, and Texas who were asked to
identify teachers who were former students or with whose work they were familiar. The initial list of key people was comprised of music teacher educators and supervisors with whom the researcher was acquainted, as well as music teacher educators and supervisors recommended by a music education professor at a large university in Florida. They were asked to identify only teachers who were currently employed as urban, elementary general music teachers, and who they considered to be effective. In addition, the researcher identified participants for this study by asking music supervisors in the states of Alabama, Florida, Kansas, Iowa, and Oregon to identify teachers in their district who were currently employed as urban, elementary general music teachers, and who they considered to be effective teachers.

The researcher was unable to determine the population size of experienced, effective, urban, elementary general music teachers in the United States. However, in an attempt to collect sufficient data, achieve credibility, and complete the study with available resources and within the available time frame, the researcher set a national sample size to 23 for the survey portion of the study.

Quantitative Instrument

Research has shown that teachers who are truly effective with culturally diverse populations of students are those who are able to design instruction that is socioculturally centered (Au, 1993; Au & Kawakami, 1994; Boggs, 1985; Cazden et al., 1985; Erickson, 1987; Foster, 1994, 1995; Ladson-Billings, 1994, 1995a; Lee & Slaughter-Defoe, 2004). The Cross-Cultural Adaptability Inventory (Kelley & Meyers, 1995) was chosen as the quantitative instrument for this study because it provided information about individuals’
potential for cross-cultural effectiveness. The researcher hoped to obtain a broad view of each participant’s teaching effectiveness by examining results from the Cross-Cultural Adaptability Inventory (CCAI) in combination with evaluations of individual teaching videotapes provided by each participant.

The CCAI was developed as a self-assessment tool for cross-cultural awareness and adaptability. It has been used both as a stand-alone tool and as a part of training or staff development in cross-cultural awareness. In addition to training applications, it has been used as a team-building tool for culturally diverse groups of people in the workplace, as a decision-making instrument for those who are considering cross-cultural opportunities for themselves, and as a tool to help people adjust to culturally diverse situations of which they are already a part (Kelley & Meyers, 1995).

The CCAI is not culture-specific, but is culture-general. The culture-general approach is based on the assumption that people who are adjusting to other cultures share some of the same feelings, perceptions, and experiences, including universal aspects of culture shock and cultural adjustment. A second assumption of the culture-general approach is that an individual who is universally adaptable can adjust to idiosyncrasies of any culture (Kelley & Meyers, 1995).

The inventory, developed by Kelley and Meyers (1995), contains 50 closed-ended items that are designed to assess cross-cultural adaptability. Individuals complete the inventory by circling their chosen responses to the items. They then are able to calculate their scores on the following four dimensions (scales): (a) emotional resilience, (b) flexibility/openness, (c) perceptual acuity, and (d) personal autonomy. A CCAI profile is
provided on which individuals may plot their scores and compare them to scores of individuals in a normative sample. Brief interpretations of each scoring category are provided (Kelley & Meyers, 1995).

Each inventory item has six response options, ranging from “Definitely True” to “Definitely Not True” and is assigned values ranging from 6 to 1. Nine items are reverse-scored. The raw score for each scale is the sum of the values of the individual’s responses to the items in that dimension. Omitted items are not included in the raw score. The total score is comprised of the sum of the raw scores for each scale. Individuals with high total scores are believed to show high potential for effective interaction with people of other cultures (Kelley & Meyers, 1995).

Cronbach’s Alpha (a measure of internal reliability) was computed for each scale of the inventory. The CCAI showed high internal consistency with reliability coefficients of (a) .82 for emotional resilience, (b) .80 for flexibility/openness, (c) .78 for perceptual acuity, and (d) .68 for personal autonomy, with an overall internal consistency of .90. Scale intercorrelations ranged from .27 (flexibility/openness and personal autonomy) to .59 (perceptual acuity and flexibility/openness) (Kelley & Meyers, 1995).

The CCAI developers examined face, construct, and content validity. The CCAI was found to have face validity. In other words, people who read the inventory could easily determine that its purpose was to examine aspects of relating to other cultures. The CCAI was based on research and literature from the field of cross-cultural adaptability, in order to achieve content validity. Statistical analyses completed on the CCAI yielded four factors, which were then used to generate the following four scales used in the final
version of the inventory: emotional resilience, flexibility/openness, perceptual acuity, and personal autonomy.

In this study, the CCAI was administered by the researcher through hard copies of the inventory sent via the United States Postal Service (USPS). Participants completed the inventory, and then returned it in postage-paid envelopes. Instead of asking participants to score themselves, the researcher computed all scores, using the same scoring guidelines as those used in the original inventory. The researcher felt that, by computing all scores herself, a higher level of scoring consistency would be achieved. At the end of the scoring process, the researcher sent individual scores to each participant via the USPS. Each participant received his or her total score, individual scores on each dimension tested, plus a copy of the score interpretations provided by the authors of the CCAI.

Timeline for Data Collection

In October 2007, after receiving Institutional Research Board approval, the researcher contacted, via email, music teacher educators and music supervisors in different geographical areas of the United States to ask for recommendations of experienced, effective, urban, elementary general music teachers who might wish to participate in this study. The researcher chose to contact music teacher educators and supervisors who worked in or near urban areas having populations of 83,262 to 8,214,426 (U.S. Census Bureau, 2006b). The music teacher educators and music supervisors then identified elementary general music teachers whom they believed to be effective, and who taught in urban areas having populations of 83,262 to 8,214,426 (U.S. Census
Bureau, 2006b). Of the 31 music teacher educators and music supervisors contacted, 23 responded and 12 recommended participants for this study (See Tables 1 and 2). From mid-October to early January 2008, an initial invitation for participation in the study was sent via email to prospective subjects. Two weeks after the first invitation was sent, a 2nd invitation for participation was sent to prospective subjects who had not responded to the first invitation. Of the 37 prospective subjects contacted, 30 responded and 23 agreed to participate in the study (See Table 3). From November 30, 2007, to January 15, 2008 participants individually completed and returned the CCAI.

Data Analysis

During the weeks of January 20 and 27, 2008, the researcher analyzed data. Data analysis was completed according to the guidelines in the CCAI. A total CCAI score was determined for each participant, and scores were compared to normative CCAI scores. After data analysis, a list of participants’ names and total CCAI scores were created by the researcher for later use in selection of participants for the interview phase of the study.

Interview Phase

The research design for this phase was qualitative, collective case study. According to Patton (2002, p. 447), “Case analysis involves organizing available data by specific cases for in-depth study and comparison.” In a collective case study, the researcher attempts to gain greater insight into a topic by studying several cases concurrently in one research study (Patton, 2002).
<table>
<thead>
<tr>
<th>State</th>
<th>Teachers contacted</th>
<th>Response(s) received</th>
<th>No. who identified possible participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>California</td>
<td>2</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>Florida</td>
<td>6</td>
<td>5</td>
<td>2</td>
</tr>
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</tr>
<tr>
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<td>1</td>
</tr>
<tr>
<td>New York</td>
<td>2</td>
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<td>1</td>
</tr>
<tr>
<td>North Carolina</td>
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</tr>
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<td>0</td>
</tr>
<tr>
<td>Washington</td>
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<td>1</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
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<td><strong>16</strong></td>
<td><strong>7</strong></td>
</tr>
</tbody>
</table>
Table 2

*Music Supervisor Information*

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<tr>
<th>State</th>
<th>Supervisors contacted</th>
<th>Response(s) received</th>
<th>No. who identified possible participants</th>
</tr>
</thead>
<tbody>
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<td>Alabama</td>
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<td>1</td>
<td>0</td>
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<tr>
<td>Florida</td>
<td>7</td>
<td>3</td>
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</tr>
<tr>
<td>Iowa</td>
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<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Kansas</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Oregon</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>11</strong></td>
<td><strong>7</strong></td>
<td><strong>5</strong></td>
</tr>
</tbody>
</table>
Table 3

*Participant Information*

<table>
<thead>
<tr>
<th>State</th>
<th>Teachers contacted</th>
<th>Response(s) received</th>
<th>No. agreed to participate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arizona</td>
<td>1</td>
<td>1</td>
<td>1</td>
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<tr>
<td>Florida</td>
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<td>6</td>
</tr>
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<td>Illinois</td>
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</tr>
<tr>
<td>Iowa</td>
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<td>6</td>
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</tr>
<tr>
<td>Michigan</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>New York</td>
<td>4</td>
<td>4</td>
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</tr>
<tr>
<td>Texas</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>35</strong></td>
<td><strong>28</strong></td>
<td><strong>23</strong></td>
</tr>
</tbody>
</table>
Because this researcher attempted to gain insight by studying multiple cases of effective, experienced, urban, general music teachers, this design was classified as a collective case study.

*Participant Characteristics*

The sample for the interview phase of the study was comprised of six participants from the survey phase of the study, who demonstrated high levels of potential cross-cultural adaptability on the CCAI (Kelley & Meyers, 1995). Participants were diverse in that they included teachers (a) of different cultures, (b) who had varying lengths of urban teaching experience (3-20 years) (c) who were from six cities and four states, (d) whose culture matched the culture of a majority of their students, and (e) whose culture did not match the culture of a majority of their students.

*Sampling Scheme*

The sampling scheme for the interview phase of the study was purposive and homogeneous (Patton, 2002), within the overall sequential, nested, dominant status design of the study (Onwuegbuzie & Daniel, 2003). The interview sample was comprised of a subset of the survey sample.

From the scoring list prepared at the end of the quantitative phase, the researcher created a subset of the six participants having the highest total scores on the CCAI. These were invited to participate in the interview phase.

In order to triangulate the identification of the six participants as effective teachers, as well as compare their similarities and differences as effective teachers, the researcher asked each teacher to submit a 20 to 30-minute video of themselves teaching a
representative third or fourth grade class of their choice. The researcher chose these particular grade levels because she felt students of these ages are usually comfortable within the school routine and demonstrate behavior that is generally representative of elementary students. By allowing each teacher to choose the class she videotaped, within these grade levels, the researcher felt that participants would better be able to select a representative class, instead of being forced to videotape a class that is an outlier in some characteristic. The researcher then asked a team of three professional educators, including two music education professionals and one general education professional, to view the videos, in order to determine whether the group of teachers were effective in similar ways.

Qualitative Instrument

The researcher served as the qualitative instrument for the study, and gathered data through individual, semi-structured interviews. Interviews were semi-formal, and were conducted by phone, thus giving participants a choice of location from which to complete the interviews. A digital recorder was used to record interviews for later transcription. A pre-determined set of interview questions was used. However, participants had the opportunity to add additional information they felt was relevant to the study. Questions were focused on effective, urban, elementary general music teaching, as well as pre-service teacher preparation for effective, urban, general music teaching. The researcher created all interview questions, after a thorough examination of available literature on effective teaching and effective urban teaching (See Appendix A for the set of interview questions used). Each participant was interviewed once.
Interviews lasted for approximately 1-1.5 hours. Member checking (Johnson & Christensen, 2004) of interview transcripts was completed via email, in order to increase content validity by ensuring the accuracy of data collected.

**Timeline for Data Collection**

In early January 2008, an initial invitation for participation in the qualitative phase of the study was sent via email to prospective subjects. One week after the first invitation was sent, a second invitation for participation was sent to any prospective subjects who had not responded to the first invitation. Videotapes were completed and returned by participants in late January and early February 2008. All interviews took place in mid- to late January 2008. Interviews were then transcribed and emailed to participants for member checking in late January or early February 2008.

**Data Analysis**

Data were analyzed using classical content analysis, in which the researcher created broad categories by which data could be grouped, identified emerging themes, developed codes for the themes, then counted the frequency of utilization of each code (Leech & Onwuegbuzie, 2007).

Data categories were developed by the researcher after examination of related literature. Categories used in data analysis were the same as those used for grouping of interview questions: (a) cultural diversity, (b) formal preparation for teaching, (c) instruction, (d) professional growth, (e) pre-service teacher preparation, and (f) miscellaneous topics related to urban general music teaching. By using categories developed from the review of literature, the researcher hoped to control for researcher
bias by integrating the framework of the study into the analysis, yet allowing themes to emerge inductively within this framework.

The researcher did not pre-determine themes, but allowed them to emerge inductively from the data. Data were coded first by the researcher. The researcher then developed facesheet codes (Johnson & Christensen, 2004), which were given to a music education instructor at a nearby university. This instructor also received uncoded copies of all interview transcriptions, and subsequently coded the data. Coded data of both the researcher and music education instructor were compared, in an attempt to strengthen the trustworthiness of the codes. Emergent themes were then identified, consolidated, compared, and integrated by the researcher, as the original research questions were addressed and as conclusions were drawn.

Legitimation

The researcher used the following strategies in order to improve legitimation of collected qualitative data: (a) identification of personal biases prior to creation of categories, in an attempt to eliminate researcher bias (Onwuegbuzie, 2003), (b) use of peer debriefing (Lincoln & Guba, 1985) throughout the study as a means for maintaining objectivity and reducing bias, and (c) re-examination of the purpose of the study in order to ensure findings are used to add to knowledge of the topic, rather than in an attempt to generalize to the entire population of experienced, urban, elementary general music teachers in the United States (Onwuegbuzie & Daniel, 2003).
Ethical Nature of Data Collection

All data collection in both phases was done within Institutional Review Board (IRB) guidelines. Data collection was only performed with written, informed consent of subjects. No deception was used. Subjects were informed that they had the opportunity to withdraw from the study at any time without prejudice. No participant was subjected to physical or mental discomfort or harm. No participant was subjected to danger arising from participation in this research project. Confidentiality of subjects was, and continues to be protected.

The researcher was the sole collector of data. The researcher’s qualifications included successful completion of doctoral level courses in statistical analysis (2 courses), mixed methods research, seminar in music education research (4 courses) and qualitative research in music education.

The only persons, other than the researcher, who had access to collected data from the survey phase were the four members of the researcher’s doctoral committee. Persons other than the researcher who had access to collected data from the interview phase were the four members of the researcher’s doctoral committee, a professional who was employed to transcribe interviews, a professional music educator who recoded the data, and a team of three professional educators who viewed the videotapes of interviewees. Data were, and continue to be stored in a secure location, in a locked file cabinet in the researcher’s office.
CHAPTER 4

Results

In this chapter, an analysis of data from both the survey and interview phases of the study is presented. A rationale is presented for selection of interview phase participants from the survey phase. Descriptive statistics of data from the survey phase are discussed, and participants’ scores on four individual dimension scales, as well as total scores, are compared to respective, normative scores on the Cross-Cultural Adaptability Inventory (CCAI) (Kelley & Meyers, 1995). Emergent themes from the interview phase are presented and discussed, including conceptual diagrams of results. Solo themes are also discussed. Similarities and differences among traits and teaching strategies of interview participants are identified and analyzed. A summary concludes the chapter.

Survey Phase

The researcher considered the following premises found in available literature when choosing the quantitative instrument for this study: (a) Research has shown that urban schools have the greatest percentages of minority students (Strizek, Pittsonberger, Riordan, Lyter, & Orlofsky, 2006), and (b) Available literature has supported the view that in order to be effective in culturally diverse, urban classrooms, teachers must flexible enough to adapt their instruction to the cultures and lived experiences of their students (Gay, 2002; Klump & McNeir, 2005; Maddahian & Bird, 2004; B. Martin, 1997;

The researcher then made the assumption that teachers having high levels of adaptability in situations involving cultural diversity might be more effective in the classroom than teachers having lower levels of adaptability in culturally diverse situations. Consequently, the researcher chose the CCAI as the quantitative instrument because it was designed to measure potential for adaptability to cross-cultural situations. The researcher postulated that study participants who attained higher levels on the CCAI might be more effective in culturally diverse, urban classrooms than study participants who attained lower levels on the CCAI. Therefore, the researcher chose participants having the highest CCAI levels for the interview phase.

The researcher realized that this assumption had not yet been validated. However, in order to validate this assumption, CCAI scores of effective, urban teachers would have needed to be compared with CCAI scores of ineffective urban teachers, and that was beyond the scope of this study.

The researcher calculated scores for each participant according to the scoring instructions provided in the CCAI Manual (Kelley & Meyers, 1995). Scores calculated for each participant included a total raw score, as well as raw scores for each of the four CCAI dimensions of Emotional Resilience, Flexibility/Openness, Perceptual Acuity, and Personal Autonomy. Scores were then compared to normative sample percentiles and stanine equivalents.
Normative Sample Characteristics

The normative sample ($N = 653$) was comprised of approximately 63% males and 37% females. Approximately 69% of participants were younger than age 30. Most participants were highly educated, with approximately 86% having some college experience. Almost 80% of the participants were citizens of the United States, with the remainder of the participants being citizens of (a) Africa (6 countries), (b) Asia (12 countries), (c) Europe (11 countries), (d) North America (3 countries), and (e) South America (3 countries). Approximately 70% of the participants had spent some time abroad. Participants having U.S. cultural backgrounds tended to have spent less time abroad than participants having other cultural backgrounds (Kelley & Meyers, 1995).

Overview of scores. Normative sample total scores and scores on each of the scales of Emotional Resilience, Flexibility/Openness, Perceptual Acuity, and Personal Autonomy differed by demographic characteristics of gender, age group, education, citizenship, and experience abroad. In total scores, U.S. citizens scored higher than non-U.S. citizens ($p < .01$). In individual dimension scales, males scored significantly higher than females on Personal Autonomy ($p < .01$) while females scored significantly higher than males on Flexibility/Openness ($p < .01$) and Perceptual Acuity ($p < .05$). Younger participants scored significantly higher in Personal Autonomy ($p < .01$), while older participants scored significantly higher in Flexibility/Openness and Perceptual Acuity ($p < .01$). The higher the level of education attained, the higher the score on Perceptual Acuity ($p < .01$), and the lower the score on Personal Autonomy ($p < .01$). U.S. citizens attained significantly higher scores than non-U.S. citizens on Flexibility/Openness ($p <
.01) and Emotional Resilience ($p < .05$), and significantly lower scores than non-U.S. citizens on Perceptual Acuity ($p < .01$). Participants with no experience abroad had significantly lower scores on all scales ($p < .01$ for all scales) except Personal Autonomy ($p < .01$), on which they scored significantly higher than those with experience abroad (Kelley & Meyers, 1995).

**Total scores.** In total score means reported by gender, females in the normative sample achieved a higher score by group (mean = 227.3) than males (mean = 224.9). In scores reported by age, older normative sample participants achieved higher total scores by group than younger participants. For example, participants younger than age 20 achieved a mean score of 224.9, while participants aged 50 or older achieved a mean score of 230.6 (See Figure 1 for more details). The mean score of this older group of participants was the highest normative sample total score mean reported in the CCAI Manual (Kelley & Meyers, 1995), and the total score mean that was closest to the total score mean of participants in this study. In scores reported by education, normative sample participants who had graduated from high school, but who had not attended college, attained the lowest group mean score of 221.9. Higher mean scores were attained by groups who had attended or had graduated from college. Normative sample participants who had attended college but not graduated attained a higher group mean score than either college graduates or college graduates who had then pursued graduate studies (See Figure 2 for more information). In scores reported by citizenship, normative sample participants who were U.S. citizens (mean = 227.2) achieved a higher group mean score than non-U.S. citizens (220.2). In scores grouped by experience abroad, the lowest
Figure 1. Mean value of normative sample total scores by age (Kelley & Meyers, 1995) and study participants.
Figure 2. Mean value of normative sample total scores by education (Kelley & Meyers, 1995) and study participants.
group mean was attained by normative sample participants having no experience abroad (mean = 220.8). The highest group mean (mean = 229.4) was attained by those having less than one month of experience abroad (See Figure 3).

*Emotional Resilience scores.* In Emotional Resilience scores, males in the normative sample achieved a higher group score (mean = 79.8) than females (mean = 79.2). In scores reported by age, the oldest group of normative sample participants (age 50+) achieved the highest ER mean score (mean = 81.3). However, the lowest score was achieved by participants who were only slightly younger (aged 40-49; mean = 78.1), with higher group mean scores being achieved by participants younger than age 40 (See Figure 4 for more information). In scores reported by level of education, normative sample participants who had graduated from college, but who had not pursued graduate studies, attained the lowest group mean score of 77.5. Higher mean scores were attained by groups who had attended some college but not graduated or had graduated from college and pursued graduate studies. Normative sample members who had graduated from high school but not attended college attained a higher group mean score than college graduates who had not pursued graduate studies (See Figure 5 for more information). In looking at scores by citizenship, participants who were U.S. citizens (mean = 79.9) achieved a higher group mean score than non-U.S. citizens (78.0). In scores grouped by experience abroad, the lowest group mean was attained by those having no experience abroad (mean = 77.6). The highest group mean (mean = 81.6) was attained by those having less than one month of experience abroad (See Figure 6 for more details). This mean score was the highest normative sample ER mean reported in the
Figure 3. Mean value of normative sample total scores by experience abroad (Kelley & Meyers, 1995) and study participants.
Figure 4. Mean value of normative sample Emotional Resilience scores by age group (Kelley & Meyers, 1995) and study participants.
Figure 5. Mean value of normative sample Emotional Resilience scores by education (Kelley & Meyers, 1995) and study participants.
Figure 6. Mean value of normative sample Emotional Resilience scores by experience abroad (Kelley & Meyers, 1995) and study participants.
CCAI Manual (Kelley & Meyers, 1995), and the ER mean that was closest to the ER group mean of participants in this study.

**Flexibility/Openness scores.** In scores reported for the Flexibility/Openness scale, females in the normative sample achieved a higher group score (mean = 68.8) than males (mean = 65.8). In scores reported by age, the oldest group of normative sample participants (age 50+) achieved the highest FO mean score (mean = 70.2). The lowest score was achieved by youngest group of normative sample participants (mean = 65.7) who were under the age of 20 (See Figure 7). In scores reported by level of education, normative sample participants who had graduated from college and pursued graduate studies attained the highest group mean score of 67.1. The lowest mean score was achieved by the group who had graduated from high school, but not attended college. Normative sample participants who had attended college but not graduated attained a higher group mean score than college graduates (See Figure 8 for more information). In examining scores reported by citizenship, normative sample participants who were U.S. citizens (mean = 67.6) achieved a higher group mean score than non-U.S. citizens (64.1). In scores grouped by experience abroad, the lowest group mean was attained by normative sample participants having no experience abroad (mean = 64.6). The highest group mean = 68.6) was attained by those having more than three years of experience abroad (See Figure 9 for more details).

**Perceptual Acuity scores.** In scores reported by gender on the scale of Perceptual Acuity, females in the normative sample achieved a higher group score (mean = 47.0) than males (mean = 46.2). In scores reported by age, the group of normative sample
Figure 7. Mean value of normative sample Flexibility/Openness scores by age group (Kelley & Meyers, 1995) and study participants.
Figure 8. Mean value of normative sample Flexibility/Openness scores by education (Kelley & Meyers, 1995) and study participants.
Figure 9. Mean value of normative sample Flexibility/Openness scores by experience abroad (Kelley & Meyers, 1995) and study participants.
participants that achieved the highest PAC mean score was the group comprised of participants aged 30-39 (mean = 47.4). This score was above the mean score for the participants of this study. The lowest normative sample mean score reported by age was attained by participants who were less than 20 years old (mean = 45.6; See Figure 10). In scores reported by level of education, normative sample participants who had graduated from college, but who had not pursued graduate studies, attained the lowest group mean score of 43.9. Normative sample participants who had graduated from college and pursued graduate studies achieved the highest mean score (mean =47.3), which was also above the mean score of participants in this study (See Figure 11 for more information). In looking at scores by citizenship, it was noted that normative sample participants who were not U.S. citizens (mean = 46.9) achieved a higher group mean score than U.S. citizens (46.3). Non-U.S. citizens did not achieve mean scores that were higher than U.S. citizens in any other CCAI dimension. In scores grouped by experience abroad, the lowest group mean was attained by normative sample participants having no experience abroad (mean = 44.7). The highest group mean (mean = 47.7) was attained by those having over three years of experience abroad (See Figure 12 for more details). This was also the highest mean score of the normative sample, and was higher than the group mean score of participants in this study.

*Personal Autonomy scores.* Within the scale of Personal Autonomy, males in the normative sample achieved a higher group score (mean = 33.2) than females (mean = 32.4). In scores reported by age, the group of normative sample participants that achieved the highest PA mean score was the youngest group, which was comprised
Figure 10. Mean value of normative sample Perceptual Acuity scores by age group (Kelley & Meyers, 1995) and study participants.
Figure 11. Mean value of normative sample Perceptual Acuity scores by education (Kelley & Meyers, 1995) and study participants.
Figure 12. Mean value of normative sample Perceptual Acuity scores by experience abroad (Kelley & Meyers, 1995) and study participants.
of participants under age 20 (mean = 34.2). This score was above the mean score for the participants of this study. The lowest normative sample mean score reported by age was attained by participants aged 40-49 (mean = 31.5; See Figure 13). In scores reported by level of education, normative sample participants who had graduated from college but not pursued graduate studies, as well as participants who had graduated from college and pursued graduate studies, attained the same level of group mean scores (mean = 31.8), which were the lowest of the normative sample. Normative sample participants who had attended some college achieved the highest mean score (mean = 34.1), which was also above the mean score of participants in this study (See Figure 14 for more information). In examining scores reported by citizenship, normative sample participants who were U.S. citizens (mean = 33.3) achieved a higher group mean score than non-U.S. citizens (31.1). In scores grouped by experience abroad, the lowest group mean was attained by normative sample participants having the most experience abroad (mean = 31.6). The highest group mean (mean = 34.4) was attained by those having less than one month of experience abroad (See Figure 15 for more details).

**Participant Scores**

*Total scores.* The total (raw) score for each participant was the sum of the value of that individual’s responses to each item on the CCAI. Omitted items were not included in total score calculations. Possible total scores ranged from 0-300.

Participants’ total scores on the CCAI comprised an approximately normal, unimodal distribution with a mean of 232.70 and a standard deviation of 17.19. The median had a value of 234, and the mode had a value of 256. Scores had a range of 59.
Figure 13. Mean value of normative sample Personal Autonomy scores by age group (Kelley & Meyers, 1995) and study participants.
Figure 14. Mean value of normative sample Personal Autonomy scores by education (Kelley & Meyers, 1995) and study participants.
Figure 15. Mean value of normative sample Personal Autonomy scores by experience abroad (Kelley & Meyers, 1995) and study participants.
The lowest score value was 207 and the highest score value was 266. It is interesting to note that most of the scores were in the 241-248 range (See Figure 16). There was little skewness (sk = -0.006) and kurtosis (k = -0.92).

Percentile equivalents provided in the CCAI Manual (Kelley & Meyers, 1995) were used as a means of comparing participants’ scores to those of the normative sample. The distribution of total score percentile equivalents was slightly quadrimodal, with a mean of 60.91 and a standard deviation of 27.64. The median had a value of 65, and the mode had a value of 93. The range of scores was 79, with a minimum score of 18 and a Slight kurtosis (k = -1.37) was present (See Figure 17).

Stanine equivalents provided in the CCAI Manual (Kelley & Meyers, 1995) were also used a means of comparing scores of participants and scores of the normative sample. According to Kelley and Meyers (1995), Stanines are standard scores, consisting of whole numbers from 1 to 9. They are normally distributed, have a mean of 5 and a standard deviation of 2…They have the advantage of simplicity, and they avoid the tendency to over interpret small differences, which sometimes occurs when percentile equivalents are used.

Participants’ stanine scores ranged from 3 to 9, with the greatest numbers of participants attaining scores of 6 or 7 (See Table 4).

In comparing total scores of study participants with those of the normative sample, it was apparent that the group of study participants attained an average total score percentile (n = 60.91) that was almost 11 points above the fiftieth percentile of the normative group. More than half of the participants (n = 14) achieved individual scores
Figure 16. Stem-and-leaf display of CCAI total scores.

Note. The left column in a stem-and-leaf plot is the “tens” column. Each number to the right of the “tens” column represents the “ones” column of an individual score. For example one line in this figure has the values “20 7 7 8” which represent scores of 207, 207, and 208.
Figure 17. Stem-and-leaf display of CCAI total score percentile equivalents.

10
9  0 3 3 7
8  0 1 2 9 9
7  9
6  3 5 5
5  9
4  0 1 6 6
3
2  3 5
1  8 8 9
0
Table 4

*Number of Participants Scoring at Each Stanine Level*

<table>
<thead>
<tr>
<th>Stanine Level</th>
<th>Total Score</th>
<th>ER</th>
<th>FO</th>
<th>PAC</th>
<th>PA</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>8</td>
<td>3</td>
<td>1</td>
<td>3</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>7</td>
<td>6</td>
<td>4</td>
<td>3</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>6</td>
<td>4</td>
<td>8</td>
<td>3</td>
<td>4</td>
<td>10</td>
</tr>
<tr>
<td>5</td>
<td>3</td>
<td>2</td>
<td>6</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>2</td>
<td>2</td>
<td>4</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>3</td>
<td>3</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>1</td>
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<tr>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>0</td>
</tr>
</tbody>
</table>
above the fiftieth percentile. In addition, a majority of stanine scores were higher than 5 \((n = 16)\). The total score mean for the group of study participants \((\text{mean} = 232.7)\) was higher than all total score means reported for the normative sample group.

In considering that normative sample females achieved significantly higher total scores than males, and U.S. citizens achieved significantly higher total scores than non-U.S. citizens, it was possible that the mean score of study participants was higher than the normative group because of factors associated with the high ratio of females to males \((20:3)\), or factors associated with all participants being citizens of the United States. However, other factors that affected scores may have also been present.

*Emotional Resilience scores.* The Emotional Resilience (ER) scale contained 18 items, and was the largest of the four CCAI scales. Possible scores ranged from 0 to 108. Each scale item corresponded to one or more of the following content focus areas: (a) coping, especially with stress and ambiguity, (b) accepting and rebounding from imperfections and mistakes, (c) trying new things and experiences, and (d) interacting with people in new or unfamiliar situations (Kelley & Meyers, 1995). Kelley and Meyers (1995, p. 14) described the ER scale as focusing on:

- aspects of the cross-cultural experience that may produce negative and unpleasant feelings. The scale measures the degree to which an individual can rebound from these feelings and react positively to new experiences. The ER score indicates the extent to which a person can regulate his or her emotions, maintain emotional
equilibrium in a new or changing environment, and deal with the setbacks and
difficult feelings that are a normal part of the cross-cultural experience.

Participants’ scores on the ER scale comprised an approximately normal,
unimodal distribution with a mean of 82.21 and a standard deviation of 7.22. The median
had a value of 84, and the mode had a value of 82. Scores had a range of 28. The lowest
score value was 68 and the highest score value was 96 (See Figure 18). Skewness (sk = -
0.30) and kurtosis (k = -0.32) were approximately normal.

The distribution of ER percentile equivalents was slightly bimodal, with a mean
of 60.35 and a standard deviation of 28.28. The median had a value of 70, and the mode
had a value of 60. The range of scores was 91, with a minimum score of 6 and a
maximum score of 97 (See Figure 19). Skewness (sk = -0.67) was approximately normal.
Slight negative kurtosis (k = -0.81) was present, causing the distribution to appear
platykurtic, but still within an acceptable range. Participants’ stanine scores ranged from
2 to 9. The stanine value most frequently attained was 6 (See Table 4)

In comparing ER scores of study participants with those of the normative sample,
it was noted that the group of study participants attained an average total score percentile
(60.35%) that was slightly over 10 points above the fiftieth percentile of the normative
group. Though individual scores ranged widely, 17 of the 23 participants achieved scores
that were above the fiftieth percentile of the normative group. In addition, a majority of
the scores were above the stanine level of 5 (n = 15). In addition, the ER mean for the
group of study participants (mean = 82.21) was higher than all ER means reported for the
normative sample group.
Figure 18. Stem-and-leaf display of Emotional Resilience scores.

10
9  0 3 6
8  1 1 2 2 2 4 4 4 5 5 6 7 7 9
7  1 1 3 4 6
6  8
5
4
3
2
1
0
Figure 19. Stem-and-leaf display of Emotional Resilience percentile equivalents.

<table>
<thead>
<tr>
<th>Stem</th>
<th>Leaf</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>0 1 5 7</td>
</tr>
<tr>
<td>8</td>
<td>0 4 4</td>
</tr>
<tr>
<td>7</td>
<td>0 0 0 5 5</td>
</tr>
<tr>
<td>6</td>
<td>0 0 0</td>
</tr>
<tr>
<td>5</td>
<td>9 9</td>
</tr>
<tr>
<td>4</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>2</td>
<td>0 3</td>
</tr>
<tr>
<td>1</td>
<td>5 5</td>
</tr>
<tr>
<td>0</td>
<td>6</td>
</tr>
</tbody>
</table>
In considering that U.S. citizens in the normative sample achieved significantly higher ER group mean scores than non-U.S. citizens, it is possible that the group of participants in this study attained a higher score than the normative sample because of factors relating to citizenship of the United States. However, it is likely that other factors that affected scores may have been present.

**Flexibility/Openness scores.** The Flexibility/Openness (FO) scale contained 15 items, with possible scores ranging from 0 to 90. Each scale item corresponded to one or more of the following content focus areas: (a) liking for, openness toward, interest in, and desire to learn from unfamiliar people and ideas, (b) tolerance, nonjudgmentalness, and understanding toward others who are different from oneself, and (d) flexibility with regard to experiences (Kelley & Meyers, 1995). According to Kelley and Meyers (1995) the FO scale:

measures the extent to which a person enjoys the different ways of thinking and behaving that are typically encountered in the cross-cultural experience…The items on the FO scale deal with responses to people, situations, and experiences that are different from those that one normally encounters.

Participants’ scores on the FO scale comprised an approximately normal, unimodal distribution with a mean of 69.3 and a standard deviation of 6.55. The median had a value of 69, and the mode had a value of 78. Scores had a range of 23, with lowest score value being 57 and the highest score value being 80 (See Figure 20). Skewness (sk = -0.13) and kurtosis (k = -0.61) were approximately normal.
Figure 20. Stem-and-leaf display of Flexibility/Openness scores.

9  1 2 3 6
8  5 7 7
7  0 0
6  0 0 5
5  0 6 6
4  0 0 0 5
3  5
2  0
1  0 0
0
The distribution of FO percentile equivalents was slightly trimodal, with a mean of 59.04 and a standard deviation of 26.49. The median had a value of 60, and the mode had a value of 40. The range of scores was 86, with a minimum score of 10 and a maximum score of 96 (See Figure 21). Skewness (sk = -0.13) was approximately normal. Slight negative kurtosis (k = -0.61) was present, yet within an acceptable range.

Participants’ stanine scores ranged from 3 to 9. The stanine value most frequently attained was 5 (See Table 4).

In comparing FO scores of study participants with those of the normative sample, it was apparent that the group of study participants attained an average total score percentile \((n = 50.04)\) almost exactly at the fiftieth percentile of the normative group. Fourteen of the 23 participants achieved scores that were above the fiftieth percentile of the normative group. However, less than half \((n = 10)\) of the stanine scores were above the level of 5, which encompassed raw scores from 66-69. The FO mean for the group of study participants (mean = 69.3) was higher than all FO means reported for the normative sample group except for the group aged 50+ (mean = 70.2.). Participants in this study were all U.S. citizens, and U.S. citizens in the normative sample were shown to have attained higher scores than non-U.S. citizens on the FO scale. Nevertheless, participants in this study still attained a group score near the fiftieth percentile. The researcher felt that it was likely that other factors affecting scores were also present.

**Perceptual Acuity scores.** The Perceptual Acuity (PAC) scale contained 10 items, with possible scores ranging from 0 to 60. The PAC “focuses on communication cues and
Figure 21. Stem-and-leaf display of Flexibility/Openness percentile equivalents.

```
10
9  0 1 5 7
8  0 4 4
7  0 0 0 5 5
6  0 0 0
5  9 9
4
3  0
2  0 3
1  5 5
0  6
```
Participants’ scores on the PAC scale comprised an approximately normal, unimodal distribution with a mean of 47.09 and a standard deviation of 5.80. The median had a value of 48, and the mode had a value of 42. Scores had a range of 23. The lowest score value was 34 and the highest score value was 57 (See Figure 22). Skewness (sk = -0.48) and kurtosis (k = -0.02) were approximately normal.

The distribution of PAC percentile equivalents was slightly trimodal, with a mean of 55.28 and a standard deviation of 31.41. The median had a value of 60, and the mode had a value of 20. The range of scores was 96.5, with a minimum score of 0.5 and a maximum score of 97 (See Figure 23). Skewness (sk = -0.30) was approximately normal. Slight negative kurtosis (k = -1.23) was present, causing the distribution to appear platykurtic. Participants’ stanine scores ranged from 1 to 9. The stanine values most frequently attained were 3, 6, and 7 (See Table 4). In comparing PAC scores of study participants with those of the normative sample, it was discovered that the group of study participants attained an average PAC percentile (n = 55.28) that was slightly over 5 points above the fiftieth percentile of the normative group. Fourteen of the 23 participants achieved scores that were above the fiftieth percentile. Slightly more than 50% (n = 12) of the stanine scores were above the level of 5.

The PAC mean for the group of study participants (mean = 47.09) was higher than PAC means reported for the normative sample group by gender and citizenship, but lower than some of the normative sample means reported by age group, education, and experience abroad (See Figures 10-12).
Figure 22. Stem-and-leaf display of Perceptual Acuity scores.

<table>
<thead>
<tr>
<th>Stem</th>
<th>Leaf</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>1 1 1 2 3 4 5 7</td>
</tr>
<tr>
<td>4</td>
<td>2 2 2 2 3 5 6 7 7 8 8 9</td>
</tr>
<tr>
<td>3</td>
<td>4 6</td>
</tr>
<tr>
<td>2</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td></td>
</tr>
<tr>
<td>0</td>
<td></td>
</tr>
</tbody>
</table>
Figure 23. Stem-and-leaf display of Perceptual Acuity percentile equivalents.

```
10
9  0 3 5 7
8  4 4 4 7
7  0
6  0 0 0
5  0 5 5
4  0
3
2  0 0 0 0 5
1
0  .5 2
```
Considering that in the normative sample, (a) females achieved significantly higher total scores than males, and (b) those with college experience achieved significantly higher scores than those who had graduated from high school but not attended college, it is possible that the group of participants in this study attained a slightly higher average score than that of the normative group because of factors associated with their all being college graduates or because of factors associated with a majority of participants being female \( (n = 20) \). Other factors that affected scores may have also been also present.

**Personal Autonomy scores.** The Personal Autonomy (PA) scale contained only seven items and was the smallest of the four CCAI scales. Possible scores ranged from 0 to 42. Kelley and Meyers (1995, p. 19) described the scale as measuring:

the extent to which an individual has evolved a personal system of values and beliefs that he or she feels confident enough about to act on in unfamiliar settings. At the same time, the scale examines the extent to which an individual respects others and their value systems. Finally, it examines how pressured a person feels to change in a cross-cultural environment.

Participants’ scores on the PA scale comprised an approximately normal, unimodal distribution with a mean of 34.09 and a standard deviation of 2.98. The median had a value of 34, and the mode had a value of 35. Scores had a range of 11. The lowest score value was 28 and the highest score value was 39 (See Figure 24). Skewness \( (sk = -0.20) \) and kurtosis \( (k = -0.37) \) were approximately normal, with most scores falling within a range of 31-39.
Figure 24. Stem-and-leaf display of Personal Autonomy scores.

4
3 1 1 1 1 2 4 4 4 4 4 4 4 5 5 5 5 5 6 6 8 8 9 9
2 8 9
1
0
The distribution of PA percentile equivalents was slightly trimodal, with a mean of 59.35 and a standard deviation of 25.28. The median had a value of 60, and the mode had a value of 70. The range of scores was 85, with a minimum score of 10 and a maximum score of 95 (See Figure 25). Skewness (sk = -0.44) was approximately normal. Slight negative kurtosis (k = -0.78) was present, but still within an acceptable range.

Participants’ stanine scores ranged from 2 to 8. The stanine value most frequently attained was 6 (See Table 4).

In comparing PA scores of study participants with those of the normative sample, it was apparent that 16 of the 23 participants achieved scores that were above the fiftieth percentile. A majority of stanine scores were above the level of 5 (n = 16).

The PA mean for the group of study participants (mean = 34.09) was higher than PA means reported for the normative sample group by gender and citizenship, but lower than some of the normative sample means reported by age group, education, and experience abroad (See Figures 22-24). It is possible that the group of participants in this study attained scores that were only slightly higher than the fiftieth percentile of the normative group because of negative factors associated with level of college education, as well as positive factors associated with citizenship of the U.S. However, as has been stated previously, there was likelihood that many other factors also affected scores.

Summary

The research question, How do effective, urban, elementary general music teachers compare to the norm on cross-cultural adaptability? can now be addressed. As a group, the average scores of participants in this research study were higher than the
Figure 25. Stem-and-leaf display of Personal Autonomy percentile equivalents.

10
9 0 0 5 5
8 0 0
7 0 0 0 0 0
6 0 0 0 0 0
5
4 0
3 0 0 0 0
2
1 0 5
0
normative CCAI scores. The average total score of the group \( n = 60.91 \) was almost 11 points above the fiftieth percentile of the normative scoring group. Of the scores on the four CCAI dimensions of Emotional Resilience (ER), Flexibility/Openness (FO), Perceptual Acuity (PAC), and Personal Autonomy (PA), the highest average group percentile score was achieved on ER (60.35%). The lowest average percentile group score was on the dimension of PAC (55.28%); however, this score was still slightly above the fiftieth percentile of the normative sample. The CCAI is designed to assess potential for cross-cultural adaptability (Kelley & Meyers, 1995). This researcher postulated that since the particular group of effective, urban, elementary general music teachers involved in this study achieved average scores that were consistently above the fiftieth percentile of the normative sample, it follows that this group has a potential for cross-cultural adaptability that is above average. This researcher also postulated that individual participants having the highest total scores on the CCAI have the greatest potential of the study participants for cross-cultural adaptability. It was logical to suggest that participants having the highest individual total scores might be the most effective of the group in teaching situations involving cultural diversity.

**Interview Phase**

In this section, commonalities among emergent themes are presented and analyzed, as well as differences among participants. Relationships among these commonalities are discussed in Chapter 5, including the presentation of expected and
unexpected findings, the identification and interpretation of emergent meta-themes, as well as an analysis of commonalities among those meta-themes.

Six participants from the survey phase were chosen for interviews. The researcher had hoped to choose as interviewees the six survey participants who attained the highest total scores on the CCAI. However, two of those who attained the six highest scores were unavailable for interviews. The researcher then invited participants with the next two highest scores to participate in interviews, and they were able to do so.

Though the participants were similar in that they had been identified as effective teachers and they had received high scores on the CCAI, they were diverse in many other ways (See Table 5). They were of different cultural heritages (Filipino, and White, non-Hispanic) and came from different areas of the United States (Southeast, Midwest, and Southwest). Their experience as urban, elementary general music teachers ranged from 3 to 20 years. They taught students of different cultures and different socioeconomic levels. Some were of the same ethnic and cultural heritage as their students and others were not.

In the next few paragraphs, brief descriptions of each participant are presented. In order to protect privacy, each participant has been given a pseudonym. Additionally, names of schools, school districts, and cities in which participants teach are not disclosed. 

Participants

Anna. Anna was of Filipino heritage, and taught elementary general music full time in a large city in Florida. She was assigned to two schools on a biweekly basis, and taught a total of approximately 1250 students. Each class of students received music instruction once every two weeks for 45 minutes. At the time of this study, she had three
Table 5

*Interview Phase: Participant Background Information*

<table>
<thead>
<tr>
<th>Participant</th>
<th>State</th>
<th>Cultural Heritage</th>
<th>Students’ Cultural Heritages (Percentage)</th>
<th>Yrs. Urban Teaching Experience</th>
<th>Approx. No. Students</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anna¹</td>
<td>FL</td>
<td>Filipino</td>
<td>Black, non-Hispanic 93%</td>
<td>3</td>
<td>592</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Hispanic 3%</td>
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<td></td>
</tr>
<tr>
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<td></td>
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<td>Multiracial 3%</td>
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<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>White, non-Hispanic 1%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Anna²</td>
<td></td>
<td></td>
<td>Hispanic 38%</td>
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<td>656</td>
</tr>
<tr>
<td></td>
<td></td>
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<td>White, non-Hispanic 35%</td>
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<td></td>
<td></td>
<td></td>
<td>Black, non-Hispanic 21%</td>
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<tr>
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<td></td>
<td></td>
<td>Asian 3%</td>
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</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Multiracial 2%</td>
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</tr>
<tr>
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<td></td>
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<td>Unspecified 1%</td>
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<tr>
<td>Kelly</td>
<td>FL</td>
<td>White, Non-Hispanic</td>
<td>White, non-Hispanic 51%</td>
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<td>500</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Asian 10%</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Multi-racial 6%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Note. White* refers to those of primarily Western European, non-Hispanic heritage.

¹ Demographics for the first of Anna’s two assigned schools.
² Demographics for the second of Anna’s two assigned schools.
Table 5 (Continued)

Interview Phase: Participant Background Information

<table>
<thead>
<tr>
<th>Participant</th>
<th>State</th>
<th>Cultural Heritage</th>
<th>Students’ Cultural Heritages (Percentage)</th>
<th>Yrs. Urban Teaching Experience</th>
<th>Approx. No. Students</th>
</tr>
</thead>
<tbody>
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<td>Laura</td>
<td>FL</td>
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<td>Black, non-Hispanic 47%</td>
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<td></td>
<td>Non-Hispanic</td>
<td>White, non-Hispanic 37%</td>
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<td></td>
<td>Multiracial 10%</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Hispanic 6%</td>
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<td></td>
</tr>
<tr>
<td>Grace³</td>
<td>IA</td>
<td>White, non-Hispanic</td>
<td>White, non-Hispanic 82%</td>
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<td>428</td>
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<td></td>
<td></td>
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<td>Hispanic 7%</td>
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<td>Native American 4%</td>
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<td>Black, non-Hispanic 4%</td>
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<tr>
<td></td>
<td></td>
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<td>Asian 3%</td>
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<tr>
<td>Grace⁴</td>
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<td>Hispanic 33%</td>
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</tr>
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<td></td>
<td></td>
<td>Black, non-Hispanic 12%</td>
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</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Native American 7%</td>
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<td></td>
<td></td>
<td>Asian 3%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kimberly</td>
<td>IL</td>
<td>White, non-Hispanic</td>
<td>Hispanic 68%</td>
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<td>960</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Black, non-Hispanic 11%</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Asian 9%</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>White, non-Hispanic 7%</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Unspecified 5%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

³ Demographics for the first of Grace’s two assigned schools.
⁴ Demographics for the second of Grace’s two assigned schools.
### Interview Phase: Participant Background Information

<table>
<thead>
<tr>
<th>Participant</th>
<th>State</th>
<th>Cultural Heritage</th>
<th>Students’ Cultural Heritages (Percentage)</th>
<th>Yrs. Urban Teaching Experience</th>
<th>Approx. No. Students</th>
</tr>
</thead>
<tbody>
<tr>
<td>Susan</td>
<td>TX</td>
<td>White, non-Hispanic</td>
<td>Hispanic 51.5% White, non-Hispanic 39% Black, non-Hispanic 7% Asian 2% Native American &lt;1% Unspecified 5%</td>
<td>20</td>
<td>600</td>
</tr>
</tbody>
</table>
years teaching experience, all in urban schools, which was the least amount of urban teaching experience of the group of interviewees. Anna was pursuing her master’s degree in music education, and had earned no other professional certificates.

The two K-6 public schools at which Anna taught were in close proximity to each other, but different in clientele. One was populated mainly by students of White, non-Hispanic (35%) or Hispanic (38%) heritages, as well as smaller numbers of Black, non-Hispanic (21%), Asian (3%), and Multiracial (2%) heritages. Most students were of middle class socioeconomic status. For the past two years, this school had received a grade of “A” on the Florida Comprehensive Achievement Test. Anna described this school as a pleasant place in which to work, with collegiality and cooperation among teachers, a high level of administrative support, and visible parent support. “Teachers don’t generally leave there…because they love working there.” Anna’s other school served a majority of Black, non-Hispanic students (93%), and a small number of Hispanic (3%), Multiracial (3%), and White, non-Hispanic (1%) students. Most of the students were of lower middle class socioeconomic class. According to Anna, this school had recently received a rating of “F” on the Florida Comprehensive Achievement Test, and had a high rate of teacher attrition. She described it as having many student discipline problems and being “a challenging place to work.”

Kelly. Kelly was of White, Western European (non-Hispanic) heritage. Like Anna, she taught elementary general music full time in a large city in Florida. However, Kelly and Anna taught in cities that were in different geographical areas of Florida. Kelly was assigned to one school, and taught approximately 500 of the school’s 775 students.
The remaining students were taught by a second, itinerant general music instructor. All students received general music instruction twice weekly, for 30 minutes per class. At the time of this study, Kelly had 10 years teaching experience in urban schools. For the first three of the 10 years, she had worked as an itinerant music teacher, with her assignment being split between middle school strings in an urban city, and general music in an adjacent non-urban city. For the past seven years, Kelly had taught general music in the urban school where she was located at the time of this study. She was pursuing her master’s degree in music education, and had achieved National Board Certification in Early/Middle Childhood Music, and had also earned certificates in Orff-Schulwerk Levels 1 and 2, Conversational Solfege Levels 1 and 2, and World Music Drumming Level 1.

Approximately 51% of the student population of the K-5 public school at which Kelly taught was comprised of students of White, non-Hispanic heritage. The remaining students were of Hispanic (18%), Black, non-Hispanic (15%), Asian (10%), or Multiracial (6%). Kelly described her school as located in a high socioeconomic area, with homes in the neighborhood priced from approximately $300,000 to $500,000. The school was in close proximity to a large university. Many of Kelly’s students’ parents worked as university professors, doctors, lawyers, or business people. Kelly related:

We have a lot of stay-at-home moms…so we have a lot of parent support. Our PTA is extremely involved in how our school is run and how we get our funding. Our school is well funded by both the parents and just county-wise, because we have a lot of programs here that get that support.
For several years, Kelly’s school had received ratings of “A” on the Florida Comprehensive Achievement Test.

Laura. Laura was of White, Western European heritage. Like Anna and Kelly, she taught elementary general music full time at a school in a large city in Florida. Laura and Kelly both taught in the same metropolitan area of Florida, but in different counties, cities and school districts. Laura was assigned to one magnet school, and taught approximately 500 of the school’s 610 students. The remaining students were taught by a second, itinerant general music instructor. All students received general music instruction once weekly, for 40 minutes per class. At the time of this study, Laura had 14 years teaching experience in urban schools. She had earned a bachelor’s degree in music education, plus 15 additional graduate credits. She held no other professional certificates.

Most of the students at Laura’s school were either of Black, non-Hispanic (47%) or White, non-Hispanic (37%) heritages. The remaining students were of Multiracial (10%), or Hispanic (6%) heritages. The focus of Laura’s school was mathematics and engineering, and it had a partnership with the engineering department of a nearby university. Laura described the neighborhood surrounding her school in the following manner:

It is the ‘hood\(^5\). On the first day, my car was damaged…we are in an impoverished area that draws [students] from…the entire county and from a large area of [city name withheld]…but the actual school is in the middle of…the scariest part of [city name withheld].

---

\(^5\) The word ‘hood refers to an urban neighborhood that is impoverished and has a high crime rate.
In 2007, Laura’s school received a rating of “C” on the Florida Comprehensive Achievement Test.

*Grace.* Grace was of White, Western European (non-Hispanic) heritage, and taught elementary general music full time in an urban city in Iowa. She was assigned to two schools, and taught a total of approximately 663 students weekly. All students received general music instruction twice weekly, for 30 minutes per class. At the time of this study, Grace had 30 years teaching experience, of which 12 had been spent in urban schools. She had earned a master’s degree in music education plus an additional 30 hours post-graduate credit, as well as certification in English as a Second Language (ESL) Education.

The two K-5 public schools at which Grace taught were on opposite sides of the city, and were very different in clientele. One was populated mainly by students of White, non-Hispanic heritages (86%), with small numbers of Hispanic (6%), Native American (3%), Black, non-Hispanic (3%), and Asian students (2%). Most students were of middle class socioeconomic status. Grace’s other school served a majority of White, non-Hispanic (52%) and Hispanic students (29%), and small numbers of Black, non-Hispanic (11%), Native American (5%) and Asian students (2%). A majority of the students were of low socioeconomic class, with many classified as being at poverty level. Several students were residents of family shelters or subsidized housing. In many families, there were no employed adults. Grace related, “Very few children have both parents in the home...[there are] quite a few children who are not living with even an original parent.”
Kimberly. Like most of the other interviewees, Kimberly was of White, Western European heritage. She taught in a K-8 magnet school in a large city in Illinois. She was assigned to teach general music to 960 students at the elementary and middle school levels. Most students received general music instruction once weekly, for 40 minutes per class; however, due to the large student population, not all students received general music instruction every semester. At the time of this study, Kimberly had 10 years teaching experience in urban schools. Unlike the other interviewees, she had earned bachelor’s and master’s degrees in vocal music performance, and later earned an Illinois K-12 music specialist teaching certificate. In addition, she had earned National Board Certification in Early/Middle Childhood Music, certification in Orff-Schulwerk Levels 1 and 2, and had been a student and course coordinator in Education Through Music for four years.

Approximately 68% of the student population of the K-8 magnet school at which Kimberly taught was comprised of students of Hispanic heritage. The remaining students were of Black, non-Hispanic (11%), Asian (9%) or White, non-Hispanic heritages (7%). The focus of Kimberly’s school was international studies, and a different country was studied by the entire school each year. Kimberly described the neighborhood surrounding her school in the following manner:

It was traditionally a very Swedish neighborhood…still [has] shops that are Swedish…it is in a neighborhood…that is gentrifying. When I got there about 10 years ago, we were about…80 percent Hispanic, so that population has gone down a bit as [rentals] have been replaced with condos…our socioeconomic level
Susan. Susan was of White, non-Hispanic heritage, and taught elementary general music full time in a large city in Texas. She was assigned to one school, and taught approximately 600 students. All students received general music instruction twice weekly, for 30 minutes per class. At the time of this study, Susan had 20 years teaching experience in urban schools. She had earned a master’s degree in music education, as well as certificates in Kodály Levels 1 and 2.

The school at which Susan taught offered bilingual English/Spanish education programs, as well as English-only programs to all students. Parents determined the type of program in which their children were enrolled. Slightly over half of the students enrolled at Susan’s school were of Hispanic heritage (51%). The remainder of the student population was comprised of students of White, non-Hispanic (39%), Black, non-Hispanic (7%), Asian (2%), and Native American heritages (<1%). Susan described her school building as “old cinderblock…actually, a depressing place to show up to every day…it’s kind of neglected…[with] one restroom that all 60 plus faculty share…inside the teachers’ lounge.” However, Susan related that a new, state-of-the-art school building was being constructed, and that the faculty and students were anxious to move to their new building at the end of the current school year.

Videotaped Teaching Episodes

Interviewees were asked to submit a 20-30 minute videotape or DVD of themselves teaching a general music lesson to a representative 3rd or 4th grade class of
their choice on a normal day of school at their school. The researcher chose to ask for a videotape of one of these particular grade levels because she believed, from her own experience as an urban, elementary general music teacher, that students in these grade levels are generally well adjusted to the elementary school setting by this level. In addition, they are not yet feeling the stress or pressure of upcoming advancement to middle school, which can cause student behavior to become inconsistent.

The purpose of the video-recordings was two-fold. First, the video-recordings were used to determine ways in which the interviewees were similarly effective in the urban, elementary general music classroom. Second, the videotapes were used to strengthen the identification of this particular group of interviewees as effective, urban, elementary general music teachers. The researcher hoped that the videotape evaluations would provide powerful evidence to validate the teaching effectiveness of the interviewees in urban settings, in triangulation with CCAI scores and identification as effective teachers by music teacher educators and music supervisors.

In order to strengthen the evaluation of the video-recordings, the researcher asked a panel of three music education and education professionals to review the videos. Qualifications of the evaluators were as follows: (a) The first evaluator held a Bachelor of Music Education degree, and had 40 years experience as a K-6 public school general music specialist in the Midwest. For eight of those years, she taught middle school general music in addition to elementary general music. She served as a cooperating teacher for numerous student teachers and interns, and served as an officer for several years in her state Music Educators Association (MEA) (b) The second evaluator held
bachelor’s and master’s degrees in music education, and had earned a certificate in school administration. He had 32 years experience as a grade 5-12 public school band director in the Midwest. For part of that time, he also served as Director of Bands at a nearby liberal arts college. In addition, he was employed for eight years by the National Board for Professional Teaching Standards as a trainer for evaluators of National Board music certification candidates. During his career, he served as president of his state’s Bandmasters Association, MEA, Alliance for Arts Education, chapter of the International Association of Jazz Educators, and as the first Executive Director of his state’s MEA. In addition, he served on the District Advisory Board of his state’s High School Music Association, the Music Curriculum Committee and the Strategic Planning Committee for the state’s Department of Education, and as Chair of his state’s Jazz Championships (c).

The third evaluator held bachelor’s and master’s degrees in education, and also a Rank I Certificate in Guidance and Counseling. She had 29 years experience as a grade 7-8 language arts teacher and guidance counselor for grades 5-8 in a public school in the Southern United States. During that time, she also taught middle school general music when a general music specialist was unavailable for her school. In addition, she was employed as an adjunct professor of education at a nearby state university, where she taught teacher education courses in the area of guidance and counseling.

The researcher made copies of all submitted tapes and DVDs in order to remove names of interviewees and any other identifying information, and created a complete, clean set for each evaluator. In order to avoid order effect, a random number table was used to determine the order of each evaluator’s set of tapes and DVDs. Each tape and
DVD was then labeled according to that random order. Evaluators were asked to view the tapes and DVDs in numerical order, from 1 to 6. Each evaluator was provided with a form to use for the evaluation. The form was in table format, and consisted of three columns and 25 rows (See Appendix B). In the left column, the form listed 20 traits, behaviors, and strategies of effective teachers. The researcher created this list after examination of available literature on effective teaching and culturally responsive teaching (see Chapter 2). In the second column, evaluators listed the numbers of all participants who demonstrated the corresponding traits, behaviors, or strategies in their video. In the third column, evaluators were able to add any details they felt were important. They could also choose to add no details. The last five rows were blank, allowing evaluators to add any observed traits they felt were important but were not on the list. The form was sent as an electronic file via email, so evaluators were able to shorten or lengthen it to fit their individual comments.

Each evaluator viewed the videos individually, at his or her convenience. Evaluations of the videos were blind; in other words, the reviewers were not familiar with any of the interviewees prior to viewing the videos. Completed evaluation forms were emailed to the researcher, and videotapes and DVDs were returned via the U.S. Postal Service or in person. Results were compiled by the researcher in order to determine similarities in effectiveness among participants. Table 6 presents a list of all traits, behaviors, and strategies evaluated. In addition, it shows the number of participants found by all three evaluators, by two evaluators, or by one evaluator to demonstrate these traits, behaviors and strategies.
Table 6

*Effective Teacher Traits, Behaviors, and Strategies: Number of Interviewees Demonstrating Specific Traits, Behaviors, and Strategies on Videotaped Lessons, as Determined by 3, 2, or 1 Evaluator(s)*

<table>
<thead>
<tr>
<th>Effective Teacher Trait, Behavior or Strategy</th>
<th>No. Participants demonstrating: 3 evaluators</th>
<th>No. Participants demonstrating: 2 evaluators</th>
<th>No. Participants demonstrating: 1 evaluator</th>
</tr>
</thead>
<tbody>
<tr>
<td>Classroom learning space was well organized and appealing to students</td>
<td>1</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Students engaged throughout lesson</td>
<td>2</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Goals and objectives clearly stated and appropriate</td>
<td>0</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Pacing challenged and engaged students without leaving anyone behind</td>
<td>0</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Instructional design was clear, sequential, and logical</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Instructional design related to, and reflected students’ cultures, lived experiences, and perspectives</td>
<td>0</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Lesson allowed for student choice and creativity</td>
<td>0</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Lesson contained an appropriate means of assessment of goals and objectives</td>
<td>0</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Teacher was proficient in all musical skills necessary to teach lesson</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Teacher incorporated a variety of instructional strategies and activities</td>
<td>3</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Teacher demonstrated high expectations for students</td>
<td>1</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>
Table 6 (Continued)

*Effective Teacher Traits, Behaviors, and Strategies: Number of Interviewees Demonstrating Specific Traits, Behaviors, and Strategies on Videotaped Lessons, as Determined by 3, 2, or 1 Evaluator(s)*

<table>
<thead>
<tr>
<th>Effective Teacher Trait, Behavior or Strategy</th>
<th>No. Participants demonstrating: 3 evaluators</th>
<th>No. Participants demonstrating: 2 evaluators</th>
<th>No. Participants demonstrating: 1 evaluator</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher demonstrated flexibility in dealing with unexpected occurrences</td>
<td>0</td>
<td>0</td>
<td>5</td>
</tr>
<tr>
<td>Teacher demonstrated enthusiasm and a positive attitude, and taught with a high energy level</td>
<td>3</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Teacher demonstrated a caring attitude towards students. Students felt welcomed and valued</td>
<td>2</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>Teacher treated all students fairly</td>
<td>0</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Teacher demonstrated excellent verbal and non-verbal communication skills</td>
<td>1</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>Teacher created a classroom climate in which students felt safe to “take risks” and try new musical activities</td>
<td>1</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>Teacher appeared to build community among learners</td>
<td>0</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Classroom management was appropriate and effective, and included clear expectations for behavior, coupled with optimal student engagement</td>
<td>0</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Trait Added Only by Evaluator 2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Love of teaching was evident</td>
<td>0</td>
<td>0</td>
<td>2</td>
</tr>
</tbody>
</table>
Commonalities were found among the group of interviewees in all traits, behaviors, and strategies listed on the evaluation form. One strong commonality was that of musical proficiency. According to the evaluators, each interviewee demonstrated competency in all musical skills required to teach her chosen lesson. Other strong similarities were found in the social and emotional environments set up by these teachers for their students. A majority of interviewees demonstrated caring attitudes towards their students, and set up a classroom climate in which students felt emotionally safe and willing to “take risks” as learners. There was a high level of social interaction among the teachers and their students. Additional similarities included the competency with which their lessons were designed and delivered, including (a) incorporation of a variety of instructional strategies and activities, (b) instructional pacing that challenged student but left no one behind, and (c) continuous engagement of students. The evaluators noted that the teachers seemed to hold high expectations for their students, and most of them were so energetic and enthusiastic in their lesson deliveries that students were excited about learning and willing to try to meet those expectations. In discussing two participants, one evaluator stated, “Students were sorry when the class ended”, and went on to make a final comment that “a love of teaching was certainly evident.”

Even though they were provided with the same form to use for the videotape evaluations, there were clearly discernable differences in the foci of comments made by the three evaluators. Evaluator 1 seemed to place more weight on lesson structure, student engagement and classroom management than the other categories. The view of Evaluator 2 was much broader and included musical skills, lesson delivery skills,
intrapersonal skills, uses of sound and silence in lesson delivery, and creation of emotionally safe environments through dignification and validation of student responses. Evaluator 3 also took a broad view of skills required for effective lesson delivery, as well as interpersonal traits and classroom setting; however, only general comments were made about musical skills.

In considering the results from this evaluation, the researcher noted once again that commonalities were found among interviewees in each trait, behavior, and strategy of effective teaching listed on the evaluation form. The researcher also noted that 50% or more of the interviewees were identified by one or more evaluators as having demonstrated 15 of 20 of the effective teaching traits, behaviors, and strategies. Therefore, the researcher concluded that the set of videotape evaluations did, indeed strengthen the identification of this group of interviewees as effective, urban, general music teachers, in conjunction with their identification as effective by music teacher educators and supervisors, as well as attained levels on the CCAI.

**Thematic Coding**

Data were analyzed using classical content analysis, in which the researcher created broad categories by which data could be grouped, identified emerging themes, developed codes for the themes, then counted the frequency of utilization of each code (Leech & Onwuegbuzie, 2007). Through this method of analysis, commonalities and relationships, as well as differences among interviewees became apparent.

Data categories were developed by the researcher after examination of related literature. Categories used in data analysis were the same as those used for grouping of
interview questions: (a) cultural diversity, (b) teacher’s formal preparation, (c) instruction, (d) professional growth, (e) pre-service teacher preparation, and (f) miscellaneous topics related to urban general music teaching. By using categories developed from the review of literature, the researcher hoped to control for researcher bias by integrating the framework of the study into the analysis, yet allowing themes to emerge inductively within this framework.

The researcher did not pre-determine themes, but allowed them to emerge inductively from the data. A thematic code was assigned to each important datum chunk, and codes were recorded in the left margins of the interview transcriptions. An example of a thematic code was “I:IMM:C:TC”, which indicated “Instruction: Incorporation of Multicultural Materials: Context: Teach Concepts”. This code represented the category of instruction, the topic of incorporation of multicultural materials into instruction, and the researcher’s question, “In what type of context do you incorporate music of your students’ cultures into your instruction?” In addition, the code represented the answers of Anna, Kelly, Susan, and Kimberly, who related that they used music of their students’ cultures to teach concepts. Another example was “CD:KSC:CL:CI”, which referred to the theme of Cultural Diversity: Knowledge of Students’ Cultures: Continuing to Learn: Cultural Immersion Experiences”. This code represented the category of cultural diversity, the topic of knowledge of students’ cultures, and the researcher’s question, “How do you continue to learn about your students’ cultures?” The code also represented the answer of Grace, who shared that she continues to learn about her students’ cultures
through cultural immersion experiences in countries of her students’ heritages. A complete list of thematic codes used in this study can be found in Table 7.

After the researcher coded the data, facesheet codes (Johnson & Christensen, 2004) were developed and a codebook was created. This codebook was then utilized by a music education instructor at a nearby university to recode the data. This instructor’s qualifications included the following: (a) bachelor’s degree in music education, master’s degree in performance and literature from a highly respected university, (b) employment at the time of the study as a music education instructor at a large, Southeastern university, (c) Prior employment as a music department and fine arts division chairperson at a mid-sized, Midwestern liberal arts college, (d) Previous employment as a public school music supervisor in an urban school district, and (e) Previous employment as a K-12 public school music educator in an urban school district. Coded data of the researcher and the music education instructor were compared and discussed in an attempt to strengthen the trustworthiness of the codes. The only changes made to codes were to shorten or alter some abbreviations for codes in order to improve clarity, without changing the actual codes.

The researcher then collated the coded data by theme and color-coded it by participant for ease of retrieval. Each coded theme was counted for frequency of occurrence in interviews. Frequency of theme occurrence was tallied both for individual interviews and for the full data set. The researcher believed that the frequency of
Table 7

*Key of Emergent Theme Codes with Frequency Count and Distribution*

<table>
<thead>
<tr>
<th>Code</th>
<th>Theme</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD</td>
<td>Cultural Diversity</td>
<td>N/A</td>
</tr>
<tr>
<td>CD:BR</td>
<td>Cultural Diversity: Building Relationships</td>
<td>N/A</td>
</tr>
<tr>
<td>CD:BR:PDC</td>
<td>Cultural Diversity: Building Relationships: Parents of Different Cultures</td>
<td>N/A</td>
</tr>
<tr>
<td>CD:BR:PDC:CH</td>
<td>Cultural Diversity: Building Relationships: Parents of Different Cultures: Call Home</td>
<td>1/0/0/0/0/0/1</td>
</tr>
<tr>
<td>CD:BR:PDC:DLSS</td>
<td>Cultural Diversity: Building Relationships: Parents of Different Cultures: Difficult in Low Socioeconomic Schools/Parents Less Involved</td>
<td>0/1/0/0/0/0/1</td>
</tr>
<tr>
<td>CD:BR:PDC:EHSS</td>
<td>Cultural Diversity: Building Relationships: Parents of Different Cultures: Easier in High Socioeconomic Schools</td>
<td>0/2/0/0/0/2</td>
</tr>
<tr>
<td>CD:BR:PDC:LRSC</td>
<td>Cultural Diversity: Building Relationships: Parents of Different Cultures: Leadership Roles on School Councils</td>
<td>0/0/0/1/0/1</td>
</tr>
<tr>
<td>CD:BR:POC</td>
<td>Cultural Diversity: Building Relationships: People of Other Cultures</td>
<td>N/A</td>
</tr>
<tr>
<td>CD:ET:IK</td>
<td>Cultural Diversity: Effective Teaching: Important Knowledge</td>
<td>N/A</td>
</tr>
<tr>
<td>CD:ET:IK:AODC</td>
<td>Cultural Diversity: Effective Teaching: Important Knowledge: How to Accept Others of Different Cultures</td>
<td>0/0/1/0/0/1/2</td>
</tr>
</tbody>
</table>

An example of the frequency count for the code “CD:BR:CDC:D”, meaning “Cultural Diversity: Building Relationships: Colleagues of Different Cultures”, is “1/0/1/0/0/1/3”. From this frequency count, it can be determined that this particular coded theme appeared once in the interviews of Anna, Laura, and Susan, and for a total of three times in the full data set.
Table 7 (Continued)

*Key of Emergent Theme Codes with Frequency Count and Distribution*

<table>
<thead>
<tr>
<th>Code</th>
<th>Theme</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD:ET:IK:DRS</td>
<td>Cultural Diversity: Effective Teaching: Important Knowledge: Develop Respect for Students of Different Cultures</td>
<td>0/0/1/0/0/0/1</td>
</tr>
<tr>
<td>CD:ET:IK:MSA</td>
<td>Cultural Diversity: Effective Teaching: Important Knowledge: Music Speaks to All Students, Regardless of Culture</td>
<td>0/1/0/0/0/0/1</td>
</tr>
<tr>
<td>CD:ET:IK:PMA</td>
<td>Cultural Diversity: Effective Teaching: Important Knowledge: Present Music Authentically</td>
<td>0/1/0/0/1/0/2</td>
</tr>
<tr>
<td>CD:ET:IK:SC</td>
<td>Cultural Diversity: Effective Teaching: Important Knowledge: Students’ Cultures</td>
<td>0/1/0/0/0/0/1</td>
</tr>
<tr>
<td>CD:ET:IK:SHL</td>
<td>Cultural Diversity: Effective Teaching: Important Knowledge: Students’ Home Lives</td>
<td>1/1/0/0/0/0/2</td>
</tr>
<tr>
<td>CD:ET:IK:SRA</td>
<td>Cultural Diversity: Effective Teaching: What is Important to Know: How Students Relate to Adults of Their Cultures</td>
<td>0/0/0/1/0/0/1</td>
</tr>
<tr>
<td>CD:K:HA</td>
<td>Cultural Diversity: Knowledge: How Acquired</td>
<td>N/A</td>
</tr>
<tr>
<td>CD:K:HA:AQ</td>
<td>Cultural Diversity: Knowledge: How Acquired: By Asking Questions of Colleagues</td>
<td>1/1/1/0/0/0/3</td>
</tr>
<tr>
<td>CD:K:HA:CB</td>
<td>Cultural Diversity: Knowledge: How Acquired: From Culture Bearers</td>
<td>0/1/0/0/1/0/2</td>
</tr>
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<tr>
<td>CD:K:HA:E</td>
<td>Cultural Diversity: Knowledge: How Acquired: Through Experience</td>
<td>1/1/1/1/1/1/6</td>
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<tr>
<td>CD:K:HA:T</td>
<td>Cultural Diversity: Knowledge: How Acquired: Through Travel</td>
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<tr>
<td>CD:KSC</td>
<td>Cultural Diversity: Knowledge of Students’ Cultures</td>
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<tr>
<td>CD:KSC:CL</td>
<td>Cultural Diversity: Knowledge of Students’ Cultures: Continuing to Learn</td>
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<tr>
<td>CD:KSC:CL:ACN</td>
<td>Cultural Diversity: Knowledge of Students’ Cultures: Continuing to Learn: Attend Cultural Nights at School</td>
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<tr>
<td>CD:KSC:CL:CIE</td>
<td>Cultural Diversity: Knowledge of Students’ Cultures: Continuing to Learn: Through Cultural Immersion Experiences</td>
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<tr>
<td>CD:KSC:CL:DC</td>
<td>Cultural Diversity: Knowledge of Students’ Cultures: Continuing to Learn: Dialogue with Colleagues</td>
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<tr>
<td>CD:KSC:CL:DS</td>
<td>Cultural Diversity: Knowledge of Students’ Cultures: Continuing to Learn: Dialogue with Students</td>
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<tr>
<td>CD:KSC:CL:GC</td>
<td>Cultural Diversity: Knowledge of Students’ Cultures: Continuing to Learn: Graduate Courses</td>
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<tr>
<td>CD:KSC:CL:GC:CMM</td>
<td>Cultural Diversity: Knowledge of Students’ Cultures: Continuing to Learn: Graduate Courses: Classes Incorporating Multicultural Material</td>
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Table 7 (Continued)

*Key of Emergent Theme Codes with Frequency Count and Distribution*

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<tr>
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<tr>
<td>CD:KSC:CL:LRDO</td>
<td>Cultural Diversity: Knowledge of Students’ Cultures: Continuing to Learn: Leadership Roles in Diversity Organizations</td>
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<tr>
<td>CD:KSC:CL:LS</td>
<td>Cultural Diversity: Knowledge of Students’ Cultures: Continuing to Learn: Longevity at One School</td>
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<td>CD:KSC:CL:LS:KF</td>
<td>Cultural Diversity: Knowledge of Students’ Cultures: Continuing to Learn: Longevity at One School: Knowledge of Families</td>
<td>0/1/0/0/0/0/1</td>
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<tr>
<td>CD:KSC:CL:NBCP</td>
<td>Cultural Diversity: Knowledge of Students’ Cultures: Continuing to Learn: National Board Certification Process</td>
<td>0/1/0/0/0/0/1</td>
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<tr>
<td>CD:KSC:CL:T</td>
<td>Cultural Diversity: Knowledge of Students’ Cultures: Continuing to Learn: Through Travel</td>
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<td>CD:KSC:CL:TS</td>
<td>Cultural Diversity: Knowledge of Students’ Cultures:</td>
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<tr>
<td>CD:TC</td>
<td>Cultural Diversity: Teacher’s Culture</td>
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<tr>
<td>CD:TC:HAT</td>
<td>Cultural Diversity: Teacher’s Culture: How it Affects Teaching</td>
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<tr>
<td>CD:TC:HAT:CB</td>
<td>Cultural Diversity: Teacher’s Culture: How it Affects Teaching: Cultural Bias</td>
<td>0/0/0/1/1/3</td>
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<td>CD:TC:HAT:DC</td>
<td>Cultural Diversity: Teacher’s Culture: How it Affects Teaching: Depends on Amount of Diversity in the Class</td>
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Table 7 (Continued)

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<table>
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<tr>
<th>Code</th>
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<tr>
<td>CD:TC:HAT:HES</td>
<td>Cultural Diversity: Teacher’s Culture: How it Affects Teaching: High Expectations for Students</td>
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<td>CD:TC:HAT:ILSM</td>
<td>Cultural Diversity: Teacher’s Culture: How it Affects Teaching: Increased Level of Sensitivity in Minority Teachers</td>
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<td>CD:TC:HAT:TLCE</td>
<td>Cultural Diversity: Teacher’s Culture: How it Affects Teaching: Depends on Teacher’s Life and Cultural Experiences</td>
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<tr>
<td>I</td>
<td>Instruction</td>
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<tr>
<td>I:CB</td>
<td>Instruction: Cultural Bias</td>
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<tr>
<td>I:CB:CCBM</td>
<td>Instruction: Cultural Bias: Controlling for Cultural Bias in Materials</td>
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<td>I:CB:CCBM:CBSSM</td>
<td>Instruction: Cultural Bias: Controls for Cultural Bias in Materials: Controls Before Students See Materials</td>
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<tr>
<td>I:CB:CCBM:NACBM</td>
<td>Instruction: Cultural Bias: Controls for Cultural Bias in Materials: Not Aware of Culturally Biased Materials</td>
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<tr>
<td>I:CS</td>
<td>Instruction: Classroom Setup</td>
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<tr>
<td>I:CS:CA</td>
<td>Instruction: Classroom Setup: Classroom Appearance</td>
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<tr>
<td>I:CS:CA:ASWI</td>
<td>Instruction: Classroom Setup: Classroom Appearance: Appealing to Students/Warm and Inviting</td>
<td>0/1/1/0/0/1/3</td>
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<tr>
<td>I:CS:CA:C</td>
<td>Instruction: Classroom Setup: Classroom Appearance: Centers</td>
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Table 7 (Continued)

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<tbody>
<tr>
<td>I:CS:CA:CBM</td>
<td>Instruction: Classroom Setup: Classroom Appearance: Character Building Materials</td>
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<tr>
<td>I:CS:CA:EAM</td>
<td>Instruction: Classroom Setup: Classroom Appearance: Easy Access to Materials</td>
<td>0/1/0/0/0/2</td>
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<tr>
<td>I:CS:CA:EP</td>
<td>Instruction: Classroom Setup: Classroom Appearance: Expectations Posted</td>
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<td>I:CS:CA:IMD</td>
<td>Instruction: Classroom Setup: Classroom Appearance: Instructional Material Displayed</td>
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<tr>
<td>I:CS:CA:PI</td>
<td>Instruction: Classroom Setup: Classroom Appearance: Pictures of Instruments</td>
<td>1/0/0/0/0/1/2</td>
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<tr>
<td>I:CS:CA:SW</td>
<td>Instruction: Classroom Setup: Classroom Appearance: Student Work</td>
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<tr>
<td>I:CS:CC</td>
<td>Instruction: Classroom Setup: Classroom Climate</td>
<td>N/A</td>
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<tr>
<td>I:CS:CC:BCL</td>
<td>Instruction: Classroom Setup: Classroom Climate: Building Community among Learners</td>
<td>N/A</td>
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<tr>
<td>I:CS:CC:BCL:CLA</td>
<td>Instruction: Classroom Setup: Classroom Climate: Building Community among Learners: Cooperative Learning Activities</td>
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<tr>
<td>I:CS:CC:BCL:SST</td>
<td>Instruction: Classroom Setup: Classroom Climate: Building Community Among Learners: Social Skills Taught in Music Class</td>
<td>0/1/0/0/0/2</td>
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<tr>
<td>I:CS:CC:BCL:TL</td>
<td>Instruction: Classroom Setup: Classroom Climate: Building Community among Learners: Time Limitations</td>
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Table 7 (Continued)

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<thead>
<tr>
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<tr>
<td>I:CS:CC:BCL:TL:SHS</td>
<td>Instruction: Classroom Setup: Classroom Climate:</td>
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<td>Building Community among Learners: Time Limitations:</td>
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<td>Students Helping Students</td>
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<td>I:CS:CC:C</td>
<td>Instruction: Classroom Setup: Classroom Climate:</td>
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<td>I:CS:CC:CE</td>
<td>Instruction: Classroom Setup: Classroom Climate:</td>
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<td>I:CS:CC:ESS</td>
<td>Instruction: Classroom Setup: Classroom Climate:</td>
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<td>Emotionally Safe for Students</td>
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<tr>
<td>I:CS:CC:PR</td>
<td>Instruction: Classroom Setup: Classroom Climate:</td>
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<td></td>
<td>Positive with Positive Reinforcement</td>
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<tr>
<td>I:CS:CC:R</td>
<td>Instruction: Classroom Setup: Classroom Climate:</td>
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<tr>
<td></td>
<td>Respect</td>
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<td>I:CS:CM</td>
<td>Instruction: Classroom Setup: Classroom Management</td>
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<td>I:CS:CM:C</td>
<td>Instruction: Classroom Setup: Classroom Management:</td>
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<td></td>
<td>Consequences</td>
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<tr>
<td>I:CS:CM:C:CC</td>
<td>Instruction: Classroom Setup: Classroom Management:</td>
<td>1/0/0/0/0/0/1</td>
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<tr>
<td></td>
<td>Consequences: Collaborate with Colleagues to Deliver</td>
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<tr>
<td>I:CS:CM:C:FT</td>
<td>Instruction: Classroom Setup: Classroom Management:</td>
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<td></td>
<td>Consequences: Teacher Must Follow Through</td>
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<tr>
<td>I:CS:CM:CE</td>
<td>Instruction: Classroom Setup: Classroom Management:</td>
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<td>Clear Expectations</td>
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<tr>
<th>Code</th>
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<tr>
<td>I:CS:CM:KSE</td>
<td>Instruction: Classroom Setup: Classroom Management: Keep Students Engaged</td>
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<tr>
<td>I:CS:CM:MDT</td>
<td>Instruction: Classroom Setup: Classroom Management: Most Difficult Thing</td>
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<td>I:CS:CM:MDT:DSB</td>
<td>Instruction: Classroom Setup: Classroom Management: Most Difficult Thing: Dysfunctional Student Behavior</td>
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<tr>
<td>I:CS:CM:MDT:KSE</td>
<td>Instruction: Classroom Setup: Classroom Management: Most Difficult Thing: Keeping Students Engaged</td>
<td>0/0/0/1/0/1/1</td>
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<tr>
<td>I:CS:CM:MDT:LAS</td>
<td>Instruction: Classroom Setup: Classroom Management: Most Difficult Thing: Lack of Administrator Support</td>
<td>1/0/0/0/0/1/1</td>
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<tr>
<td>I:CS:CM:MDT:LFS</td>
<td>Instruction: Classroom Setup: Classroom Management: Most Difficult Thing: Lack of Family Support</td>
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<tr>
<td>I:CS:CM:MDT:LSR</td>
<td>Instruction: Classroom Setup: Classroom Management: Most Difficult Thing: Lack of Student Respect</td>
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<td>I:CS:CM:MDT:LSS</td>
<td>Instruction: Classroom Setup: Classroom Management: Most Difficult Thing: Students’ Lack of Social Skills</td>
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<td>I:CS:CM:PR</td>
<td>Instruction: Classroom Setup: Classroom Management: Positive Reinforcement</td>
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<tr>
<td>I:CS:CM:RB</td>
<td>Instruction: Classroom Setup: Classroom Management: Redirect Behavior</td>
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Table 7 (Continued)

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<tr>
<td>I:CS:CM:RC</td>
<td>Instruction: Classroom Setup: Classroom Management: Rules are Critical</td>
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<td>I:CS:CM:RS</td>
<td>Instruction: Classroom Setup: Classroom Management: Respect Students</td>
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<td>I:CS:CM:SBP</td>
<td>Instruction: Classroom Setup: Classroom Management: Schoolwide Behavior Plan</td>
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<tr>
<td>I:CS:CM:SRC</td>
<td>Instruction: Classroom Setup: Classroom Management: System of Rewards and Consequences</td>
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<td>I:ID</td>
<td>Instruction: Instructional Design</td>
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<td>I:ID:CLT</td>
<td>Instruction: Instructional Design: Cultural Learning Trends</td>
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<td>I:ID:CLT:CS</td>
<td>Instruction: Instructional Design: Cultural Learning Trends: Communication Styles</td>
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<td>I:ID:CLT:DAA</td>
<td>Instruction: Instructional Design: Cultural Learning Trends: Design Appropriate Activities</td>
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<tr>
<td>I:ID:CLT:NE</td>
<td>Instruction: Instructional Design: Cultural Learning Trends: Not Evident</td>
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Table 7 (Continued)

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<td>I:ID:ESC</td>
<td>Instruction: Instructional Design: Effects of Students’ Cultures</td>
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<td>I:ID:ESC:CB</td>
<td>Instruction: Instructional Design: Effects of Student’s Cultures: Access to Culture Bearers</td>
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<td>I:ID:ESC:CMIM</td>
<td>Instruction: Instructional Design: Effects of Students’ Cultures: Choice of Music and Instructional Materials</td>
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<tr>
<td>I:ID:ESC:LEI</td>
<td>Instruction: Instructional Design: Effects of Students’ Cultures: Little Effect on Instruction</td>
<td>0/0/0/0/0/1/1</td>
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<tr>
<td>I:ID:ESLE</td>
<td>Instruction: Instructional Design: Effects of Students’ Life Experiences</td>
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<tr>
<td>I:ID:ESLE:CMIM</td>
<td>Instruction: Instructional Design: Effects of Students’ Life Experiences: Choice of Music and Instructional Materials</td>
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<tr>
<td>I:ID:IMM</td>
<td>Instruction: Instructional Design: Incorporation of Multicultural Material</td>
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<td>I:ID:IMM:C</td>
<td>Instruction: Instructional Design: Incorporation of Multicultural Material: Context</td>
<td>N/A</td>
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<tr>
<td>I:ID:IMM:C:CC</td>
<td>Instruction: Instructional Design: Incorporation of Multicultural Material: Context: Cultural Celebrations</td>
<td>1/1/1/1/0/1/5</td>
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<tr>
<td>I:ID:IMM:C:TC</td>
<td>Instruction: Instructional Design: Incorporation of Multicultural Material: Context: Teaching Concepts</td>
<td>1/1/1/1/1/1/6</td>
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Table 7 (Continued)

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<th>Theme</th>
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<tr>
<td>I:ID:IMM:F</td>
<td>Instruction: Instructional Design: Incorporation of Multicultural Material: Frequency</td>
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<tr>
<td>I:ID:IMM:F:DB</td>
<td>Instruction: Instructional Design: Incorporation of Multicultural Material: Frequency: Daily Basis</td>
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<td>I:ID:IMM:F:DUS</td>
<td>Instruction: Instructional Design: Incorporation of Multicultural Material: Frequency: Depends on Unit of Study</td>
<td>0/1/0/0/0/1/2</td>
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<tr>
<td>I:ID:IMM:L</td>
<td>Instruction: Instructional Design: Incorporation of Multicultural Material: Limitations</td>
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<tr>
<td>I:ID:IMM:L:M</td>
<td>Instruction: Instructional Design: Incorporation of Multicultural Material: Limitations: Materials</td>
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<tr>
<td>I:ID:IMM:L:TBM</td>
<td>Instruction: Instructional Design: Incorporation of Multicultural Material: Limitations: Teacher Brings Material</td>
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<tr>
<td>I:ID:IMM:VSC</td>
<td>Instruction: Instructional Design: Incorporation of Multicultural Material: Validates Students’ Cultures</td>
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<tr>
<td>I:ID:SLS</td>
<td>Instruction: Instructional Design: Student Learning Styles</td>
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<tr>
<td>I:ID:SLS:DI/VA</td>
<td>Instruction: Instructional Design: Student Learning Styles: Diversify Instruction/Variety of Activities</td>
<td>0/1/0/1/1/1/4</td>
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<td>I:ID:ISOSD</td>
<td>Instruction: Instructional Design: Interaction with Students Outside the School Day</td>
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<td>Instruction: Instructional Design: Interaction with Students Outside the School Day: Limitations</td>
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<td>I:ID:ISOSD:L:T</td>
<td>Instruction: Instructional Design: Interaction with Students Outside the School Day: Limitations: Time</td>
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<td>I:ID:ISOSD:F</td>
<td>Instruction: Instructional Design: Interaction with Students Outside the School Day: Frequent</td>
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<td>I:ID:ISOSD:F:EAO</td>
<td>Instruction: Instructional Design: Interaction with Students Outside the School Day: Enrichment Activities Only</td>
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<tr>
<td>I:ID:ISOSD:F:SF</td>
<td>Instruction: Instructional Design: Interaction with Students Outside the School Day: School Functions</td>
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<tr>
<td>I:PE</td>
<td>Instruction: Philosophy of Education</td>
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<tr>
<td>I:PE:CG</td>
<td>Instruction: Philosophy of Education: Constant Guide</td>
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<tr>
<td>I:PE:COY</td>
<td>Instruction: Philosophy of Education: Changed Over the Years</td>
<td>0/1/1/1/0/4</td>
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<td>I:PE:COY:DTE</td>
<td>Instruction: Philosophy of Education: Changed Over the Years Different Teacher Expectations</td>
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<td>Instruction: Philosophy of Education: Every Child Needs Music</td>
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<td>I:PE:L:M</td>
<td>Instruction: Philosophy of Education: Limitations: Materials</td>
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<td>I:PE:L:T</td>
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<td>I:PE:LS</td>
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<td>I:PE:MAESP</td>
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<td>I:PE:MPWR</td>
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<td>I:PE:RC</td>
<td>Instruction: Philosophy of Education: Role of Caring</td>
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<td>I:PE:RC:VI</td>
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<td>I:PE:RC:VI:SMFL</td>
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<td>I:PE:SLE</td>
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<td>PG</td>
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Table 7 (Continued)

*Key of Emergent Theme Codes with Frequency Count and Distribution*

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<tr>
<td>PG:MD</td>
<td>Professional Growth: Masters Degree</td>
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<td>PG:SS:DLNS</td>
<td>Professional Growth School Support: District Level Networking and Sharing</td>
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<td>PG:SS:HL</td>
<td>Professional Growth: School Support: High Level</td>
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<td>PG:SS:HL:FCW</td>
<td>Professional Growth: School Support: High Level: Funding for Conferences and Workshops</td>
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<td>PG:SS:LL</td>
<td>Professional Growth: School Support: Low Level</td>
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<td>PG:SS:LL:LC</td>
<td>Professional Growth: School Support: Low Level: Lack of a Classroom</td>
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<td>PG:SR</td>
<td>Professional Growth: Self-Reflection</td>
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<td>PG:SR:RIC</td>
<td>Professional Growth: Self-Reflection: Reflection on Ideas from Colleagues</td>
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<td>PG:SR:VITE</td>
<td>Professional Growth: Self-Reflection: Very Important to Teacher Effectiveness</td>
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<td>PG:VMW</td>
<td>Professional Growth: Visit Music Websites</td>
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<td>PG:WA</td>
<td>Professional Growth: Workshop Attendance</td>
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<td>PTP</td>
<td>Pre-service Teacher Preparation</td>
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<td>PTP:IMTUS</td>
<td>Pre-service Teacher Preparation: Is Improving Because of More Time Spent in Urban Schools</td>
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Table 7 (Continued)

*Key of Emergent Theme Codes with Frequency Count and Distribution*

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<td>PTP:NFCP</td>
<td>Pre-service Teacher Preparation: Not Familiar With Current Preparation</td>
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<td>PTP:SI</td>
<td>Pre-service Teacher Preparation: Suggestions for Improvement</td>
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<td>PTP:SI:ACBP</td>
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<td>Pre-service Teacher Preparation: Suggestions for Improvement:</td>
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<td>PTP:SI:LP/MC</td>
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<tr>
<td>PTP:SI:MKCD</td>
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<td>PTP:SI:MSCDC</td>
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<td>Pre-service Teacher Preparation: Suggestions for Improvement:</td>
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Table 7 (Continued)

*Key of Emergent Theme Codes with Frequency Count and Distribution*

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<td>Pre-service Teacher Preparation: Suggestions for Improvement: Access to Resources for In-service Teaching</td>
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<td>PTP:SI:SR</td>
<td>Pre-service Teacher Preparation: Suggestions for Improvement: Teach Skills in Self-Reflection</td>
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<td>PTP:SI:TCM</td>
<td>Pre-service Teacher Preparation: Suggestions for Improvement: Training in Classroom Management</td>
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<td>PTP:SI:TSP</td>
<td>Pre-service Teacher Preparation: Suggestions for Improvement: Training for Special Populations of Students</td>
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<td>Pre-service Teacher Preparation: Suggestions for Improvement: Teacher Trainers Spend More Time in Urban Classrooms</td>
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<td>T</td>
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<td>T:GTGAS</td>
<td>Teaching: Good Teachers are Good in Any Setting</td>
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<td>Teacher’s Formal Preparation</td>
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<td>TFP:GP</td>
<td>Teacher’s Formal Preparation: Graduate Preparation</td>
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<td>TFP:GP:CD</td>
<td>Teacher’s Formal Preparation: Graduate Preparation: Cultural Diversity</td>
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<td>Teacher’s Formal Preparation: Cultural Diversity: Adequate: Field Other than Music</td>
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<td>Teacher’s Formal Preparation: Cultural Diversity: Inadequate</td>
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### Table 7 (Continued)

**Key of Emergent Theme Codes with Frequency Count and Distribution**

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<td>Elements Missing: Reality of Urban Teaching</td>
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<td>Music Methods Courses: Urban School Preparation:</td>
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<td>Elements Missing: Sharing and Networking with Urban In-service Teachers</td>
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<td>Elements Missing: Teacher Trainer had Little or No K-12 Teaching Experience</td>
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<td>Elements Missing: Wide Variety of Instructional Activities</td>
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Table 7 (Continued)

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<td>Different Expectations for Students</td>
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<td>More Teaching</td>
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<td>Urban General Music Teaching: General Issues</td>
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<td>UGMT:GI:I</td>
<td>Urban General Music Teaching: General Issues: Isolation</td>
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Table 7 (Continued)

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<td>Urban General Music Teaching: General Issues: Isolation: Network with Colleagues</td>
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<td>UGMT:GI:PSE</td>
<td>Urban General Music Teaching: General Issues: Prejudice Still Exists</td>
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<td>UGMT:MDT:CPC</td>
<td>Urban General Music Teaching: Most Difficult Thing: Competition with Pull-out Classes</td>
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<td>UGMT:MDT:FT</td>
<td>Urban General Music Teaching: Most Difficult Thing: Focus on Testing of Reading and Math</td>
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<td>Urban General Music Teaching: Most Difficult Thing: High Socioeconomic Schools/Overly Involved Parents</td>
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<td>Urban General Music Teaching: Most Difficult Thing: Inner City School/Lack of Support</td>
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<td>UGMT:MRT</td>
<td>Urban General Music Teaching: Most Rewarding Thing</td>
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<td>UGMT:MRT:HSG</td>
<td>Urban General Music Teaching: Most Rewarding Thing: Helping Students Grow Musically and Personally</td>
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<td>UGMT:MRT:SLM</td>
<td>Urban General Music Teaching: Most Rewarding Thing: Students’ Love of Music Class</td>
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Table 7 (Continued)

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<td>UGMT:MRT:SPJF</td>
<td>Urban General Music Teaching: Most Rewarding Thing: Students’ Passion, Joy, and Freedom of Expression</td>
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<td>UGMT:SSMP</td>
<td>Urban General Music Teaching: School Support for the Music Program</td>
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<td>UGMT:SSMP:SA</td>
<td>Urban General Music Teaching: School Support for the Music Program: Support for the Arts</td>
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<td>UGMT:SSMP:SA: NCLB</td>
<td>Urban General Music Teaching: School Support for the Music Program: Support for the Arts: No Child Left Behind Act</td>
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<td>School Support for the Music Program: Support for the Arts: No Child Left Behind Act: Negative Effect</td>
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<td>UGMT:SSMP:SA:NS</td>
<td>Urban General Music Teaching: School Support for the Music Program: Support for the Arts: Not Supportive</td>
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<tr>
<td>UGMT:SSMP:SA:NS: OAT</td>
<td>Urban General Music Teaching: School Support for the Music Program: Support for the Arts: Not Supportive: Overemphasis on Academic Testing</td>
<td>1/0/0/0/0/0/1</td>
</tr>
<tr>
<td>UGMT:SSMP:SA:VS</td>
<td>Urban General Music Teaching: School Support for the Music Program: Support for the Arts: Very Supportive</td>
<td>0/1/1/1/1/1/5</td>
</tr>
<tr>
<td>UGMT:SSMP:SA:VS:E</td>
<td>Urban General Music Teaching: School Support for the Music Program: Support for the Arts: Very Supportive: Equipment</td>
<td>0/1/0/0/0/0/1</td>
</tr>
</tbody>
</table>
Table 7 (Continued)

*Key of Emergent Theme Codes with Frequency Count and Distribution*

<table>
<thead>
<tr>
<th>Code</th>
<th>Theme</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>UGMT:SSMP:SA:VS: EAS</td>
<td>Urban General Music Teaching: School Support for the Music Program: Support for the Arts: Very Supportive: Extra Activities with Students</td>
<td>0/1/0/0/0/0/1</td>
</tr>
</tbody>
</table>
occurrence of a theme could be viewed cautiously as a level of importance among the interviewees. However, the researcher also noted that some interviewees regarded some data chunks as so important that they were mentioned with great emphasis. The researcher has taken this into account, and will explain in further detail later in the chapter.

In addition to presenting a complete list of codes used in this study, Table 7 also lists a count of the frequency of occurrence of each code. The frequency count for each code is listed at the right of the theme and consists of seven digits. The first six digits represent the frequency of occurrence of the respective coded theme in individual interviews. Each digit represents the response(s) of an individual interviewee, occurring in the following order: (a) digit 1: Anna, (b) digit 2: Kelly, (c) digit 3: Laura, (d) digit 4: Grace, (e) digit 5: Kimberly, and (f) digit 6: Susan. The seventh digit represents the total frequency of occurrence of the respective coded theme in all interviews. An example of the frequency count for the code “CD:BR:CDC:D”, meaning “Cultural Diversity: Building Relationships: Colleagues of Different Cultures”, is “1/0/1/0/0/1/3”. From this frequency count, it can be determined that this particular coded theme appeared once in the interviews of Anna, Laura, and Susan, and for a total of three times in the full data set. In a second example, the frequency count for the code “CD:K:HA:E”, signifying the theme “Cultural Diversity: Knowledge: How Acquired: Through Experience” is “1/1/1/1/1/6”. It can be deduced that this coded theme appeared once in each interview, for a total of six occurrences in the full data set.
From the frequency count of emergent themes, and from a review of the full data set, commonalities and relationships among beliefs, behaviors, and strategies of the group of interviewees became apparent, and are discussed in the next section of this chapter. Differences among participants were also discovered, although these were considerably fewer in number than commonalities. In addition, several solo themes emerged. For the purposes of this study, a theme was considered to be solo if it was stated two times or less, by only one participant. Both the differences among participants and solo themes are discussed later in the chapter. However, the researcher found that the commonalities provided the most pertinent information about effective, urban general music teaching and pre-service preparation for such.

The category of instruction had 40 commonalities, which was more than any other category. However, that stands to reason because 13 interview questions were asked in this category, more than in any other category. For the category of cultural diversity, six questions were asked and 16 commonalities emerged. Other categories had smaller numbers of questions asked and commonalities identified: (a) teacher’s formal preparation (2 questions, 9 commonalities), (b) pre-service teacher preparation (2 questions, 6 commonalities), (c) professional growth (3 questions, 7 commonalities), and (d) urban general music teaching (8 questions, 5 commonalities).

An overarching relationship became apparent among some of the most frequently occurring themes. The theme cited most often overall (8 occurrences) had to do with interviewees’ preparation for urban schools. As a group, they felt that their general music methods courses did nothing to prepare them for the reality of urban teaching. Other
frequently cited themes were related to this theme, such as (a) interviewees’ lack of undergraduate preparation for cultural diversity (frequency = 6), (b) interviewees gained most of their knowledge about cultural diversity through experience (frequency = 6), and (c) interviewees’ opinions that current pre-service music teachers needed to spend more time in urban schools (frequency = 4). It appeared that interviewees shared a common belief that their own undergraduate pre-service teacher preparation was inadequate in the area of urban school preparation, and they felt that current pre-service teacher preparation was also missing important elements concerning that, such as field experience opportunities.

Another group of commonalities was related to the social, physical, and emotional climates teachers set in their classrooms. It was apparent that interviewees believed the tone and appearance of a classroom was very important in urban schools. They viewed the role of caring for students (frequency = 6) as critically important in creating a positive classroom climate for urban students, and in effective teaching as a whole. Also important were the creation and communication of clear expectations for students (frequency = 5), as well as maintaining a classroom that looked appealing and stimulating, with instructional material displayed (frequency = 6). A closely related theme that occurred frequently was the incorporation of multicultural materials, especially materials of students’ cultures, into the teaching of musical concepts (frequency = 6).

A third group of commonalities fell within the category of professional growth. All interviewees believed that self-reflection was critical to effective, urban teaching
(frequency = 6). For them, that included reflecting on one’s own lessons, as well as reflecting on the ideas and suggestions of colleagues (frequency = 4). Another means of achieving professional growth for interviewees was attendance of workshops (frequency = 5). It was apparent that the interviewees as a group continuously strived to become more effective as urban general music teachers, whether on their own or in conjunction with colleagues.

In the next section, emergent themes will be discussed by category. Passages from interviews will be included as support and enhancement for themes identified. Relationships among themes within categories will also be explored.

**Commonalities: Themes Within Cultural Diversity**

Commonalities in the category of Cultural Diversity are presented in Figure 26 and Table 8. Figure 26 was designed in a tree format, with the category of Cultural Diversity placed in a green box at the top of the tree. The second row of boxes (yellow) represents topics within the category of Cultural Diversity. Continuing down the tree, the third (purple) row of boxes represents main ideas of questions the researcher asked the interviewees. From these boxes, arrows point to the final set of boxes (blue), which represent themes that emerged from interviewees’ answers to the questions. An example of how to read this figure is as follows:

1. Begin with the green box in which is listed the category of Cultural Diversity.
2. Follow the black line to the yellow box listing the topic *Knowledge of Cultural Diversity*.
3. Follow the black line to the purple box containing the words *How Acquired*. 
Figure 26. Emergent Themes Within Cultural Diversity

- **Knowledge of Cultural Diversity**
  - How Acquired
    - Culture bearers
    - Dialogue with colleagues
    - Experience
    - Travel

- **Building Relationships**
  - Colleagues
    - Dialogue
    - Social activities

- **Effective Teaching**
  - Important Knowledge
    - Attend school cultural nights
    - Cultural immersion experiences
    - Dialogue with colleagues
    - Dialogue with students
    - Graduate courses
    - Travel
  - Continuing to Learn
  - How It Affects Teaching
    - Cultural bias affects expectations

- **Knowledge of students’ cultures**
- **Teacher’s Culture**

- **How Acquired**
  - Accept others of different cultures
  - Authenticity of materials and presentation
  - Family support often missing, but needed
  - Students’ home lives

- **Building Relationships**
- **Effective Teaching**
- **Knowledge of students’ cultures**
- **Teacher’s Culture**
These words represent the main idea of the researcher’s question, “How did you acquire your knowledge of cultural diversity?”

4. Follow the black arrow to the final box, containing emergent themes representing interviewees’ answers to this question: (a) from culture bearers, (b) through dialogue with colleagues, (c) through experience, and (d) through travel.

Table 8 lists commonalities by order of frequency of occurrence, from most frequent to least frequent. The left column of each table lists the number of occurrences of each respective theme among interviewees. The middle column lists topics to which themes relate, and the column on the right lists emergent themes. For example, the first topic listed is Knowledge of cultural diversity: how acquired. The emergent theme, Through experience, represents interviewees’ answers that they acquired their knowledge of cultural diversity through experience. It is evident from the table that this theme occurred six times. There is a danger of oversimplification in listing emergent themes merely by frequency of occurrence, because elements such as vocal inflection and emphasis are not included (but are discussed later in the chapter). However, a table can be a valuable instrument if one desires to view the hierarchy of commonalities at a glance (American Psychological Association, 2005).

Several commonalities became apparent within the category of Cultural Diversity; however, the theme of Cultural Diversity: Knowledge: How Acquired: Through Experience (CD:K:HA:E) stood out sharply because it occurred in every interview. As
<table>
<thead>
<tr>
<th>Frequency</th>
<th>Topic</th>
<th>Theme</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>Knowledge of cultural diversity: how acquired</td>
<td>Through experience</td>
</tr>
<tr>
<td>3</td>
<td>Building Relationships</td>
<td>Colleagues of different cultures: dialogue</td>
</tr>
<tr>
<td>3</td>
<td>Knowledge of cultural diversity: how acquired</td>
<td>Asking questions of colleagues</td>
</tr>
<tr>
<td>3</td>
<td>Knowledge of cultural diversity: how acquired</td>
<td>Through travel</td>
</tr>
<tr>
<td>3</td>
<td>Knowledge of students’ cultures: continuing to learn</td>
<td>Attend school cultural nights</td>
</tr>
<tr>
<td>3</td>
<td>Knowledge of students’ cultures: continuing to learn</td>
<td>Through travel</td>
</tr>
<tr>
<td>3</td>
<td>Teacher’s culture: how it affects teaching</td>
<td>Cultural bias</td>
</tr>
<tr>
<td>2</td>
<td>Effective teaching: important knowledge</td>
<td>How to accept other of different cultures</td>
</tr>
<tr>
<td>2</td>
<td>Effective teaching: important knowledge</td>
<td>Family support needed</td>
</tr>
<tr>
<td>2</td>
<td>Effective teaching: important knowledge</td>
<td>How to present music authentically</td>
</tr>
<tr>
<td>2</td>
<td>Effective teaching: important knowledge</td>
<td>Knowledge of students’ home lives</td>
</tr>
<tr>
<td>2</td>
<td>Knowledge of cultural diversity: how acquired</td>
<td>From culture bearers</td>
</tr>
</tbody>
</table>

Table 8
Commonalities in Perceptions of Effective, Urban, Elementary General Music Teaching and Pre-service Preparation: Category of Cultural Diversity
Table 8 (Continued)

Commonalities in Perceptions of Effective, Urban, Elementary General Music Teaching and Pre-service Preparation: Category of Cultural Diversity

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Topic</th>
<th>Theme</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Knowledge of students’ cultures: continuing to learn</td>
<td>Through cultural immersion experiences</td>
</tr>
<tr>
<td>2</td>
<td>Knowledge of students’ cultures: continuing to learn</td>
<td>Through dialogue with colleagues</td>
</tr>
<tr>
<td>2</td>
<td>Knowledge of students’ cultures: continuing to learn</td>
<td>Through dialogue with students</td>
</tr>
<tr>
<td>2</td>
<td>Knowledge of students’ cultures: continuing to learn</td>
<td>Through graduate courses: courses</td>
</tr>
</tbody>
</table>

...
stated above, the prompt was the question, “How did you acquire your knowledge of cultural diversity?” In answering this question, Kelly responded:

Experience. You get put in those situations, and…I grew up in a very homogeneous setting where it was mostly White students…in Michigan…and Indiana and…a lot of music lessons and basketball is how I grew up…But then coming to Florida, it was more diverse here. And as I went to college, even more so…at my first teaching job, [school name withheld] is predominantly White, but, the kids that aren’t White are all Hispanic. And they’re all migrant children, and learning to deal with that was sink or swim. Instantly you’re dealing with kids who can’t speak any English at all, and I’d had no preparation for that…in my college training…And then my other half of the day was at [school name withheld], which is vast majority African American, and so that was a very different situation for me too to be in, where I was the minority…so I think your experience is where you learn the most.

Grace’s comments supported Kelly’s view in that experience provided her with the most knowledge about cultural diversity;

Well, when I first started teaching, I moved from Nebraska out to Connecticut…in the middle school I was teaching at that point, we had quite a blending of students, and we had…quite a few Puerto Rican children…And I became very aware all of the sudden, the big difference,…especially in the way they responded to music... And I really had to change my whole way of thinking to even control the classroom…to make it more interesting and to learn anything.
And that’s when I first became aware of [cultural diversity]. And that would have been way, way back in 1970.

The other interviewees also concurred that their knowledge of cultural diversity came from their own experiences and not from their schooling. Laura summed it up concisely by stating that she gained her knowledge of cultural diversity “after college, working with peers, and in my own travels…and personal experience. It did not come from formal training.” It is interesting to note that, though teaching experience among the interviewees ranged from 3-30 years, and even though one interviewee had completed a teacher education degree program within the last five years, they were unanimous in their responses in that their knowledge of cultural diversity came from experience and not from formal education. It was apparent that experience was an important means of learning about other cultures for these interviewees.

In considering other emergent themes in the category of Cultural Diversity, a relationship was discovered among additional themes that came forth from responses to the question, “How did you acquire your knowledge of cultural diversity?” as well as answers to the question, “How do you continue to learn about your students’ cultures?” Though responses to these questions were varied, resulting in lower frequency counts of 2 or 3 for each question, the researcher felt that these emergent themes were of high importance because almost all revolved around the same subject: interaction with people of different cultures. The response “through travel”, coded thematically as CD:K:HA:T and CD:KSC:CL:T, occurred more often than any other response, with a frequency of six total occurrences (3 per question). An interesting comment about travel was made by
Grace, who mentioned that she had learned more about her students’ cultures through cultural immersion experiences:

I went down and did language camp in Guatemala. And traveled in Honduras and made a couple of trips to different places in Mexico and studied, worked on the language a little bit. Because I’m not good at Spanish, but I can understand a little bit.

The theme that had the second highest total frequency of utilization (frequency = 5) focused on acquisition of cultural knowledge through dialogue or interaction with colleagues, and was coded as CD:K:HA:AQ and CD:KSC:CL:DC. Several other emergent themes had total frequencies of 2 or 3 occurrences, and concerned knowledge acquired through (a) attendance of school cultural nights (CD:KSC:CL:ACN, frequency = 3), (b) culture bearers (CD:K:HA:CB, frequency = 2), (c) cultural immersion experiences (CD:KSC:CL:CIE, frequency = 2), and (d) dialogue with students (CD:KSC:CL:DS, frequency = 2). In considering the relationship among these themes, it was apparent that this particular group of interviewees mainly learned about the cultures of their students and others of different cultures by being with people of those cultures and interacting with them in close proximity. Two other themes that were not concerned with social interaction with people of other cultures also emerged from the two related questions. Two interviewees responded that they continued to learn about their students’ cultures through enrollment in graduate programs, especially in courses that included learning about, or working with multicultural materials (CD:KSC:CL:GC:CMM). Anna
confirmed that one of the classes she took was valuable, because it was her only means of accessing world instruments:

This semester, one of my electives was the one on African music… I think …getting exposed to the world drumming thing…I really have no knowledge about that, but really want to learn more about that because I think those are the things that [interest students]…you know, like we don’t really have instruments.

The remaining theme (CD:TC:HAT:CB), which occurred three times, emerged in response to the prompt, “How does your own culture affect your teaching?” Responses were interesting and varied, but three shared the commonality of participants’ recognition of their own cultural expectations and biases. Susan shared her expectation that students of all cultures enrolled in United States schools should achieve facility in English:

I guess the biggest way that my own culture affects [my teaching] is that I think that they should all learn English, and I think that they should…be aware of our culture and our customs if they’re living here. I guess that’s the way my White background [affects my teaching].

Kimberly felt that her socialization had a larger effect on her teaching than her culture:

I’m not sure what my culture is. I know that everybody has their own background and their own ideas about how they are…your socialization, how you grow up has a lot to do with who you are. My first husband was Moroccan. He’s not my [current] husband…and we talked a lot about [culture] as our marriage was ending…it’s not so much that it was because he’s Islamic and I’m Christian…It was more about how we were socialized…So I do come with a lot of
[cultural and social] baggage, I guess…but I think that I’m also open to differences, but I’m also cognizant of the fact that we live in this country, and in order for [students] to get their best education, it has to have one main thrust, and that is American culture, and being able to actually ultimately go out and get a job and be productive in this society.

Grace shared a different viewpoint about her flexibility within her culture in order to adjust to her students’ cultures:

Depending on where I am, I have to put my own culture aside…I really have to…forget a lot of the, that cultural expectation…[and become] more open, more responsive to…their different response and reactions.

Though these responses were different from each other, discernable cultural expectations or biases were evident in each interviewee. Secondly, consideration was given to the overlapping relationship between socialization, or lived experience, and culture in determining how teaching is affected. Thirdly, it was also noted that all three responses were those of White, non-Hispanic teachers. It was possible that their biases stemmed from being members of a dominant culture in the United States, and that teachers of underrepresented cultures might not possess the same biases.

A final group of themes that emerged within the category of Cultural Diversity consisted of interviewees’ views of important knowledge that urban, elementary general music teachers must possess in order to be effective. Four themes emerged, with each having a frequency of two occurrences. The first theme (CD:ET:IK:AODC) represented some interviewees’ beliefs that teachers must know how to accept others of cultures
different from theirs. The second theme (CD:ET:IK:FSN) stressed interviewees’ views that, even though family support was desperately needed in urban schools, it was very often lacking or nonexistent. In the third theme (CD:ET:IK:PMA), interviewees stated the importance of knowing how to present cross-cultural music as authentically as possible, and in the final theme (CD:ET:IK:SHL), interviewees shared their beliefs that knowledge of students’ home lives was critical to designing instruction that related to them.

*Commonalities: Themes Within Teacher’s Formal Preparation*

The category of Teacher’s Formal Preparation included questions about interviewees’ preparation for teaching in urban schools, and focused generally on their undergraduate coursework, graduate coursework (if applicable), and specifically on their course(s) in general music methods. Interviewees were also asked what they felt they had to learn on their own in order to be effective, urban, elementary general music teachers.

Emergent themes within this category are presented in Figure 27 and Table 9. These may be read in the same manner as Figure 26 and Table 8. In addition, Figure 27 includes extra boxes (light blue), which represent additional qualification of questions or answers. For example, following the path of Teacher’s Formal Preparation: Undergraduate Preparation: Music Methods Courses, the next box is a light blue box and contains the words *Urban school preparation*. This provides further clarification of the researcher’s question about interviewees’ music methods courses, “Do you feel that your music methods courses prepared you to teach in urban schools?” Following the arrows, it can be determined that interviewees felt they had received no preparation for urban
Figure 27. Emergent Themes Within Teacher’s Formal Preparation

**TEACHER’S FORMAL PREPARATION**

- **Undergraduate Preparation**
  - Music Methods Courses
  - Urban school preparation
  - Inadequate preparation: elements believed to be missing from preparation
    - Field experience in urban schools
    - Reality of urban teaching: how to teach urban students

- **Preparation for Urban Schools**
  - Cultural Diversity
    - No preparation
    - No preparation: coursework did not address diversity topics or urban teaching issues
    - Some preparation: folk songs, limited classroom management strategies
  - What Teachers Learned on Their Own
    - Different expectations for students: more teaching of life skills, less teaching of music
    - Cultural knowledge
    - World music skills
Table 9

Commonalities in Perceptions of Effective, Urban, Elementary General Music Teaching and Pre-service Preparation: Category of Teacher’s Formal Preparation

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Topic</th>
<th>Theme</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>Undergraduate preparation:</td>
<td>Elements missing: reality of urban teaching</td>
</tr>
<tr>
<td></td>
<td>music methods courses</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Undergraduate preparation</td>
<td>Cultural diversity: no preparation</td>
</tr>
<tr>
<td>3</td>
<td>Undergraduate preparation:</td>
<td>Elements missing: how to teach in urban schools</td>
</tr>
<tr>
<td></td>
<td>music methods courses</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Undergraduate preparation:</td>
<td>Urban school preparation:</td>
</tr>
<tr>
<td></td>
<td>music methods courses</td>
<td>no preparation</td>
</tr>
<tr>
<td>2</td>
<td>Undergraduate preparation</td>
<td>Cultural diversity: some preparation</td>
</tr>
<tr>
<td>2</td>
<td>Undergraduate preparation:</td>
<td>Elements missing: experience in urban schools</td>
</tr>
<tr>
<td></td>
<td>music methods courses</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Urban School Preparation</td>
<td>What teachers learned on their own:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>cultural knowledge</td>
</tr>
<tr>
<td>2</td>
<td>Urban School Preparation</td>
<td>What teachers learned on their own:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>more teaching of life skills/less music teaching</td>
</tr>
<tr>
<td>2</td>
<td>Urban School Preparation</td>
<td>What teachers learned on their own:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>world music skills</td>
</tr>
</tbody>
</table>

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schools, and also thought their preparation was inadequate because elements were missing that should have been present. The final (tan) box in that path provides further clarification of what elements interviewees felt were missing from their preparation. As in Table 8, commonalities are presented in Table 9 by frequency of occurrence. It is interesting to note that most commonalities had a frequency of three or fewer occurrences.

The commonalities that emerged in this category were mainly concerned with participants’ perceptions of negative aspects of their preparation, or their lack of preparation for elementary general music positions in urban schools. The theme that emerged most often was the belief that general music methods courses did nothing to prepare interviewees for urban, elementary general music positions (TFP:UP:MMC:USP:EM:RUT). The frequency count for this theme was 2/2/2/1/1/0/8, signifying that this theme occurred in all interviews except Susan’s, for a total of eight times, and that it occurred twice in the interviews of Anna, Kelly, and Laura. When asked what elements were missing from their preparation, Anna replied, “The reality of it…how to really do it.” Laura related a similar opinion about her own training, and also raised the point that effective teachers could suddenly become ineffective if the student population changed:

It was all what to teach, not how to teach. Or who to teach. It was just, here’s the curriculum. These are the standards that we would like you to address. [I was taught how to teach music] but not children. [I should have learned] how to read children. I think more preparation on how to meet a kid where he’s at and help
them grow from there. But there was just nothing in my preparation, and my undergrad, of how to build a rapport with a student, how to establish a teachable environment… I guess they all thought we’d all teach in [a rich suburban area] or something. And you know what? New teachers don’t get those jobs. You know… they’re going to have to pull my cold, dead body out of mine now, but nobody, no newbie is getting my job, but you know, it’s kind of like you serve your time, then you move to an easier place. You know, our county… is going through quite a cultural shock, because we’ve lost so many of our large high-paying jobs, and just recently… And there isn’t a heaven school any more… our… older teachers that have never had to take [diversity] training… are flipping out because… our population over here near the water is really changing. Very quickly. And… the old guard’s not ready… It’s sad. Because they’re lovely people who have had many years of success.

Kelly attributed the irrelevance of her undergraduate preparation in general music to her professor’s lack of teaching experience:

There, there’s not much to say because there was nothing. There was nothing. Nothing. No-thing! [My general music methods professor] came straight from her undergraduate to graduate to teaching us… the class just seemed uncomfortable to me, and… my husband was in the class at the same time with me… and we, I remember talking about it, and we look back now and revisit the situation, that even at the time it felt uncomfortable because it didn’t seem relevant. It didn’t seem relevant and it didn’t seem like it was really going to apply to what we were
doing. And then we went to our internships, and found out, yes. This is not going to work...when I ended up in an inner city\textsuperscript{7} school, I had zero. Zero experience to pull from, zero background knowledge...even theoretical knowledge, because it had never even been discussed in my classes.

It was obvious that most of the interviewees strongly believed that their undergraduate general music methods course(s) were missing many elements that might have helped prepare them to teach in urban schools. Because this theme was cited often and vehemently by some interviewees, the researcher postulated that lack of preparation for the urban music education classroom was a very large issue for many of the interviewees.

The second most frequently cited theme in the category of Teacher’s Formal Preparation was Teacher’s Formal Preparation: Undergraduate Preparation: Cultural Diversity: No Preparation (TFP:UP:CD:NP). This theme was cited once by each interviewee, for a total of six times in the full data set. The prompt was, “In what ways did your undergraduate degree program prepare you for cultural diversity?” Interviewees were unanimous in their statements that they had no preparation for cultural diversity in their undergraduate degree programs. Susan related, “You know, it’s been so long ago...so it wasn’t that big of an issue back then...I don’t think it was addressed at all.” Grace concurred that diversity was not as large of an issue when she got her training as it is today:

\begin{footnotes}
\footnote{7}{The terms \textit{inner city school} were used by interviewees in this study to refer to urban schools where, in addition to a high level of cultural diversity, a majority of students were of low socioeconomic status.}
\end{footnotes}
We didn’t use that word. That’s a newfangled word [cultural diversity]. What we were prepared for was like Lincoln, Nebraska. Which size-wise is urban, but it was not urban in any other way. It was just…a big agricultural town. So as far as urban, we weren’t prepared.

Anna related that her music preparation was stronger than her preparation for cultural diversity:

I don’t think it did [prepare me for cultural diversity]…I think I had a great music education, great theory education, was around great musicians, but I don’t think it prepared me at all for the diversity in schools.

The researcher noted that this theme was closely related to the previous theme about lack of preparation for cultural diversity in general music methods courses. A picture of general lack of preparation for cultural diversity in the interviewees’ undergraduate degree programs began to appear. Interviewees seemed to place a high level of importance on this theme.

Two themes occurred three times each. The first (TFP:UP:USP:NP) was closely related to the two themes mentioned above in that it represented the interviewees’ views that they had not been adequately prepared for urban schools. This theme occurred three times in the full data set. The second theme related to teacher expectations and disappointment in urban schools (TFP:USP:WLO:DES:MTL/LMT). Some interviewees felt that their expectations had changed since they became urban teachers, and that their expectations as new, urban teachers had not been realistic. Anna related how her expectations and philosophy changed because of her student population:
I had to learn a lot that…as much as I wanted to teach like theory and, and have these great little musicians and everything, the reality is, is you don’t usually get that. And I think…that’s what forms my philosophy, because you’re not going to bring up these great musicians. I think you’ll teach some concepts that will help them make decisions later on in life.

Kimberly related how her expectations changed because of the way music education was set up in her district:

I was devastated when I realized that they weren’t going to know how to read music when they left me. I was really devastated about that…I had grandiose ideas of them composing music…we’d do a little bit of improvisation and, but the reality is that it’s not set up that way. And I have a fantastic situation. And it’s still inadequate. So if my fantastic situation is like this, then I can’t even imagine what some of my student teachers have gone on to…I continue up with these student teachers and I go and observe their situations and I just want to cry. It’s just horrible, and there’s no recognition of the value that music education can bring to a student’s life.

Grace shared her view that she had to change her expectations in order to remain positive about teaching in urban schools:

I’ve had to change my expectations…I really have had to…It’s been a major change for me…I guess you could say it’s coming late in my life. I’ve had to change because it’s such a difficult school to work in as far as the discipline and …there’s so many crack children and behavioral problems and everything, so I’ve
had to change that part of my philosophy...if I can just help one or two kids in each class each day. I’ve had to change it for that one school for me to stay at the positive, and want to go to work. Because it’s hard sometimes.

The difficulty each of these teachers had faced in adjusting to the reality of the urban music classroom was notable. Obviously, their teacher preparation programs had prepared them for a much different, perhaps ideal classroom. However, all had managed to adjust to their urban teaching situations and eventually find them rewarding. For them, flexibility seemed to be a key element in effective teaching and longevity at an urban school.

Of the remaining themes, four occurred twice each. The first of these concerned having a small amount of preparation for cultural diversity in undergraduate general music methods class, such as learning a few folk songs from other countries, but not enough to really feel prepared for urban teaching situations (TFP:UP:CD:SP). A second theme cited experience in urban schools as an element missing in undergraduate general music methods classes (TFP:UP:MMC:USP:EM:EUS). Susan shared a suggestion for improvement:

Maybe having somebody who teaches [in an urban school] come in and talk to us...or let us go observe. Let us go observe a classroom and maybe try to teach a lesson to...kids from other cultures. See what is involved in it. You know, I don’t think reading about it in a book would really serve the purpose...I would think that undergraduate course...curricula...would include [experience in urban
schools]. They need to learn about…the heritage and the customs so that they can understand.

Kimberly proposed another idea for incorporation of field experience in urban classrooms into music teacher preparation programs:

Well, this was my idea when I was starting…doctorate preparation…what I wanted to do was design a program where as a freshman music education major, you came in and you worked with a school. And once a week, the same class throughout the year, you designed the curriculum for that class. You had the experience of teaching the same kids, getting to know a group of kids, and sequencing activities. And then each semester, you worked with a different grade level. Got to know those kids, designed, you know – I’m thinking maybe freshman year is a little early, but at least by your sophomore year, you were working with a group of kids on an ongoing basis and getting to know them so you understood what it meant. And then hopefully, by the time then you get to your senior year and student teaching, you’re in that school and you will have had experience in that school, so that that’s not new. And when you get into the classroom, the kids kind of know you as well. Because they’ve had experience with you and, and I think that would go a really long way to making this really artificial eight weeks or 15 weeks into a more meaningful experience, because you’ve had that experience. And, but maybe not, like the first year… I mean you would do in your sophomore year a kindergarten and a 2nd grade –and
then in your junior year you’d do a 3rd and a 4th. You know, sort of going up that direction.

The last two themes concerned what teachers felt they had to learn on their own in order to be effective in urban general music classrooms. Interviewees confirmed that they had acquired almost all of their cultural knowledge on their own, through their own experiences inside and outside the classroom (TFP:USP:WLO:CK). They also responded that they had acquired world music skills on their own, through workshop attendance and graduate coursework (TFP:USP:WLO:WMS).

Commonalities: Themes Within Instruction

The category of instruction was much broader than the other interview data categories of this study. Many aspects of effective, urban, general music teaching were explored within this category, including the following topics: (a) interviewees’ philosophies of education, including the role of caring in the classroom, (b) the ways in which they set up their classrooms, including classroom appearance, climate, and management, and (c) their instructional design and how it was affected by cultural bias, students’ cultures and life experiences. For the purpose of clarity, emergent themes are discussed by topic in the following paragraphs.

Topics and subtopics within the category of Instruction are presented in Figure 28. In this figure, paths lead from the Instruction (green) box to the yellow boxes containing topics within the category, and finally to the purple boxes, which contain subtopics within each topic. The largest number of subtopics is found within the topic of Instructional Design.
Figure 28. Interview Topics and Subtopics Within Instruction

- INSTRUCTION
  - PHILOSOPHY OF EDUCATION
    - Role of Caring
  - CLASSROOM SETUP
    - Classroom Appearance
    - Classroom Climate
    - Classroom Management
  - INSTRUCTIONAL DESIGN
    - Cultural Learning Trends and Communication Styles
    - Effects of Students’ Cultures
    - Effects of Students’ Life Experiences
    - Incorporation of Multicultural Materials
    - Student learning styles
Table 10 presents commonalities within the category of instruction. As in the previous two tables, these are listed by frequency of occurrence, from highest number of occurrences to lowest number of occurrences. At a glance, it is obvious that the category of Instruction is larger than the other categories. It is also apparent that many themes occurred four or more times; however a majority occurred three or fewer times.

_Philosophy of education._ Four strong commonalities (occurring more than 3 times) emerged within the topic of philosophy of education. The strongest theme, which had a frequency of six occurrences in the full data set, had to do with the role of caring in the urban, elementary general music classroom. This theme of Instruction: Philosophy of Education: Role of Caring: Very Important (I:PE:RC:VI) was cited once in each interview. All interviewees believed that a caring attitude towards students was paramount to effective, urban general music teaching. Additionally, two interviewees very emphatically described caring as the most important element in the urban general music classroom. Because this theme was cited by each interviewee, and because two interviewees used a great deal of vocal emphasis and inflection when they cited the theme, the researcher was led to believe that a caring attitude towards students was of great importance to the group of interviewees. One strong viewpoint came from Kimberly, who felt that caring should be coupled with high expectations:

I think [caring is] of the utmost importance…we have a responsibility to care for the students that are placed in our way. And…that does not mean…touchy feely, you know – I love you no matter what. It’s about telling you how it is.
Table 10

*Commonalities in Perceptions of Effective, Urban, Elementary General Music Teaching and Pre-service Preparation: Category of Instruction*

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Topic</th>
<th>Theme</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>Classroom appearance</td>
<td>Instructional material displayed</td>
</tr>
<tr>
<td>6</td>
<td>Instructional design</td>
<td>Incorporation of multicultural materials:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>to teach concepts</td>
</tr>
<tr>
<td>6</td>
<td>Philosophy of education</td>
<td>Role of caring: very important</td>
</tr>
<tr>
<td>5</td>
<td>Classroom climate</td>
<td>Clear expectations</td>
</tr>
<tr>
<td>5</td>
<td>Classroom management</td>
<td>Clear expectations</td>
</tr>
<tr>
<td>5</td>
<td>Instructional design</td>
<td>Incorporation of multicultural materials:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>cultural celebrations</td>
</tr>
<tr>
<td>5</td>
<td>Interaction with students outside the school day</td>
<td>Limitations: time</td>
</tr>
<tr>
<td>5</td>
<td>Philosophy of education</td>
<td>Constant guide</td>
</tr>
<tr>
<td>4</td>
<td>Classroom climate</td>
<td>Emotionally safe for students</td>
</tr>
<tr>
<td>4</td>
<td>Cultural Bias</td>
<td>Not aware of culturally biased materials</td>
</tr>
<tr>
<td>4</td>
<td>Effects of students’ cultures</td>
<td>Choice of music and materials</td>
</tr>
<tr>
<td>4</td>
<td>Effects of students’ life experiences</td>
<td>Choice of music and materials</td>
</tr>
<tr>
<td>4</td>
<td>Instructional design</td>
<td>Student learning styles: diversify</td>
</tr>
<tr>
<td></td>
<td></td>
<td>instruction/variety of activities</td>
</tr>
<tr>
<td>4</td>
<td>Philosophy of education</td>
<td>Changed over the years</td>
</tr>
<tr>
<td>4</td>
<td>Philosophy of education</td>
<td>Safe learning environment for students</td>
</tr>
<tr>
<td>3</td>
<td>Building community among learners</td>
<td>Cooperative learning activities</td>
</tr>
<tr>
<td>3</td>
<td>Classroom appearance</td>
<td>Classroom should be appealing to students/warm</td>
</tr>
<tr>
<td></td>
<td></td>
<td>and inviting</td>
</tr>
<tr>
<td>3</td>
<td>Classroom climate</td>
<td>Cooperation</td>
</tr>
<tr>
<td>3</td>
<td>Classroom climate</td>
<td>Respect</td>
</tr>
<tr>
<td>3</td>
<td>Cultural learning trends</td>
<td>Not evident</td>
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</tbody>
</table>
Table 10 (Continued)

*Commonalities in Perceptions of Effective, Urban, Elementary General Music Teaching and Pre-service Preparation: Category of Instruction*

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Topic</th>
<th>Theme</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Classroom management</td>
<td>Positive reinforcement</td>
</tr>
<tr>
<td>3</td>
<td>Most difficult thing</td>
<td>Lack of student respect</td>
</tr>
<tr>
<td>3</td>
<td>Philosophy of education</td>
<td>Changed over the years: different teacher expectations</td>
</tr>
<tr>
<td>2</td>
<td>Building community</td>
<td>Social skills taught in music class</td>
</tr>
<tr>
<td>2</td>
<td>Classroom appearance</td>
<td>Character building materials</td>
</tr>
<tr>
<td>2</td>
<td>Classroom appearance</td>
<td>Easy access to materials</td>
</tr>
<tr>
<td>2</td>
<td>Classroom appearance</td>
<td>Pictures of instruments</td>
</tr>
<tr>
<td>2</td>
<td>Classroom climate</td>
<td>Positive</td>
</tr>
<tr>
<td>2</td>
<td>Classroom management</td>
<td>Keep students engaged</td>
</tr>
<tr>
<td>2</td>
<td>Classroom management</td>
<td>Respect students</td>
</tr>
<tr>
<td>2</td>
<td>Classroom management</td>
<td>Rules are critical</td>
</tr>
<tr>
<td>2</td>
<td>Cultural bias</td>
<td>Controls for cultural bias</td>
</tr>
<tr>
<td></td>
<td></td>
<td>before students see materials</td>
</tr>
<tr>
<td>2</td>
<td>Cultural learning trends</td>
<td>Short attention spans: hands-on activities</td>
</tr>
<tr>
<td>2</td>
<td>Instructional design</td>
<td>Incorporation of multicultural materials: frequency: daily basis</td>
</tr>
<tr>
<td>2</td>
<td>Instructional design</td>
<td>Incorporation of multicultural materials: frequency: depends on unit of study</td>
</tr>
<tr>
<td>2</td>
<td>Interaction with students</td>
<td>Enrichment activities only</td>
</tr>
<tr>
<td></td>
<td>outside the school day</td>
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Table 10 (Continued)

*Commonalities in Perceptions of Effective, Urban, Elementary General Music Teaching and Pre-service Preparation: Category of Instruction*

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Topic</th>
<th>Theme</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Interaction with students outside the school day</td>
<td>School functions</td>
</tr>
<tr>
<td>2</td>
<td>Philosophy of education</td>
<td>Music should aid student in academic, emotional, spiritual, and physical growth</td>
</tr>
<tr>
<td>2</td>
<td>Philosophy of education</td>
<td>Students should become intelligent consumers of music</td>
</tr>
<tr>
<td>2</td>
<td>Philosophy of education</td>
<td>Students should have a great experience with music</td>
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</tbody>
</table>
I’m constantly working with kids that you know, are the “hopeless causes”…some of whom are really great in my class and really find…their strength in my classroom, and…it’s not that I say, “Oh, it’s okay that you mess up all the time.” No. It’s really, “Hey, this isn’t acceptable.” But doing it in such a way that they understand that I’m doing it out of caring for them… and that this is not acceptable behavior at all, and…this is not the way that you’re going to get ahead…I don’t have children of my own…but I almost feel like a parent to the 900 kids that I’m -- I really love the idea of it takes a village to raise a child.

A second strong viewpoint came from Susan, who felt that caring included taking the time to gain in-depth knowledge of students’ home situations:

I think it’s important for any teacher to care about the kids. If you don’t care about the kids, you shouldn’t be there. Care about them as individuals. Care about what’s happening at home. I mean that makes a big difference if you are caring enough to find out those things, and you know what’s going on with your kids when they walk in the room. And sometimes that’s hard when I have almost 600 kids. But I try to count on the teachers, you know, I try to tell them, please tell me. You know, when you drop your class off, tell me, so and so had a bad night or whatever. I mean we have kids whose parents are in jail, kids whose parents are abusive. We have all this stuff going on and if they’ll just give me a heads-up, you know, this is happening with this kid. Then I can kind of approach them in a different manner than I would if they were just you know, acting up just because they wanted to act up that day. So I think caring has a lot to do with how
you interact with them. You have to love them - to reach out to them in order to teach them.

Kelly believed that general music class was a perfect environment in which to demonstrate a caring attitude toward students:

I think the role of any teacher in any school is to be one of caring, because we have so many kids who are lacking in that in other places. Particularly in inner-city schools, another eye opening thing, and again, this was all in my first three years of teaching, eye opening moments for me are sixteen-year-olds dropping off their kids at school. And realizing that, you know, here I am, 23 or 24, a brand-new teacher and I’m older than a lot of these parents. That was shocking to me, and so – it became obvious very quickly that I was going to need to act like a parent to a lot of these kids, because even their parents needed a parent, so…So for the parents to not know how to parent their children, those kids needed to come into the school and feel loved, and feel supported, and feel like somebody was on their side. And the music classroom is a perfect place to do that because we’re so lucky. I mean there, there is very low pressure in our class academically. It’s not…the stress of…standardized testing…we assess, but it’s in such a low stress way that our classroom is an inviting place for kids to be, so it’s a perfect place for us to be that support – that role model for the kid of caring and support.

A second commonality within the topic of philosophy of education was based on the affirmation that a philosophy of education served as a constant guide in teaching. In
other words, interviewees kept their philosophies in mind to help them make appropriate decisions when planning instruction, as well as carrying out their duties as teachers. The theme representing this belief (I:PE:CG) occurred once in the interviews of five participants for a total of five times. The third strong commonality was thematically coded as Instruction: Philosophy of Education: Changed Over the Years (I:PE:COY, frequency = 4), and represented the belief of several of the interviewees that their philosophy of education had changed over the years. Laura felt that her philosophy became fine tuned with experience at her urban school:

Oh yeah [my philosophy has changed]. I shouldn’t have been paid for my first three years! My training was so minimal…for the position I got, I had only observed an elementary music teacher for 30 minutes. And then I got a job doing it…I was going to do middle school band until I got some wrinkles, then I was going to do high school band. Instead I did elementary band with this sad little goat-roper school for general music…and then fell in love with them. And – so, oh no. I’ve learned everything on the job. I do nothing the same except for smile at children…One positive is that…I didn’t have those preconceived limitations of what a second grader can do and cannot do…So I just kept pushing the ceiling and you know what? They met my expectations.

Kelly related that she developed a context for her philosophy of education as she gained experience as an urban teacher:

I was a new teacher when I was teaching in, in the more inner city schools…that was within my first three years of teaching. So to say that my philosophy was
really well defined at that point would be exaggerating. I didn’t know anything. What do you know to philosophize about? You don’t know until you live it and you breathe it…But I think that…in those first three years, that I was developing that philosophy and seeing children left out of the process. Or music education less than what it could be. Because it was hard, because it was challenging to make it that way. I think that it’s easier to meet my philosophy at a school like this than it is at an inner city school. And I just, I think that maybe my philosophy got its roots at that point because I saw kids getting left out and music programs that…were less than wonderful because the situation wasn’t ideal for making it great for kids…so many teachers that I worked with that just decided, putting in a movie or – open to page 15, and tomorrow we’re going to open to page 16 and the day after that we’re going to open to page 17. And that…didn’t do anything for those students…but because it was challenging, that’s what the teacher chose to do and I felt like that was just…such a loss for those kids.

Flexibility was again taken into consideration as an overarching element in effective, urban music teaching. The educational philosophies of several interviewees had evolved over the years in response to the needs of their students, as well as their urban teaching situations. Flexibility was a critical component in this adjustment process.

The fourth strong commonality, coded as Instruction: Philosophy of Education: Safe Learning Environment (I:PE:SLE) occurred a total of four times: twice in Laura’s interview, and once in the interviews of Kelly and Kimberly. All three interviewees felt that it was paramount that students feel emotionally safe enough to take risks and try new
learning activities in front of their peers. Laura stated emphatically that safety of students was one of the highest priorities:

Number one that everybody has an undeniable value…you can’t teach a child until they know that you undeniably love them and respect them for who they are. And then you have to build a safe learning environment for that child to participate in. It has to be physically safe, the biggie is it has to be emotionally safe. And they also have to feel, you know, safe that they can succeed. So it’s going to be educationally safe. Once they sense that they’re truly safe on all those areas, oh my goodness! The sky’s the limit!

The researcher noted an elevated level of vocal inflection in Laura’s responses and also noted that this theme had emerged twice in her interview. Kimberly also used a high level of vocal emphasis when discussing emotional safety of students. All three interviewees seemed to believe very strongly that music class provided urban students with emotional and physical safety they might not experience elsewhere.

Of the remaining themes that emerged within the topic of philosophy of education, the theme of Instruction: Philosophy of Education: Changed Over the Years: Different Teacher Expectations (I:PE:COY:DTE) was cited three times. Two related themes (I:PE:L:M and I:PE:L:T) occurred a total of two times each and had to do with interviewees’ feelings that they were unable to carry out their philosophies of education because of a lack of available teaching materials or a teaching schedule that was too full. In referring to the limitations at one of her schools, Anna related:
I’m just stating my limitations the last three years…with time limits, and also materials and not having textbooks and all this other stuff…I think that kind of limits my philosophy, but I really truly believe that I want the children to be exposed and have a great experience with music so that in the future they can make choices about music…with a little bit more background.

Most of the interviewees’ statements of their philosophies of urban, general music education emerged as solo themes. However, three philosophy statements were similar enough between two interviewees that they were identified as themes. One belief was that music should aid students in academic, emotional, spiritual and physical development (I:PE:MAESP). Another premise was that students should have a great experience with music (I:PE:GEM). Kimberly explained her view that, in an urban setting, aesthetic experiences with music were more important than acquisition of musical skills:

I do not care if they can come out reading music like the back of their hand. In fact, I don’t really care if they come out knowing much more than where the treble clef is, being able to sing the…musical solfege scale…I want them to have as many musical experiences as they can…urban music education is drive-by at best. I see these kids once a week for 40 minutes. There can be a couple years that go by where I don’t see, like I didn’t see 6th grade the first half of this year. But there’s been other years when, I’m one person and there’s a thousand or more kids…there’s whole grade levels I don’t see sometimes. So the best that I want to do is make music enjoyable for them, make it memorable, make it something that they can connect with…make an aesthetic experience…they don’t get enough of
those. And to me, if we can make beautiful music…we can experience what it feels like to be in a moment with somebody else, and those are the experiences that they’re going to remember – not F-A-C-E on the musical staff.

The third theme represented the philosophy that all students should become intelligent consumers of music (I:PE:ICM). Two interviewees shared that they wanted students to achieve levels of musical skills in elementary school that would allow them to enjoy and participate in many types of music intelligently as adults.

Commonalities within the category of Instruction and the topic of Philosophy of Education are presented in Figure 29. The two subtopics of Limitations and Role of Caring are shown in the purple boxes, with arrows leading to the blue boxes, representing emergent themes. However, most emergent themes relate directly to philosophy, and are not found within a subtopic.

Classroom setup: appearance, climate, and management. Within the topic of classroom setup, and the subtopic of classroom appearance, one strong commonality was discernable. All six interviewees felt it critical that instructional materials be displayed on classroom walls and bulletin boards. This theme, Instruction: Classroom Setup: Classroom Appearance: Instructional Materials Displayed (I:CS:CA:IMD) occurred a total of six times in the full data set. Susan described her reason for this belief:

I did learn this in college…whatever you have…around the room, posted on the walls and on the bulletin boards should be something that the kids can learn from…the reason they said that is if the kid zones out for a couple of minutes and
Figure 29. Emergent Themes Within Instruction: Philosophy of Education

INSTRUCTION

PHILOSOPHY OF EDUCATION

- Limitations
  - Materials
  - Time

- Role of Caring

- Very important

- Music should aid students in academic, emotional, spiritual, and physical development
- Philosophy of education has changed over the years because of experience
- Philosophy of education has changed over the years: different teacher expectations
- Philosophy of education is a constant guide
- Students should become intelligent consumers of music
- Students should have a great experience with music
- The learning environment should feel safe to students
starts just looking around the room, there should be something there that they can learn from if they happen to not be listening to you for some reason. So that’s how I try to design the room.

Four other themes emerged within the topic of classroom appearance. Three interviewees believed that the music classroom should feel warm and inviting, as well as appealing to students (I:CS:CA:ASWI, frequency = 3). Emergent themes occurring less frequently represented the following ideas about which materials should be displayed, as well as their accessibility: (a) Character building materials should be posted on walls and bulletin boards (I:CS:CA:CBM), (b) Pictures of instruments should be evident on walls and bulletin boards (I:CS:CA:PI), and (c) Materials and equipment should be easily accessible by students (I:CS:CA:EAM).

In examining interviewees’ views on the subtopic of classroom climate, two strong commonalities were detected. Most interviewees believed it was paramount in an urban setting that expectations for students be very clear (I:CS:CC:CE, frequency = 5). Laura described how she communicated her expectations to students:

[My instruction is] very positive, fast-paced, clear…they know what’s coming…even with my 5th graders I do some stuff that they do with…pre-K kids where we begin the same and we end the same. I use icons on my board, I have a magnetic board, it’s a beautiful facility…I’m in heaven in my school…I have little pictures that go down in a column, they’re two by two inch squares. And they’re icons. And the first thing is of a teacher smiling, you know, and it’s a
hello and then it’s absolutely micromanaged every step of what we’re going to do, but they can scan it and see, oh yeah. We’re on the drums today. Ooh. After we sing we’re going to Orff instruments. There’s no guessing. There’s no whining…you walk in and you go, cool. This is what it is, and we check it off as we do it…I have found in an urban environment, especially when they come from chaotic backgrounds, if it’s a positive, clear-cut structure, where they know…it’s just no…question what the expectations are, what the rewards are and what the consequences are. It’s just,…fun…the whole deal about those nonverbal communication tools is I don’t have to spend three to five minutes saying what we’re going to do. And it works.

Another strong belief concerning classroom climate was the creation of an emotionally safe environment for students (I:CS:CC:ESS, frequency = 4). Because the theme of emotional safety emerged in both the topics of philosophy of education and classroom climate, it seemed to be of critical importance to the interviewees.

Five other themes occurred less frequently. Among the themes occurring three times were two related themes: (a) establishing a classroom climate of cooperation (I:CS:CC:C), and (b) building community among learners through use of cooperative learning activities (I:CS:CC:BCL:CLA). A third theme occurring three times was that of respect (I:CS:CC:R). Kelly described how she established a classroom climate of respect:

Respect. Respect is number one…and my kids learn that really quickly as soon as they step over the line of what I feel is disrespectful…it’s my number one discussion with kids when we start each…year. I do a cycle of three units. A
world music unit, an American music unit, and then famous people, famous pieces. And we always talk about you know, the importance of being respectful...whether it’s the world music unit and we’re talking about cultures, or American music, or the famous people, famous pieces and we’re talking about different genres of music, that respect is the number one thing that I want to see my students have towards each other, towards the music...because...it’s going to help them to be successful in life, if they can be open-minded, and be able to communicate effectively why they like or don’t care so much, dislike, a kind of music or a, a style of music or a music from a different culture, that they can speak about that intelligently without being offensive. That is a skill that’s going to carry them through into the workplace, as an adult...not to mention that it’s going to make them more open-minded about how they listen to music. So respect is definitely the number one thing for me.

Two themes occurred only twice. One was concerned with building community among learners, and supported the necessity of teaching social skills in music class (I:CS:BCL:SST). Kelly related how she used the music classroom as a vehicle for teaching appropriate problem solving skills:

So many times [students] come in assuming that this is how you handle a situation that they’ve learned from, oh, who knows?...from another classroom or from the playground or from a family member that...things aren’t going your way, so here’s how you handle it, and maybe that’s not the most appropriate way to handle it. So we use the music classroom to teach social skills if need be.
The second theme supported establishment of a positive classroom climate through positive reinforcement and a positive attitude from the teacher (I:CS:CC:PR).

Within the subtopic of classroom management, the commonality that stood out as the strongest was the same as the strongest theme in the subtopic of classroom climate: communicating clear expectations to students. This commonality, coded as I:CS:CM:CE, occurred a total of five times, twice in the interviews of Laura and Susan, and once in the interview of Kimberly. Laura described herself as “forcefully positive” in communicating her expectations:

I am forcefully positive. I just don’t allow them to be unkind…or embarrass, or make anybody feel uncomfortable. I have very clear expectations. One of the reasons why…my own son goes to the school I teach at…I chose this school for my son before I got this job. And it was because of the strong…school-wide discipline plan. It’s just very simple, it’s got four steps, and everything aligns to it…be respectful, be responsible, be safe, be your best. And I don’t let go of that. And the other teachers don’t let go of that. And so everything aligns to it, the kids know what’s expected.

Since clear expectations seemed to be a driving force among this group of interviewees in both the areas of classroom climate and classroom management, it is possible that clear expectations were, for them, one of the most important elements of effective teaching in urban general music classrooms.
One theme (I:CS:CM:MDT:LSR) decried the lack of student respect in urban schools. This theme occurred three times, once each in the interviews of Anna, Laura, and Susan. Anna shared the difficulties she faced with some of her students:

Before this year, before our new administration, the hardest thing was knowing that there needed to be consequences, but not getting support from administration. This year it’s changed because we have new administration. This year…there’s a lack of…family respect, so therefore it carries into the classroom. The kids will yell back at you and they…feel no remorse. And it’s very hard to battle that because…they don’t give their parents respect, and if the parents don’t respect them, it’s almost impossible to get it in the classroom.

Another theme that occurred three times advocated positive reinforcement as an integral part of classroom management (I:CS:CM:PR). Three themes occurred twice each. Of these, the first theme emphasized the importance of classroom rules (I:CS:CM:RC). The second theme highlighted respect for students as an integral component of effective, urban classroom management (I:CS:CM:RS). Kelly related how she used student choice as a means of showing respect for her students:

Respect…I am always very respectful of my students…so if I’m having a problem, it’s really important to me not to get it into a heated situation…I present my students with choices. You can do this or you can do this. And then they make the choice…of whether they’re going to follow the expectations that I have for them or they’re going to remove themselves from the music classroom to
either sit in a time out situation or come over at the table by my desk and do
another project…it’s not going to be a situation of yelling. That’s pertinent.
The third and final theme (I:CS:CM:KSE, frequency = 2) within the subtopic of
classroom management promoted student engagement as an important component of
classroom management. Susan described how she used optimal student engagement, as
well as clear expectations as positive means of classroom management:

For some reason, I’m kind of known throughout the district for having a well-
disciplined classroom…I think it’s just a tone that I set…[students are] busy every
minute that they’re in there. They’re engaged. That’s our big thing, big
buzzword in our district this year. They’re engaged. They’re engaged in what I’m
saying, or what they’re doing, or you know, whatever the movement thing is or
the activity thing is. It’s not like they’re sitting at their desk working on a
worksheet…things can occur when the teacher is not just right there. It’s in the
placement I have. Their chairs are in a big semicircle, and I’m in the middle, or
they’re in the middle doing whatever activity they’re doing and I’m walking
around the room all the time, whatever we’re doing. And then if somebody does
something, it’s usually very minor, and I just, kind of either just give them “the
look”, or I just say in a very…non-emotional tone…“Okay. That was one
time.”…if it escalates two or three times, then I’ll say, “Okay, well it’s time for
you to go sit over there.”…I just, I handle it very non-emotionally and…I think
that helps a lot. I don’t fly off the handle or anything like that. I never raise my
voice. And I think they just know when they walk in, this is what we’re going to
do. And it’s not ever really an issue… I never have to send them to the principal or anything like that. And like I said, I think it’s just the tone of the class. When they walk in they know we’re going to just go about our business.

Figure 30 presents commonalities within the category of Instruction and the subtopic of Classroom Setup. As in Figure 27, extra boxes (light blue) have been linked to some of the boxes (purple) containing main ideas of questions, in order to add further clarification. Specifically, extra boxes have been added to question topics concerning classroom climate and classroom management.

*Instructional design.* Within the topic of instructional design, the unexpected theme of unawareness of culturally biased instructional materials (I:CB:CCBM:NACBM) had a frequency count of 0/0/1/1/1/1/4, meaning that it occurred once each in the interviews of four participants. It was surprising that, when asked whether they controlled for cultural bias in instructional materials, these interviewees responded that they were not aware of culturally biased materials. Perhaps, because some interviewees did not use published materials and instead obtained materials directly from culture bearers, cultural bias was not an issue for them. Since the four teachers who were not aware of culturally biased materials were White, and a majority of instructional materials in the United States were geared towards teachers and students of White, Western European heritage, their White, Western European cultural background could have had an effect on their ability to recognize culturally biased materials.
Figure 30. Emergent Themes Within Instruction: Classroom Setup

INSTRUCTION

CLASSROOM SETUP

Classroom Appearance
- Appealing to students/warm and inviting
- Character building materials
- Easy access to materials
- Expectations posted
- Instructional material displayed
- Pictures of instruments

Classroom Climate
- Building community among learners
  - Cooperation
  - Clear expectations
  - Emotionally safe for students
  - Positive with positive reinforcement
  - Respect

Classroom Management
- Most difficult thing
  - Lack of student respect
  - Clear expectations
  - Positive reinforcement
  - Rules are critical
  - Respect students

Most difficult thing
- Lack of student respect
Only one other theme emerged within the subtopic of cultural bias (I:CB:CCBM:CBSSM). Like the theme mentioned previously, this theme emerged as a response to the question about whether interviewees felt the need to control for cultural bias in instructional materials. Two participants stated that they did control for cultural bias, but did so before students interacted with the materials. Thus, cultural bias in educational materials was never addressed with students in the classroom.

Two closely related themes emerged strongly within the topic of instructional design and the subtopics of (a) effects of students’ cultures (I:ID:ESC:CMIM), and (b) effects of students’ life experiences (I:ID:ESLE:CMIM) on the teacher’s choices of instructional music and materials. Each theme occurred once in the interviews of Anna, Kelly, Laura, and Grace. These interviewees concurred that students cultures and life experiences had a tremendous effect on their choices of music to be studied and materials to be utilized. Anna described how she fit instructional music and materials to the differing student populations at her two schools:

Because I work at two schools, I try to do one lesson plan for both schools…and sometimes I have to change it, because maybe one school, maybe the [middle class] school will respond to a song that I pick positively, where in the inner city school, they’ll just think it’s hokey. And, you know, and I try and I try and I just realize I can’t, I’ve got to do something different…if I pick like maybe a rap style song for the [middle class] school, I have to…watch myself a little bit there, the kids don’t get too riled up, where, the inner city school, it’s…so much part of their culture that they respond to it quicker and they are actually more engaged.
Kelly related how incorporation of her students’ cultures and life experiences into her instructional design proved to be a rewarding experience:

When I do the World Music unit…I have my kids…do a little cultural heritage survey, and they bring it back to me, and on part of that survey, they can talk about…musical parts of their culture that their family is involved in. And then if their parents want to come in and perform or their families want to perform, or if they want to send in a video or if they themselves want to demonstrate, it’s just they light up…To be able to see that, you know? That, oh my gosh, that…what I do with my family matters to other people outside of my culture. It has been a really rewarding thing. And so I try to do that even more now.

When asked what effect her students’ cultures and experiences had on her instructional design, Laura replied with great emphasis:

Oh, my goodness. Huge! I had to change everything…I put in 12 years and then I left the school system for five years for babies. Came back into…more of an impoverished situation. Everything I did was not appropriate…I went onto iTunes and bought mega bucks of music for kids that had a beat better, because Peter, Paul, and Mary just ain’t gonna cut it, you know, in the ‘hood…I had to learn from them…my first year, I learned a lot…mostly I taught just guidance. Very little music. I taught almost all guidance concepts, because it was a school in crisis…at this school, [students are] taking great joy in teaching me how to do things too. We work together. I’m much more of a facilitator in the upper grades. And I take their ideas and then I help, I just file it a little here and polish a little
there. We have…a performance group which is all on African and Cuban drums….I’m just the adult in the room…They shape the class. And so, how did the children shape the instruction? It’s huge. I’m constantly pulling them, you know, seeing how they respond and adjusting what I do. You have to. Especially since their background, 60 percent of them, come from a different background than mine. I mean I’m a minority in the classroom.

Knowledge of students’ cultures and life experiences seemed to be a critical component of effective instructional design for all participants. Representative themes not only emerged in the interviews of four teachers, but also emerged with emphasis in the interview of Laura. It was taken into consideration that these themes were related to the concept of social interaction with members of other cultures, as well as the concept of flexibility. In order to be effective, these teachers had to interact with their students to learn more about their cultures and backgrounds, and at the same time had to be flexible enough to design instruction that related to their cultures and backgrounds.

Six themes emerged within the topic of instructional design and the subtopic of incorporation of multicultural materials. The two strongest themes represented interviewee’s utilization of multicultural teaching materials, and the context in which these were incorporated. The theme of Instruction: Instructional Design: Incorporation of Multicultural Materials: Context: Teaching Concepts (I:ID:IMM:C:TC) occurred six times total, once in each interview. The theme of Instructional Design: Incorporation of Multicultural Materials: Context: Cultural Celebrations (I:ID:IMM:C:CC) occurred once each in the interviews of five participants. All interviewees believed that multicultural
materials should be used to teach basic musical concepts. Additionally, most incorporated multicultural materials at various levels of importance, from the most basic level of teaching a concept to performing a song as a part of a cultural celebration.

The theme of Instruction: Instructional Design: Student Learning Styles: Diversify Instruction/Variety of Instructional Activities (I:ID:SLS:DI/VA) occurred a total of four times, once each in the interviews of Kelly, Grace, Kimberly, and Susan. All felt that diversification of instruction was necessary in order to reach all students. Interestingly, Grace pointed out that she used her English as a Second Language (ESL) training to help diversify instruction for urban students:

At [name of school withheld] I do a lot of visual, which is part of the ESL training...seeing charts and pictures. Rote echoing... It’s just a different teaching style and I just go right into the ESL automatically. Because [ESL instructional strategies] are the ones that help me also with the behavioral disorders and things too.

Kelly felt that diversification of instruction was absolutely necessary in order to deliver instruction effectively:

Knowing your students, that’s where you start. And then you diversify instruction as much as you can. Music is a great place to do that because we’re so active…I am a very strong visual learner, so I’ve got charts and manipulatives for everything...you plan your lessons to make sure that you’re diversifying your instruction. You’ve got small group activities. You’ve got things where you’ve got the kids up and moving around and then you’ve got them on instruments and
then you’ve got them looking at a chart, and then you’ve got them with manipulatives in their hand and then you’ve got them working in that cooperative learning group. And I think it takes a lot of planning to make sure that you have all those things covered, but…I think that’s part of being a good teacher…making sure that you’re meeting your students’ needs.

The other three emergent themes each occurred twice. Two themes (I:ID:IMM:F:DB and I:ID:IMM:F:DUS) had to do with the frequency of incorporation of multicultural materials. Two interviewees incorporated them on a daily basis. Two others incorporated them more sporadically, depending on the unit of study.

Being careful not to stereotype cultural groups, the researcher explored the subtopic of cultural learning trends and communication styles with interviewees. Had trends been noticed by interviewees, the researcher planned to then ask how they affected instructional design. Only two themes emerged when participants were asked whether they had noticed learning styles or communication styles that were common to a particular ethnicity or culture. Neither of the themes was strong. Three participants had not noticed evidence of cultural learning trends or communication styles (I:ID:CLT:NE). Two participants noticed that their urban students had very short attention spans (I:ID:CLT:CS:SAS:HOA), but were not sure whether the phenomenon was cultural or based on students’ life experiences. However, both participants incorporated hands-on activities in order to maintain student engagement.

The final group of commonalities within the topic of instructional design fell under the subtopic of interaction with students outside the school day. Five of the six
interviewees stated that they were limited in interaction with students outside the school day because their schedules were overloaded with their teaching assignments and, in the case of Anna (who was a single parent) family obligations (I:ID:ISOSD:L:T). Kelly and Susan interacted with students frequently through enrichment activities such as handbell choirs, choruses, and recorder ensembles (I:ISOSD:F:EAO). Laura and Kimberly interacted frequently with students through attendance at school functions (I:ISOSD:F:SF). Laura offered advice about the value of attending school functions:

- You go to the dance, you go to the assemblies, you go to the picnics…Invaluable…should be mandatory for new teachers. And not just to go with a bad attitude…it’s free information. You’re a better teacher if you go.

Commonalities within the category of Instruction and the subtopic of classroom setup are presented in Figure 31. This subtopic contained seven question topics (purple boxes), which is more than any other subtopic. In addition, several (light blue) boxes have been added to provide further clarification of question topics.

*Commonalities: Themes Within Pre-service Teacher Preparation*

Data collected within the category of Pre-Service Teacher Preparation represented (a) interviewees’ general views about current pre-service general music teacher preparation for urban schools, and (b) their suggestions for improvement of pre-service general music teacher education programs regarding preparation for urban schools. Of the six interviewees, three felt they were not familiar with current pre-service general music teacher preparation for urban schools (PTP:NFCP, frequency = 3). Of the three, Anna and Laura had never served as cooperating teachers for student teachers or teacher interns.
Figure 31. Emergent Themes Within Instruction: Instructional Design
Susan had previously served as a cooperating teacher, and had two student teachers working in her classroom at the time of the study. Interestingly, she felt that her work with them focused solely on musical preparation and not preparation for urban populations of students. Surprisingly, Susan related that the topic of urban teaching had never come up in her conversations with these student teachers. The other three interviewees were familiar with current pre-service general music teacher preparation for urban schools, and believed that it was inadequate (PTP:IUSP, frequency = 3). Kelly felt that even though there were inadequacies yet to be resolved, preparation had improved in the last 10 years because of increased field experience in urban settings. Additionally, even though she believed herself to be unfamiliar with current music teacher preparation, Anna still felt that pre-service music teachers had improved because she had noticed an increase of pre-service music teachers participating in field experiences in urban schools (PTP:IMTUS, frequency = 2).

Even though some of the interviewees felt unfamiliar with current pre-service music teacher preparation practices, all offered specific ideas as to how these practices could be improved. The researcher believed it was possible, for the interviewees who were not familiar with current pre-service music teacher education, that suggestions for improvement could have come from deficiencies they recognized in their own preparation, or from first hand experience and/or knowledge of other teachers who had not succeeded in urban music education classrooms.

Interviewees made several suggestions for improvement of general music components of pre-service music teacher education programs. Four believed that pre-
service general music teacher preparation could be greatly improved by incorporation of more field experience in urban schools (PTP:SI:MTUS, frequency = 4). Kelly pointed out that pre-service teachers have many more opportunities to visit classrooms than in-service teachers:

I think they need to get into the classroom…I think that you can’t spend too much time in a classroom before you’re a certified teacher…The more time that they spend in classrooms of different kinds, and watching master teachers, and, or even not master teachers, just seeing different classroom environments, different classroom experiences, that is invaluable. I wish that I had been able to have that kind of experience before I was a teacher, because once you’re a teacher, you don’t have time for that…you don’t ever have the luxury again of getting to hopscotch around and see different schools…I think…into the classroom, watching other teachers teach and seeing what they deal with and how, how they deal with their students, and their administrations, their classroom setups…I think that’s the best thing.

Anna and Susan both advocated earlier field experiences in urban schools (PTP:SI:EEUS, frequency = 2) because, as Anna related, “I think it would really help…pre-service teachers decide if they really want to do that.” Susan and Kimberly believed that pre-service general music teachers should gain more knowledge of cultural diversity (PTP:SI:MKCD). Susan shared her viewpoint that knowledge of students’ cultures is directly tied to urban teacher effectiveness:
And in general music [methods class], it doesn’t go much past multicultural music…[pre-service teachers] need to learn about these, the heritage and the customs so that they can understand…they’re very family-oriented, Hispanics are. Family is…real important to them and their kids are always very well taken care of and it’s just all, a different culture. It really is. And if you could know something about that, it really does help you be more effective.

Obviously, most of the interviewees felt that field experience in urban school settings would help pre-service music teachers develop a greater knowledge of cultural diversity. This, in turn, could help them decide if urban teaching was a desirable career, and also help them design culturally relevant instruction.

Several solo themes also emerged concerning suggestions for improvement of the general music component of pre-service music teacher preparation programs. These will be discussed later in the chapter.

Commonalities within the category of Instruction and the subtopic of pre-service teacher preparation are presented in Figure 32 and Table 11. In Figure 32, it is easy to discern that a majority of emergent themes are concerned with suggestions for improvement of pre-service teacher preparation. Table 11 shows at a glance that only one commonality occurred more than three times.

**Commonalities: Themes Within Professional Growth**

Data within the category of professional growth included interviewees’ opinions on how they achieved professional growth, the perceived level of support from their...
Figure 32. Emergent Themes Within Pre-service Teacher Preparation

- Inadequate pre-service music teacher preparation for urban schools: elements missing
- Is improving due to more field experiences in urban schools
- Not familiar with current pre-service music teacher preparation

- Address cultural biases and prejudices
- Earlier field experiences in urban schools
- Pre-service teachers should gain more knowledge of cultural diversity
- Pre-service teachers should spend more time in urban schools

PRE-SERVICE TEACHER PREPARATION

SUGGESTIONS FOR IMPROVEMENT
Table 11

*Commonalities in Perceptions of Effective, Urban, Elementary General Music Teaching and Pre-service Preparation: Category of Pre-Service Teacher Preparation*

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Topic</th>
<th>Theme</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>Suggestions for improvement</td>
<td>More time in urban schools</td>
</tr>
<tr>
<td>3</td>
<td>Pre-service teacher preparation</td>
<td>Inadequate urban school preparation</td>
</tr>
<tr>
<td>3</td>
<td>Pre-service teacher preparation</td>
<td>Not familiar with current preparation</td>
</tr>
<tr>
<td>2</td>
<td>Pre-service teacher preparation</td>
<td>Improving because of more time spent</td>
</tr>
<tr>
<td></td>
<td></td>
<td>in urban schools</td>
</tr>
<tr>
<td>2</td>
<td>Suggestions for improvement</td>
<td>Earlier experiences in urban schools</td>
</tr>
<tr>
<td>2</td>
<td>Suggestions for improvement</td>
<td>Students should gain more knowledge of</td>
</tr>
<tr>
<td></td>
<td></td>
<td>cultural diversity</td>
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</tbody>
</table>
school districts, and the value of self-reflection. The strongest theme, which occurred in each interview, represented the belief of all interviewees that self-reflection is paramount to teacher effectiveness (PG:SR:VITE, frequency = 6). In discussing the reflective process, Grace put it simply, “It’s just a natural thing…after every class.” Kelly shared her rationale for self-reflection:

Self-reflection is huge, because if you don’t take the time to think about what you’ve done or the decisions that you’ve made, then you don’t make any changes, and…you don’t preen and sort of, prune, the things out that are not so useful or the things that are really truly excellent.

When asked how often she reflected on her teaching, Laura described her reflection on a recent lesson that had not been successful, in which a stereotype about her students had been dispelled:

[I reflect] a lot. Because…I have very high standards…I’m not going to beat myself up, but it’s like, oh. That crashed and burned. Like today, something crashed and burned in kindergarten. Never would have expected the situation where I teach to have a class full of kindergarteners that nobody had jump rope experience. Think about this…“What do you mean you don’t know what double Dutch is?”…but see, their neighborhood is so dangerous, they don’t play outside any more. Oh. Oh! Light bulb! I quick[ly], had to change it. I was like, oh! So who’d have known that? And so I actually…had to teach how to get over the rope…We were reading a book that had primarily African American characters in it and it was about double Dutch. And their uncle who just came back from a field
trip from…Tanzania…And…it bombed. They couldn’t do it. And then they got discouraged. I was like, wait. Let’s rethink this. So, self-reflection. You’re constantly having to re-look at your lessons, just don’t put it into automatic autopilot. The kids deserve better.

All six interviewees related that they reflected on their own teaching daily. This reflection process included reflection not only on their own teaching, but on ideas presented by colleagues (PG:SR:RIC, frequency = 4). Kelly and Kimberly both remarked that completion of the National Board Certification process had forced them to reflect deeply on their teaching, and consequently helped them to become better at designing instruction that reached each student. Kelly and Laura were very insistent and emphatic in their statements about the value of reflection. Because each interviewee supported the process of self-reflection, and because two used a higher level of vocal inflection as they related their views, it was apparent that the concept of self-reflection was of high importance to the group of participants.

Four other themes also related to school support of attainment of professional growth. Four interviewees believed they received a high level of school support for professional growth (PG:SS:HL, frequency = 4). For some, this included funding and release time for workshop attendance (PG:SS:HL:FCW, frequency = 2). Five out of six interviewees related that they attended workshops regularly, regardless of school monetary support (PG:WA, frequency = 5). Two interviewees reported that they received little encouragement or monetary support for professional development from their schools (PG:SS:LL, frequency = 2). In a fifth and final theme, interviewees cited that
they also achieved professional growth through enrollment in master’s degree programs (PG:MD, frequency = 2).

Figure 33 and Table 12 show commonalities within the category of Professional Growth. Figure 33 shows that emergent themes are almost equally distributed by topic and subtopic. In Table 12, it is obvious that a majority of commonalities are strong, occurring four or more times.

**Commonalities: Themes Within Urban General Music Teaching**

This category includes miscellaneous topics that relate to urban general music teaching, but do not fit into any of the categories mentioned previously. These topics include interviewees’ views about the difficulties and rewards of urban general music teaching, as well as opinions about their schools’ support of their music programs.

One set of commonalities described in this section include interviewees’ responses to the questions (a) What is the most difficult thing about being an effective, urban, elementary general music teacher? and (b) What is the most rewarding thing about being an effective, urban, elementary general music teacher? Several solo themes emerged in response to these questions, however three commonalities also became apparent. In the first commonality, three participants stated that the most difficult thing for them was management of student behavior (UT:MDT:MB, frequency = 3).

Interestingly, Laura related how she thought of behavior management as maintenance of a positive flow:

[The most difficult thing is] keeping a positive flow in the classroom.

Because, with all of that energy, it’s going to go somewhere. Bottom line.
Figure 33. Emergent Themes Within Professional Growth

PROFESSIONAL GROWTH

School Support
- High level of support: funding for conferences and workshops
- Low level of support: no funding for workshops

Self-Reflection
- Conference attendance
- Master’s degree
- Workshop attendance
- Reflection on ideas from colleagues
- Very important to teacher effectiveness

Reflection on ideas from colleagues
- Very important to teacher effectiveness

High level of support: funding for conferences and workshops
- Low level of support: no funding for workshops
<table>
<thead>
<tr>
<th>Frequency</th>
<th>Topic</th>
<th>Theme</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>Self-reflection</td>
<td>Very important to teacher effectiveness</td>
</tr>
<tr>
<td>5</td>
<td>Professional growth</td>
<td>Workshop attendance</td>
</tr>
<tr>
<td>4</td>
<td>School support</td>
<td>High level</td>
</tr>
<tr>
<td>4</td>
<td>Self-reflection</td>
<td>Reflection on ideas from colleagues</td>
</tr>
<tr>
<td>2</td>
<td>Professional growth</td>
<td>Master’s degree</td>
</tr>
<tr>
<td>2</td>
<td>School support</td>
<td>High level: funding for conference and</td>
</tr>
<tr>
<td></td>
<td></td>
<td>workshop attendance</td>
</tr>
<tr>
<td>2</td>
<td>School support</td>
<td>Low level</td>
</tr>
</tbody>
</table>
If you can keep it going positive, it’s heaven on earth. But it’s a very volatile element. And if you don’t keep it going in a positive direction and using your energy force, going in a positive direction, it will flip on you. And then, and…it’s exhausting. And it’s rewarding. You don’t have to spend near the amount of physical energy and emotional energy when you’re teaching a non-urban school that doesn’t have so many different dynamics…and [students] are more, I don’t want to use the word repressed, but controlled.

The second commonality consisted of three participants’ beliefs that the most rewarding thing about teaching elementary general music in an urban setting was helping students to grow musically and personally (UT:MRT:HSG). The frequency count for this theme was 1/2/0/1/0/0/4, signifying that this theme occurred twice in the interview of Kelly, and once each in the interviews of Anna and Grace. A third commonality, students’ love of music class (UT:MRT:SLM), was cited also by Kelly and by Susan as the most rewarding thing (frequency = 2).

The other set of commonalities that emerged within Urban General Music Teaching was in response to the question, “How supportive do you feel your school is of your music program?” Five out of six interviewees felt their school was very supportive of their music program, as well as generally supportive of the arts (UGMT:SSMP:SA:VS, frequency = 5). Two of the six interviewees believed their schools were not as supportive as they should be of either the music program or of the arts in general (UGMT:SSMP:SA:NS, frequency = 2). Grace answered the question both in the
affirmative and the negative, because she felt that one of her schools was very supportive, and the other was not. Apparently, the idea of school support meant different things to different interviewees. To Kimberly, support of her ideas was more important than monetary support:

In fact four years ago when I brought Education Through Music to [name of city withheld], in my school, I now have had 14 of our teachers go through the program at least for a year. And some of them…are now in their fourth year…I’m the only music teacher. So we have pre-K, 1st, 2nd, 3rd grade teachers that have all gone through this program…they are very supportive of that, they like the brain study of that, they like using…responsive classrooms…So having like a community meeting every morning, checking in with your kids…And Education Through Music, that program really fits in very well with that. Building community and… they may not support me financially, but I think they support what I do.

Grace discussed the support of the principals at her two schools. For her, support needed to be more than kind words:

[My principal] would like to be supportive at [name of school withheld]…she comes into my room, quite often in fact, and says positive things, but they’re such generalized positive things, I think she’s just trying to be nice…like she said, oh I heard the drums. That sounded good…but, if I was to ask for something, like, if I bring in…six more drums, where can I store them? That was a real problem. I had to find a place to store them. I couldn’t leave them in the classroom because you
got the before and after school programs, and they would get ruined. So…I don’t see that as supportive. [My other principal is] very positive to me…he’s the best principal I’ve ever worked for, as far as being supportive of the music program. If I really needed some help, he actually took some of the instruments and different things over to [the school at which our program was held]. He put them in his own car and he took them over there…he’s excellent.

Anna related her view that an overemphasis on academic testing focused support on academic areas, to the exclusion of music:

Well I think it’s a general climate of not being supportive of the arts…I always thought it was kind of hokey to say that, but now that I’m in it, I really see that…administration and education don’t [support the arts], not that I’ve seen. I mean they love the arts, they love the programs and everything, but they would rather give the money to…what’s going to count with their [FL school] score…in fact, at one school, I had…my own classroom my second year…but then they put me back on a cart because even though we’re an A school, we didn’t meet AYP [Adequate Yearly Progress] and it was because of our ESE [Exceptional Student Education] students, so they hired a second ESE teacher and they’re using classrooms for co-ops for ESE.

Kelly felt that her program was well supported, both financially and for extra activities with students:

Very supportive. Again, I’m blessed. My principal…has been just wonderful…I need it, she gets it for me…The handbell choir being a perfect example of her
spending over 10,000 dollars of the school’s money over the years, and…adding
to the octaves…she is very supportive, and if I say that I want to do something
with my students that’s a little different, she finds a way of making it happen.

Commonalities within the category of Urban General Music Teaching are
presented in Figure 34 and Table 13. As in some of the other figures, an extra (light blue)
box has been added to Figure 33 for further clarification of a question topic. In this
figure, and extra box was added to further clarify the question topic of School Support for
the Music Program. Table 13 shows a more balanced frequency distribution than many
other categories, with two commonalities occurring less than three times, and two
commonalities occurring more than three times.

Differences Among Participants

Although commonalities among interviewees were the main focus of research
completed in this study, differences among participants are also noteworthy for a
different purpose. These differences may help identify topics for future research, as well
as implications for preparation of pre-service general music teachers. Although these
topics and implications are discussed further in Chapter 5, three major differences found
through analysis of interview data are identified and discussed here.

Socioeconomic status of students. One of the most striking differences among
participants was in socioeconomic status of the students in the schools of Kelly, Anna,
and Grace. As stated previously, Kelly’s students were mainly of upper middle class or
upper class socioeconomic class, and many were children of medical professionals,
university professors, or corporate business people. For the most part, they came
Figure 34. Emergent Themes Within Urban General Music Teaching

- Most Difficult Elements:
  - Managing student behavior

- Most Rewarding Elements:
  - Helping students grow musically and personally
  - Students’ love of music class

- School Support for the Music Program:
  - Support for the Arts
    - Not supportive: lack of equipment and materials
    - Very supportive: equipment and opportunities for students within program
Table 13

Commonalities in Perceptions of Effective, Urban, Elementary General Music Teaching and Pre-Service Preparation: Category of Urban General Music Teaching

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Topic</th>
<th>Theme</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>School support for the music program</td>
<td>Support for the arts: very supportive</td>
</tr>
<tr>
<td>4</td>
<td>Most rewarding thing</td>
<td>Helping students grow musically and</td>
</tr>
<tr>
<td></td>
<td></td>
<td>personally</td>
</tr>
<tr>
<td>3</td>
<td>Most difficult thing</td>
<td>Managing student behavior</td>
</tr>
<tr>
<td>2</td>
<td>Most rewarding thing</td>
<td>Students’ love of music class</td>
</tr>
<tr>
<td>2</td>
<td>School support for the music program</td>
<td>Support for the arts: not supportive</td>
</tr>
</tbody>
</table>
to school well dressed, well rested, and ready to learn. In addition to ensuring that their basic needs were met, their parents provided them with opportunities to participate in many types of enrichment activities outside the school day.

Due to the fact that many of Kelly’s students’ mothers did not choose to work outside the home, her school had one of the highest rates of parent volunteerism in her school district. In addition, it was well supported financially by both the school district and parents. Kelly’s music room was equipped with a computer lab, a music textbook series, an Orff instrumentarium, a large set of handbells, state-of-the-art flipform risers, a carpeted area for movement, up-to-date technology for playing, composing and recording music, many miscellaneous rhythm and world instruments, and various manipulatives and visual aids for learning.

Kelly’s primary goals with her students were musical goals. Her students were often chosen to perform in prestigious venues, such as state MEA conferences. She remarked that the wide distribution of cultures in her school was an enhancement, rather than a problem (CD:BR:PSC:P:EHSS). Although she incorporated music of her students’ cultures into her instruction, it was more as an element of enrichment and sharing of her students’ cultures (CD:ET:IK:HL) than a lifeline through which to reach them. Kelly shared that her main problem at this school was overly involved parents (I:US:MDT:HS/OIP).

In stark contrast were the teaching situations of Anna and Grace. One of Anna’s schools served lower middle class students, and one of Grace’s schools served mainly lower class, poverty level students. Students at these schools often came to school tired,
dirty, hungry, or distressed from problems at home including child abuse, parental
substance abuse, and absent (often incarcerated) parents. Many also had been diagnosed
with developmental disorders or attention deficit disorders. For many of these students,
school was the most positive part of their day, and provided their only opportunity for
musical involvement and creativity.

Anna’s school had no music classroom, music textbooks or instruments for
students to play other than recorders. There was no funding to purchase supplies or
instruments. Anna paid for her own subscription to *Music K-8* magazine, which provided
her with reproducible songs and CD accompaniments that she used at school.

Grace’s situation was a little better than Anna’s. She had a small, crowded
classroom, a textbook series, a school district-funded subscription to *Music K-8*
magazine, and a few drums. However, there was no budget or outside funding for
purchase of additional materials or equipment, and there were problems with securing the
current equipment, because her room was used for before and after school programs in
addition to music. (PG:SS:LL).

Both Grace and Anna related that musical goals were secondary to the teaching of
life and social skills and working towards gaining the trust and respect of students
through demonstration of caring attitudes (I:RC:MIT). Their most difficult problems
were with student behavior, which was often dysfunctional.

In comparing the situation of Kelly with the situations of Anna and Grace at their
lower socioeconomic schools, it became apparent that socioeconomic status of students
had a tremendous effect on instruction. Not only did socioeconomic status affect the
readiness of students for learning, but it also affected availability of necessary learning space, equipment, and materials. Consequently, teachers’ expectations for students were impacted.

Teacher’s culture. A second major difference among participants in this study was how they perceived their own culture and its effect on their instruction. All interviewees in this study were of White, non-Hispanic heritage except for Anna, who was Filipino. Differences came to light as interviewees responded to the question, “How does your culture affect your teaching?” Kimberly related that she did not know what her culture was. Kimberly and Susan both expressed expectations that their students learn to speak English and become familiar with American customs and values (CD:TC:HAT:CB). Laura related that her culture caused her to have high expectations for students (CD:TC:HAT:CB). Kelly felt that her culture did not have much impact in classrooms in which students were of many different cultures, but was a huge issue when most of the students were of the same culture, and it was a culture different from hers (CD:TC:HAT:DCCM). She explained some of the feelings she experienced in a school where most of the students were African American and had low socioeconomic status:

I think you can’t avoid your culture impacting how you deal with other people…I find it depends on how diverse the classroom is in front of you…when I was a one-day teacher⁸… if I was going into an inner city school where I was the only White person, and the rest of my class was African-American, that my culture became an issue whether I wanted it to be or not…and even if I tried to put it to

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⁸ Assigned to a particular school for one day per week.
the side, that it still…was made to be an issue…I think that…when I was teaching at those one-day schools, I had to fight to overcome the kids…they couldn’t trust me. [They thought] I was going to always assume that I was right and they were wrong because of culture…it was shocking to me when my students came at me with racism issues, because it was the farthest thing from my mind, that…I’m disciplining you because you’re Black, or because you’re Hispanic, or because I’m White and I’m better than you quote unquote…so that, I had to learn that that was going to be something that people were going to assume. That…some students were going to assume that I was making those decisions, or taking those actions, because of race…my upbringing has made me very open-minded, but I think almost naively…where racism hasn’t been part of your upbringing at all. I mean…And there it is.

In contrast to the other White interviewees, Grace intimated that she made an effort to put aside her culture and cultural expectations, and instead make an effort to be more sensitive to the cultures around her (CD:TC:HAT). Anna, on the other hand, used her own culture as a conduit for understanding the cultures of her students (CD:TC:HAT:ILSM):

I think [my culture] does [affect my teaching]. I think that my Filipino parents…I was born in the United States…but, having parents that grew up in another country and then had to adapt to a lot of prejudices when they came here, when we were younger, and still prejudices I see with them…I think it makes me be a lot more understanding and compassionate when dealing with other people,
because I understand what my parents had to go through to...make it here, and still have to do that...So I think there’s an understanding, like a firsthand experience...of [how] people are treated differently when you’re not the same.

From the comments of the White interviewees, the researcher became aware that they perceived their culture differently from the way Anna perceived hers. The White teachers seemed somewhat unaware of their culture and its effect on their lives and their instruction. They did not seem to be able to use their culture as a tool for understanding other cultures. Even Grace, who talked about making an effort to be sensitive to other cultures, did not seem to accomplish that through her own culture, but only by putting her cultural expectations aside. In addition, all five seemed to be somewhat uncomfortable discussing their Whiteness. In contrast, it appeared that Anna used her culture as a metaphorical “looking glass” through which she could better see, and become more sensitive to people of other cultures.

*Expectations for students.* A third major difference became evident when interviewees described their student expectations as new, urban teachers. The expectations of Anna, Grace, and Kimberly focused on students’ achievement of musical skills by specific deadlines. All expressed disappointment that their urban students were not able to achieve the goals they had set. Consequently, after a period of time, all three redesigned their objectives and goals so that they were attainable by their students.

On the other hand, Kelly and Laura entered urban teaching without specific goals in mind for their students. It is interesting to note that both Kelly and Laura had originally set out to be band directors, and had accepted general music positions because of the
unavailability of band positions. Both proceeded to fall in love with teaching elementary
general music, and decided to remain general music specialists. It was not known by the
researcher whether their lack of specific goals for general music students was related to
the expectation of becoming a band director. However, they entered the field of general
music with one general goal in mind: to provide each student with the highest quality
musical experience possible. For them, that meant beginning instruction at the current
level of students’ development and going from there. It is noteworthy that they did not
seem to experience the same disappointment in student achievement that Anna, Grace,
and Kimberly experienced.

Solo Themes

In this research study, a theme was considered to be a solo theme if it was stated
by only one interviewee, and occurred two times or less in the full data set. Solo themes
were identified, but omitted from the analysis because they represented individual points
of view, and not commonalities among interviewees. However, a few solo themes were
mentioned in the previous section on differences. Because the solo themes in this study
represented the ideas of effective, urban, elementary general music teachers, it was
believed that they might be insightful, even though shared by only one person. Therefore,
they are presented in their entirety here.

Anna. Fourteen solo themes were specific to Anna. These themes included the
following: (a) Cultural Diversity: Building Relationships: Parents of Different Cultures:
Call Home (CD:BR:PDC:CH): “I call home… if a kid is being disruptive…when I have
time and usually it’s at the end of the year, if I see a student doing well, that has been not
doing well…I will call and say…I’ve really seen a lot of improvement”; (b) Cultural Diversity: Teacher’s Culture: How it Affects Teaching: Teacher as a Child of Immigrant Parents (CD:TC:HAT:ILSM): “…having parents that grew up in another country and then had to adapt to a lot of prejudices when they came here…makes me be a lot more understanding and compassionate when dealing with other people”; (c) Instruction: Classroom Setup: Classroom Appearance: Centers (I:CS:CA:C): “…if they had money, maybe centers⁹, but…I don’t know any music teacher that actually has centers”; (d) Instruction: Classroom Setup: Classroom Climate: Building Community Among Learners: Time Limitations (I:CS:CC:BCL:TL): “it’s hard to stop and…correct within a 30 minute period. Just say, ‘Okay, if you’re having trouble…sit next to him…watch his fingering,” or I’ll tell the child that knows a little bit more to help him out”; (e) Instruction: Classroom Setup: Classroom Management: Consequences: Collaborate With Colleagues to Deliver Consequences (I:CS:CM:C:CC): “I will…mention to [the PE teacher] that this kid was giving me a hard time and he’ll go with me to the class and we’ll pull them out of class, sit down with them…”; (f) Instruction: Classroom Setup: Classroom Management: Most Difficult Thing: Lack of Administrator Support (I:CS:CM:MDT:LAS): “…the hardest thing was knowing that there needed to be consequences, but not getting support from administration”; (g) Instruction: Classroom Setup: Classroom Management: Most Difficult Thing: Lack of Family Support (I:CS:CM:LFS): “This year, that there’s a lack of…family respect, so…it carries into the

⁹ The term centers refers to a series of individual workstations within a classroom. Each center focuses on a different task or topic. Centers are often set up so that individual students, or small groups of students, rotate among them at regular, timed intervals within a class period.
classroom. The kids will yell back at you and they…feel no remorse”;

(h) Instruction: Instructional Design: Incorporation of Multicultural Material: Limitations: Materials
(I:ID:IMM:L:M, cited 2 times): I don’t have a lot of material”;

(i) Instruction: Instructional Design: Incorporation of Multicultural Material: Limitations: Teacher Brings Material (I:ID:IMM:L:TBM): “I subscribe to Music K-8…I use that a lot. I wish I had a [book] series…I think I could really target objectives a lot easier…I have to run off material and you know, you’re limited”;

(j) Professional Growth: School Support: Low Level: Lack of a Classroom (PG:SS:LL:LC): “I had my own classroom my second year…but then they put me back on a cart because…they’re using classrooms for co-ops for ESE”;

(k) Professional Growth: School Support: Low Level: Verbally Supportive Only (PG:SS:LL:VSO): “I mean they love the programs and everything, but they would rather give the money to…what’s going to count with their score”;

(l) Pre-service Teacher Preparation: Address Cultural Biases and Prejudice (PTP:ACBP):

…in a college setting, in a music setting, I think [students are] more accepting of each other because…you’re really looking at talent, and abilities…your culture not coming too much into play…but when you’re in a classroom, it’s different because you’re not dealing on an arts level so much;

(m) Teacher’s Formal Preparation: Urban School Preparation: What Teachers Learned on Their Own: Importance of Classroom Management (TFP:USP:WLO:ICM); “I think I had to learn how important…classroom management is…that’s a lot of what I learned my first year”; and

Well I think there’s still a lot of prejudice…I even see it …in the inner city school…the majority of teachers at that school are primarily African-American, and even with that, there’s still prejudice…even though we’ve come a long way, I think there’s a long way for acceptance. And I’m not just talking about White people and Black people. I’m talking about Black people respecting White people too…it’s interesting, because I’m Filipino, I feel like I’m a lot more neutral. But I see it…it’s amazing to me…it’s no wonder we still have prejudice… even adults are like that in schools…I see it in my other school. Comments that other teachers make…I think it’s a shame. But it’s the reality.

Kelly: Kelly cited eighteen solo themes. These consisted of: (a) Cultural Diversity: Parents of Different Cultures: Difficult in Low Socioeconomic Schools/Parents Less Involved (CD:BR:PDC:DLSS):

When I taught one day, my one-day schools, I never saw parents…I couldn’t get any parent support…I couldn’t get any response from [parents] about getting instruments for the kids or …rosin for the bows…when it came time at the end of the semester…we had the kids playing and they were in little chamber groups and everything, and I was so proud of the progress that they had made and so naively thought that everyone was going to be as proud and as interested in this, these kids’ success that the concert was just going to be overflowing with parent support…There were four people in the audience. There was my husband, my parents and one kid’s mom. One mom…But on the other hand, I had thirteen…I had every single kid show up to the concert;
(b) Cultural Diversity: Parents of Different Cultures: Easier in High Socioeconomic Schools (CD:BR:PDC:EHSS, cited 2 times): “Their parents are here. They want to be involved...regardless of their culture”; (c) Cultural Diversity: Effective Teaching: Important Knowledge: Students’ Cultures (CD:ET:IK:SC): “…where your students are coming from, bringing that into the classroom...makes such a huge difference in what they take away when they leave”; (d) Cultural Diversity: Knowledge of Students’ Cultures: Continuing to Learn: Longevity at One School: Knowledge of Families (CD:KSC:CL:LS:KF): “…so I just think that staying at a school a long time really lets you start to know more about your families and the cultures and what’s important to them”; (e) Cultural Diversity: Knowledge of Students’ Cultures: Continuing to Learn: National Board Certification Process (CD:KSC:CL:NBCP):

…when you’re doing your National Boards, they specifically ask you about your cultural, breakdown of your school. And then they want you to speak intelligently about your students, and I always felt like I knew my students until I really delved into that process, and realized that I could know so much more about them;

(f) Cultural Diversity: How it Affects Teaching: Teacher’s Culture: Depends on Amount of Diversity in the Class (CD:HAT:TC:DC): “…you can’t avoid your culture impacting how you deal with other people...I find...it depends on how diverse the classroom is in front of you”; (h) Instruction: Classroom Setup: Classroom Management: Good Behavior Earns Desirable Music Activities (I:CS:CM:GBMA): “…good behavior and right choices will lead us to being able to do these kinds of activities”; (i) Instruction: Classroom Setup: Classroom Management: System of Rewards and Consequences (I:CS:CM:SRC):
“I have stars for good behavior and the kids earn stars and stars lead to stickers and the stickers lead to a music party where the kids get to choose their favorite music activities… from the nine weeks”; (j) Instruction: Instructional Design: Cultural Learning Trends: Design Appropriate Activities (I:ID:CLT:DAA): “I definitely will make adjustments to how I present an activity or expect participation based on how I’ve seen them react”; (k) Instruction: Instructional Design: Incorporation of Multicultural Material: Validates Students’ Cultures (I:ID:IMM:VSC):

I had a little Hispanic boy…on his first day in music class…we were doing a Spanish song. And he sat up like a lightning bolt, and he started to rattle off in Spanish, something about the song, and I managed to figure out three or four things that he was saying, and, to understand that this was a song that he already knew. Well, that was it. He was my friend for life;

(l) Instruction: Philosophy of Education: Every Child Needs Music (I:PE:ECNM): “My philosophy of education is that…every child needs to have music education…and that it should be accessible to a child no matter what their grade is, no matter what their makeup is”; (m) Instruction: Philosophy of Education: Music Programs Should be Well Rounded (I:PE:MPWR):

Music is a part of being human. Every kid needs to have that opportunity, and so my philosophy is that we need to get them in here, and then we need to make sure that as music educators, that we are providing the most well-rounded program, so that they have those opportunities to touch every facet of music;
Laura. Eight solo themes were particular to Laura. These themes were as follows:

(a) Cultural Diversity: Effective Teaching: Important Knowledge: Develop Respect for Students of Different Cultures (CD:ET:IK:DRS):
You have to respect others that are different than you. Deeply respect. Just really get it…not on the surface, but it’s got to be a heart belief…you actually need to see them as…a gift of something eternal in them that…they’re irreplaceable. No matter what their background, what kind of home they come from;

(b) Cultural Diversity: Teacher’s Culture: How it Affects Teaching: High Expectations for Students (CD:TC:HAT:HES): “I have high expectations, just because I was raised in a very achievement-orientated house…where education was highly valued”; (c) Instruction: Classroom Setup: Classroom Appearance: Expectations Posted (I:CS:CA:EP): “…expectations in a clear, well-written you know, like chart on the wall”; (d) Instruction: Classroom Setup: Classroom Management: School Behavior Plan (I:CS:CM:SBP): “It’s just very simple, it’s got four steps, and everything aligns to it”; (e) Instruction: Philosophy of Education: Love the Students (I:PE:LS): “…you can’t teach a child until they know that you undeniably love them and respect them”; (f) Teacher’s Formal Preparation: Urban School Preparation: What Teachers Learned on Their Own: Trust Instincts (TFP:USP:WLO:TI): “To trust my instincts…to not be afraid to just try. Just trust my instincts on how to love kids, enjoy kids, and read kids…and use them as a guide, and their energy to…guide the instruction”; (g) Urban General Music Teaching: General Issues: Isolation: Network with Colleagues (UGMT:GI:I:NC): “…you’ve got to build yourself a safety net of other people that do the same thing you do. Music teachers are the only one in the school…you’re the lone wolf out there. And you can’t be”; and (h) Urban General Music Teaching: Most Rewarding Thing: Students’ Passion, Joy, and Freedom of Expression (UGMT:MRT:SPJF): “Their passion, their joy, their freedom of
expression…The most rewarding thing is that they are…without the learned cultural inhibitions of ‘ooh, that’s not cool.’ They hug freely, they laugh freely, they dance freely, they smile freely.”

Grace. Grace’s viewpoints comprised seven solo themes. They included the following: (a) Cultural Diversity: Effective Teaching: What Is Important to Know: How Students Relate to Adults of Their Cultures (CD:ET:IK:SRA): “The way students or children relate to adults…and…authority figures…is different in different cultures”; (b) Instruction: Classroom Setup: Classroom Management: Most Difficult Thing: Dysfunctional Student Behavior (I:CS:CM:MDT:DSB): “I’ve never been with such a group of dysfunctional, students of dysfunctional families. Or…dysfunctional non-families. It’s different for me”; (c) Instruction: Classroom Setup: Classroom Management: Most Difficult Thing: Keeping Students Engaged (I:CS:CM:MDT:KSE): “In that class, I’ve lost…two particular boys…I’ve lost their attention and I haven’t been able to gain it back…it happened over the break, so I don’t know if it had to do with something that happened in their home life?”; (d) Professional Growth School Support: District Level Networking and Sharing (PG:SS:DLNS): “…there’s just so much to constantly be learning there…they are very supportive…I feel it’s improved a lot since I was in music before”; (e) Pre-service Teacher Preparation: Suggestions for Improvement: Access to Resources for In-service Teaching (PTP:SI:AR): “at least give us where we can get the information. So…we know what websites…where to go to get information…it you know where to get information, you can always try to keep current”; (f) Pre-service Teacher Preparation: Suggestions for Improvement: Training in Classroom Management
(PTP:SI:TCM): “I think, you got to teach them...classroom management. Because I don’t think they’re getting it, in at least the schools I see here”; and (g) Teacher’s Formal Preparation: Graduate Preparation: Cultural Diversity: Adequate: Field Other than Music (TFP:GP:CD:A:FOM): “…when I got my Master’s, I was focusing on ESL.”

Kimberly. Nine solo themes were specific to Kimberly. They included the following: (a) Cultural Diversity: Building Relationships: Parents of Different Cultures: Leadership Roles on School Councils (CD:BR:PDC:LRSC): “I’m on the local school council and so I work with those parents. They know me”; (b) Instruction: Classroom Setup: Classroom Appearance: Student Work (I:CS:CA:SW): “…kid-generated posters...about what music is to them and...where they hear music, where they see music...what music can be...what they want to do in music”; (c) Instruction: Classroom Setup: Classroom Management: Redirect Behavior (I:CS:CM:RB): “I redirect behavior a lot...I don’t dwell on it mostly”; (d) Pre-service Teacher Preparation: Suggestions for Improvement: Teacher Trainers Spend More Time in Urban Classrooms (PTP:SI:TTUC): “…the professors that they have...They’re not keeping up with how children learn....and also I think even if they’re an urban music program like at an urban college...they don’t look at what the urban schools are like. I don’t think that they know what kinds of things we’re working with”; (e) Teacher’s Formal Preparation: Urban School Preparation: What Teachers Learned on Their Own: Reflection (TFP:USP:WLO:R): “I think I was very fortunate in that I did National Board... right after the third year of teaching...I think it allowed me to really reflect on what I was doing”; (f) Urban General Music Teaching: Most Difficult Thing: Focus on Testing of Reading and Math (UGMT:MDT:FT): “The
hardest thing about being an urban teacher and an urban music teacher is that there is such this focus on...reading and math”; (g) Urban General Music Teaching: Most Difficult Thing: Lack of Materials (UGMT:MDT:LM): I think the lack of money...I write grants every year, and that’s how I get money into my program...when I first started there, we had a partnership with [name withheld] Symphony Orchestra and they bought my Orff instrumentarium...but that’s nine years ago and they need to be replaced and replenished”; (h) Urban General Music Teaching: Most Rewarding Thing: Sharing Music with Children (UGMT:MRT:SMC): “…I just think it’s rewarding in itself to be able to share this experience with a bunch of kids” and (i) Cultural Diversity: Knowledge of Students’ Cultures: Continuing to Learn: Leadership Roles in Diversity Organizations (CD:KSC:CL:LRDO): “I’m...on the local school council...I’ve had the opportunity to work on...what we call the tolerance committee.”

Susan. Six themes were cited only by Susan. They consisted of: (a) Instruction: Classroom Setup: Classroom Management: Most Difficult Thing: Students’ Lack of Social Skills (I:CS:CM:MDT:LSS): “I would say probably the most difficult in my school is the fact that...a lot of them have never learned appropriate social skills”; (b) Instruction: Philosophy of Education: Music Should Provide a Creative Outlet for Students (I:PE:MPCO): “…to give them a creative outlet. There’s a lot of kids who don’t excel in any other areas”; (c) Instruction: Philosophy of Education: Role of Caring: Very Important: Students Must Feel Loved (I:PE:RC:VI:SMFL): “You have to love them - to reach out to them in order to teach them”; (d) Teaching: Good Teachers Are Good in Any Setting (T:GTGAS): “…a good teacher is a good teacher no matter where they are”; (e)
Teacher’s Formal Preparation: Undergraduate Preparation: Music Methods Courses:
Urban School Preparation: Elements Missing: Sharing and Networking with Urban In-
service Teachers (TFP:UP:MMC:USP:FM:SNUT): “…having somebody who teaches [in
an urban school] come in and talk to us…Let us go observe a classroom and maybe try to
teach a lesson to, you know, kids from other cultures. See what is involved in it”; and (f)
Urban General Music Teaching: Most Difficult Thing: Competition with Pull-out Classes
(UGMT:MDT:CPC):

…one of the hurdles that I am constantly jumping over, and they call me the
music Nazi, because there are so many other programs that these kids go to every
day. They’re out of their classroom all the time. They go to speech, they go to
resource, they go to a reading tutor, they go to a math tutor, and some of the kids
that need one of those, need all of those…So, one of the biggest obstacles for me
is, a teacher will bring their class, and there’s two or three missing. So I always
have to nail them down and say, “where is so and so, where is so and so.” And
then I have to call these special classrooms where they are and get them sent to
music, because they know they’re supposed to send them on time, but…they lose
track and so I’m constantly having to give up, sometimes 10 minutes of my 30
minutes tracking them down…because they’re all over the school.

Summary

In this chapter, data were analyzed, categorized, and discussed. One hundred
sixty-two themes (including 62 solo themes) in six categories emerged via the analysis.
Table 7 presented the frequency count, with distribution of emergent themes. Figures 26,
27, and 29-34 listed all emergent themes, and Figure 28 listed the topics and subtopics within the category of instruction. Tables 8-13 delineated commonalities within the categories of cultural diversity, teacher’s formal preparation, instruction, pre-service teacher preparation, professional growth, and urban general music teaching. Commonalities and differences in the participants’ perceptions of effective, urban, elementary general music teaching and pre-service preparation were discussed. Relationships among themes were identified, to be discussed further in Chapter 5. Solo themes were also identified and listed.
CHAPTER 5

Summary of Findings, Implications, and Conclusions

In this chapter, the major findings of this study are summarized, compared to extant related literature, and interpreted in relationship to the research questions. Based on the analysis of the interview data, a model of effective, urban, elementary general music teaching is proposed. In addition, limitations of the study are revisited, implications of the findings are discussed, recommendations are made for future research, and final conclusions are shared.

Summary and Interpretation of Significant Findings

In analyzing the full data set, the researcher discovered that findings were mainly expected, and served to corroborate what was found in extant scholarly literature and research on effective teaching, effective urban teaching, and culturally responsive teaching in both the fields of education and music education. Expected findings were considered to be important because of the context from whence they came: a sample of effective, urban, elementary general music teachers. These findings were also regarded as important because they served to verify the existing pool of knowledge on effective, urban, general music teaching, as well as confirm that such knowledge is relevant and up to date. In this way, each expected finding was considered to be significant to some degree. In addition, some findings were unexpected, meaning they were not corroborated
in available related literature. Though unexpected, these findings were also considered to be important because they presented new perspectives and raised questions that could be examined and explored in future research. In the next sections, expected results are summarized first, followed by a discussion of unexpected findings.

*Expected findings.* Gay’s (2000) five elements of culturally responsive teaching comprised an important framework for this study. It was noteworthy that most of the expected findings of this study exemplified, or were closely related to one or more of Gay’s elements. These results not only show that this particular body of research is relevant to effective, urban general music teaching, but that culturally responsive teaching is a critical key to the success of this group of interviewees in urban schools. Specific relationships among Gay’s elements and expected findings are discussed within the next few paragraphs.

Several expected findings were within the topic of cultural diversity, and consisted of interviewees’ perceptions of types of knowledge that were critical for effectively teaching culturally diverse populations of students. One finding consisted of the interviewees’ belief that general knowledge of cultural diversity and in-depth knowledge of students’ cultures were critical components of effective urban teaching. This was in agreement with the view presented by Fung (2000) in literature on effective music teaching, as well as views presented by Au (1993), Au and Kawakami (1994), Boggs (1985), Cazden, John, and Hymes (1985), Erickson (1987), Foster (1994, 1995), Gay (2002), Hollins (1996), Irvine (1990), Ladson-Billings (1994, 1995a, 1995b, 1995c), Lee and Slaughter-Defoe (2004), Pai and Adler (1997), and Tharp and Gallimore (1988).
in literature on culturally responsive teaching. Because acquisition of knowledge of students’ cultures is an ongoing process, this finding validated the premise of Manning and Baruth (2000) that culture was a continuum and each individual moved along that continuum at his or her own individual pace. In addition, it affirmed Gay’s (2000) first element of culturally responsive teaching: development of a knowledge base for cultural diversity. Gay (2000) found that when teachers developed a knowledge base of cultural diversity, they were able to construct an environment of meanings, a cultural fabric, which served as a framework for the educational process.

In addition to knowledge of students’ cultures, interviewees believed that urban teachers needed to know their students well, including in-depth knowledge of their families and home lives. This corroborated the views of Brand (1990), Emmanuel (2006b), Fung (2000), K. Robinson (2006), and also Gay (2000, p. 106), who included knowledge of students’ life experiences in her definition of culturally responsive teaching: "using the cultural characteristics, experiences, and perspectives of ethnically diverse students as conduits for teaching them more effectively."

Other expected findings supported the necessity of learning about music of students’ cultures and backgrounds, a view, which was affirmed in literature on effective music teaching by Fung (2000) and N. Robinson (2004). In addition, interviewees believed it was necessary to present music of other cultures as authentically as possible, as well as acquire some world music skills, which corroborated similar perspectives found in literature (Burton, 2002; Fung, 2002; Klinger, 2002; and K. Robinson, 2002). In accordance with the research of Black (2006), T. Howard (2001), Klump & McNeir
(2005), and Pang (2005), interviewees affirmed their incorporation of multicultural materials at various levels of importance, from the most basic level of teaching a concept to a higher level of teaching music or material to be publicly presented for a cultural celebration or holiday. These findings also supported Gay’s (2000) second element of culturally responsive teaching: design of relevant curricula and instruction. Her research showed that culturally responsive teachers incorporated materials relating to students' cultures at every level of instruction, in both low- and high-status activities (Gay, 2000).

Additional anticipated findings revolved around interviewees’ philosophies of education. Though they did not state their philosophies of education in exactly the same ways, it was obvious that all interviewees were dedicated to creating and/or facilitating the best possible learning experience for each student through music. In addition, they were not only developing musical skills, but were also devoted to educating the whole child. These results are in accordance with similar findings of Hendel (1995).

A large group of anticipated findings was related to the physical and social climates set up by effective, urban, general music teachers in their classrooms. In speaking of the physical climates of their classrooms, interviewees had a consensus that classrooms of effective, urban, general music teachers appeared well organized, which affirmed one of Fung’s (2000) descriptors of effective music teachers. Instructional materials and student work were displayed, which corroborated the same finding in the research of Lehmberg (2008). Social climate, or how the classroom felt to students, instructors and families, was extremely important to the group of interviewees. This corroborated the research of Gay (2000), who found classroom climate to be one of the

Another expected finding was that interviewees strived to create classroom environments in which students felt emotionally safe. Similar viewpoints were presented by Fung (2000), J. Lawrence, (1989), N. Robinson (2004), and J. Smith (2006). Interviewees believed they achieved this through the following strategies, all of which were supported in related scholarly literature: (a) frequent dialogue with students (Fisher, 1991, Fung, 2000, J. Lawrence, 1989, Reio & Crim, 2006, N. Robinson, 2004), (b) effective communication of clear expectations for students (Gay, 2000; Lehmberg, 2008), (c) instructional design that included activities designed to build community among learners, such as cooperative learning activities (Fung, 2000, New York City Board of Education, 1997a), (d) incorporation of music and materials that related to students’
cultures and lived experiences (Caniff, 2003, Escalante & Dirmann, 1990, Fullilove & Treisman, 1990, Fung, 2000, Gay, 2000, Hendel, 1995, T. Howard, 2003, Irvine, 2001; Ladson-Billings, 1989, 1994, Lehmberg, 2008, Manning & Baruth, 2000, Sheets, 1995, Tharp & Gallimore 1988), and (e) incorporation of differentiated learning experiences, in order to connect with each child’s learning style (Benedict, 2006, Lehmberg, 2008). This expected finding was closely related to Gay’s (2000) third, fourth, and fifth elements of culturally responsive teaching: (a) cultural caring and development of a community of learners, (b) congruency in classroom instruction, and (c) effective cross-cultural communications. Culturally responsive teachers learn to understand different cultural forms of communication, in order to avoid violating cultural values as they teach diverse groups of students, and at the same time, strive to teach students skills, such as cooperation, that will help them function in mainstream society (Gay, 2000).

Related and anticipated findings also occurred within the topic of classroom management, which has a tremendous effect on classroom climate. Interviewees related that classroom management could be especially difficult in urban schools, especially those populated with low income students, and that the most difficult aspect was often lack of student respect, as similarly found in Lehmberg’s (2008) study. Interviewees listed several strategies they found to be successful with their students. All were supported in available scholarly literature, and included the development of a climate of mutual respect and acceptance among teachers and learners (Fung, 2000; Gay, 2000; J. Lawrence, 1989; Lehmberg, 2008; N. Robinson, 2004; and J. Smith, 2006), keeping students constantly engaged in learning activities (J. Lawrence, 1989; Lehmberg, 2008),
positive reinforcement of desired student behavior (Dunn, 1997; Fung, 2000; Gfeller, 1989; Gumm, 1994; Hendel, 1995; Kassner, 1998; J. Lawrence, 1989; Lehmberg, 2008; Price, 1983; Radocy, 1983; Yarbrough & Madsen, 1998), and implementation of a positive behavior plan (Lehmberg, 2008). These findings also relate to Gay’s (2000) premise that cultural caring involved knowing and caring for students, while at the same time holding high expectations for their behavior and achievement in the classroom (Gay, 2000).

A small number of anticipated findings emerged within the topic of professional growth. Interviewees’ views affirmed findings of Lehmberg (2008) and Stellacio (1997) which supported self-reflection as a critically important skill for effective teaching. Another finding that supported the research of Lehmberg (2008) was interviewees’ statements that they had attained professional growth through workshop attendance and enrollment in master’s degree programs.

The final topic within which expected findings occurred was pre-service teacher preparation. Interviewees were of a consensus that their own pre-service teacher education courses, including their general music methods courses, did not prepare them for either culturally diverse populations of students or urban teaching situations. They felt that a major missing element was preparation for the reality of urban teaching. Some interviewees believed that preparation of today’s pre-service teachers also did little to prepare students for culturally diverse, urban classrooms. These premises were supported in the literature from both the fields of education and music education, which affirmed that pre-service teacher education courses did not prepare students for cultural diversity
in the classroom (D. Brown, 2004; Claycomb, 2000; Darling-Hammond, 1997; Gordon, 2000; Haberman, 1988; King, 1993; Ladson-Billings, 1994; Lehmberg, 2008; Rothenberg & Gormley, 1999; Stotko et al., 2007; Talbert-Johnson, 2006b; White-Clark 2005). Additionally, interviewees held the opinion that more coursework in cultural diversity, as well as increased and earlier field experience in urban classrooms, would better prepare pre-service music teachers and would also help them decide if they truly wanted to teach in urban classrooms. These views corroborated findings of Barnes (2006), Larkin and Sleeter (1995), Lehmberg (2008), Osajima (1995), G. Smith (1998b), Villegas and Lucas (2002b).

*Unexpected findings.* One set of unanticipated findings pertained to teachers’ recognizance of their own cultures and how they affected instruction. When asked how they believed their cultures affected their teaching, cultural biases became evident among some of the interviewees who were of White, non-Hispanic heritage. In addition, there appeared to be a lack of depth of understanding among these teachers of what their heritages really were, and what it meant to be a member of the majority culture in the United States; in other words, to enjoy White privilege (McIntosh, 1989). Kimberly intimated that, even though she was White, she did not know what her culture really was. Some of interviewees’ cultural biases translated into expectations for their students. This was evidenced in Laura, who stated that her family held very high expectations for its members. She believed this was a cultural phenomenon, and shared that this caused her to have high expectations for her students. She described how she often attempted and successfully taught skills that administrators told her were too advanced for her students.
Susan and Kimberly described how their White culture caused them to believe that immigrant students living in the United States should learn to speak English and assimilate into American culture. This view of assimilation was reflected in Susan’s statement that she designed her own general music curriculum based on Kodály methodology, and did not deviate from the curriculum in order to accommodate her students’ cultures. Kimberly shared that she designed her instructional activities, in part, to facilitate her students’ assimilation into American culture and society.

From one perspective, these findings were expected, because they supported the research of Flippo, Hetzel, Gribouski, and Armstrong (1997), who found that culture affected education, and education affected culture. For example, Laura’s, Susan’s and Kimberly’s cultures and educations likely affected their choices of instructional activities as well, their preferred methods for student response, how they perceived their students and how they set goals for them. Secondly, these findings supported research that showed White teachers’ awareness of their culture very much affected how they taught both White students and students of color (Schneidewind, 2005). White teachers who were unable to acknowledge their cultural identities often did not recognize and understand the need for young students of color to affirm their own cultures (S. Lawrence & Tatum, 1997a, 1997b; McAllister & Irvine, 2000). Had Kimberly more fully known the meaning of her own culture, it is possible that she might not have been so rigid in her view that immigrant students should assimilate into American society.

However, the researcher still found these findings surprising, because these teachers had attained high levels on the CCAI, showing that they had high potential for
cross-cultural adaptability, and they had also been identified as effective, urban teachers by professionals who were highly respected in the field of music education (music teacher educators and music supervisors). It was logical to expect that any cultural biases evident in these teachers would be minimal. Nevertheless, it was still possible that the expectations Laura, Susan and Kimberly had for their students stemmed from having only surface knowledge about their culture, rather than in-depth knowledge. It was also possible that these expectations did not stem from cultural values, but instead from social values learned in their family environments. A third possibility was that the researcher, who was also White, did not fully understand the extent of cultural bias among White teachers in the United States and therefore had unrealistic expectations that effective, White, urban teachers were not likely to demonstrate noticeable cultural bias.

Another finding that was unexpected in this study was that three of the six interviewees related that they lowered their musical expectations for students after becoming urban teachers. Anna and Grace implied that spending time on behavior management and teaching of life/social skills decreased the time available to teach musical skills, thus diminishing student achievement. Kimberly related that the scheduling of music classes (40 minutes, once per week) undermined what she could accomplish with students in the music classroom.

It was taken into consideration that there could be many reasons for this finding. It was possible that these teachers set unrealistic goals about many things in their lives, and constantly adjusted their expectations about much more than urban general music teaching. It was also possible that these teachers engaged in deficit thinking about
students of color, meaning that they might have believed that students of color possessed lower levels of innate abilities than did White students (Grant & Gomez, 1996, 1997). However, as with the previous group of findings, the researcher believed this was unlikely, since all three teachers were identified as effective with urban students, all three attained a high level on the CCAI (signifying cross-cultural adaptability), and one of the teachers was a minority.

Nevertheless, the researcher did feel it was worth considering that unrealistic expectations could have stemmed from goals instilled in these teachers through pre-service general music methods courses. These types of courses usually included information about children’s musical development, including the ages at which specific musical skills could be mastered. If this information was presented to pre-service teachers as skills your students should achieve at these ages rather than skills most children of these ages have the innate abilities to accomplish, with achievement dependent on the learning situation, it could translate into unrealistic expectations in certain situations, such as some low-income, urban schools, where a goodly amount of classroom time is often devoted to teaching non-musical skills to students. In other words, it was very probable that these teachers’ urban students had the same innate abilities as students of higher socioeconomic status; however, the teaching process took longer due to other factors. The researcher felt it would have been more accurate for these interviewees to state that their expectations for themselves as general music teachers had changed, rather than stating that their expectations for students had diminished.
A third unanticipated finding was the means through which interviewees gained knowledge of cultural diversity and continued to learn about their students’ cultures. One of the major assumptions of culturally responsive teaching was that academic achievement of minority students would improve if instruction was improved so it reflected and related to their cultural and linguistic strengths, as well as their lived experiences (Banks, 2000; Gay, 2002). It was logical to assume that, with the heavy emphasis currently placed on academic testing in United States public schools, urban school districts would provide professional development opportunities geared towards increasing knowledge of cultural diversity and improving test scores through culturally relevant instruction. However, each interviewee stated that she had gained knowledge of cultural diversity, and her students’ cultures, on her own, mainly through interaction with people of other cultures, and secondarily through graduate studies. It seemed interesting and logical that each interviewee chose interaction with people as her preferred method of learning about others of different cultures.

A fourth unanticipated finding was interviewees’ lack of awareness of cultural bias in mass-produced teaching materials, such as textbooks, media materials, and bulletin board displays. Within that finding, it was surprising to also discover that Anna’s school and school district did not provide her with any teaching materials at all. Of the teachers who had music textbook series (Silver Burdett or Macmillan) in their classrooms, none had noticed culturally biased materials, even though some of the interviewees were using series that had been published as many as 20 years ago. That is interesting when considered in the light of research by Hall (2000), who found that the
Silver Burdett music textbook series published from 1930 to 1995 emphasized European hegemony and promoted racist ideology. The researcher postulated that perhaps some of the interviewees were unaware of culturally biased materials because it may have been difficult for them to recognize bias in materials that were mainly geared towards their culture. Another reason for unawareness of cultural bias in a book series was that some teachers, especially those who had completed training in the Orff-Schulwerk and Kodály methodologies, brought in their own lesson materials and did not use the series books in their classrooms. In this group of interviewees, teachers who had completed levels training courses (i.e., Orff-Schulwerk and Kodály) in addition to degree programs tended to use materials from the methodology courses in lieu of textbooks.

A finding that was unexpected because it was not corroborated in research, yet understandable to most public school music educators was that interviewees generally did not spend time with students outside the school day, except in ensemble rehearsals or at school functions, because their schedules were too full. This was in contrast to research by Ladson-Billings (1994) and K. Robinson (2006), who found that culturally responsive teachers devoted much time to students, both in and out of school. For this particular group of interviewees, this was not a reality. Their classes were so tightly scheduled that there was time for little else during the day other than their assigned general music classes. Additionally, some schools had a high number of students who were bused, meaning these students were not available outside the school day. For Anna, family obligations as a single parent made it necessary for her to leave school each day as soon
as her formal teaching obligations ended. Others stated that they were too exhausted at the end of a long, overly full teaching day to spend extra time with students.

A sixth unexpected finding was that interviewees were unable to detect cultural learning trends among their students. Research has shown that cultural protocols for communication has been known to differ widely among ethnic groups (L. Davis, 1996, Gay, 2002). For example, differences were found among cultural groups in vocabulary, pronunciation, rate of speech, volume, pitch, attentiveness, and response time (L. Davis, 1996, K. Robinson, 2006). Dissimilarities were also noticed in nonverbal facial expressions, gestures, eye contact, frequency of touching, and physical proximity to others (M. J. Bennett, 1993; L. Davis, 1996; Erickson, 1986; Gay, 2002; K. Robinson, 2006; Weaver, 1993). In addition, variations were noticed in communication styles, such as whether someone was active-receptive or passive-receptive as a listener (Boggs, 1985; Gay, 2002; Pai & Adler, 1997; Shade, 1989). In an effort to allow interviewees the most freedom in identifying cultural learning trends, and in order not to influence their responses, the researcher did not give much explanation of the terms cultural learning trends when asking if those had been noticed by interviewees. After reviewing interview transcriptions, it became apparent to the researcher that interviewees were not familiar with terms generally used to discuss cultural learning trends. She believed that had she given more explanation and examples of cultural learning trends, interviewees might have offered different and/or more elaborate answers.

A final unexpected finding was the lack of reference to the National Standards in Music Education by any of the interviewees. The National Standards for the Arts,
including the National Standards in Music Education, consist of statements of what young students in the United States should be able to accomplish in the arts. Their scope is K-12, and they are concerned with content and student achievement (MENC, n.d.). Their goal is to help students “arrive at their own knowledge, beliefs, and values for making personal and artistic decisions. In other terms, they can arrive at a broad-based, well-grounded understanding of the nature, value, and meaning of the arts as a part of their own humanity” (MENC, n.d., ¶ 2). The National Standards in Music Education were designed to help teachers across the U.S. deliver consistent, efficient, and effective instruction, and also provide benchmarks so that teachers are able to determine how well their students are learning and performing.

It was surprising that even though the National Standards in Music Education serve as guidelines for instruction in most states, as well as in teacher education programs, none of the interviewees referred to them as guides for their philosophies of education, their instruction, or as benchmarks by which they could assess student progress. The researcher believed that one or more of the following might be reasons why the National Standards in Music Education were not mentioned: (a) The National Standards in Music Education are mainly concerned with the teaching of musical concepts. Several interviewees (Anna, Grace, Laura, and Kimberly) related that they primarily had to teach social and life skills, with music skills taught secondarily. It is possible that they were not able to teach many musical concepts; therefore, the National Standards in Music Education may not have been meaningful to their instruction, (b) The focus of the interviews was more on the who of teaching (i.e., how to effectively relate to
culturally diverse groups of students) than the *what* of teaching (i.e., which concepts and musical content should be taught), and (c) Because the National Standards in Music Education are focused on musical concepts, some do not align with urban teaching situations due to lack of materials and equipment through which they might be incorporated. It was noteworthy that at the end of each interview and through the member checking process, each interviewee had the opportunity to add material she felt was important, but had not been addressed in the interview. Nevertheless, the National Standards in Music Education were not mentioned at any time by any interviewee. The researcher concluded that the National Standards in Music Education did not serve as a strong, guiding force in the instruction of this group of teachers.

**Emergent Meta-Themes**

Four meta-themes emerged from the themes that comprised commonalities among interviewees in this study. These themes were identified as flexibility, cultural knowledge and skills, caring and responsive attitude, and musical knowledge and music teaching skills. Each meta-theme is discussed individually in this section. In addition, themes that comprise the meta-themes are listed in parentheses next to representative salient points. A discussion of commonalities among these meta-themes occurs later in the chapter.

*Flexibility.* Flexibility has been mentioned frequently in scholarly literature as a component of effective teaching and effective music teaching. It has mainly been referred to in conjunction with instructional strategies and design (Fung, 2000, Hunter, 1994), as well as delivery of instruction (N. R. Robinson, 2004). In addition, flexibility in combination with openness comprised one of the four scales of the CCAI, which was
designed to measure potential for cross-cultural adaptability, and was completed by all study participants. Kelley and Meyers (1995) described flexibility as “adapting to different ways of thinking and acting…helpful in developing relationships with people who are different from oneself.”

In this study, flexibility emerged as an overarching, key factor in effective, urban, elementary general music teaching. In fact, flexibility was required of the interviewees in almost every facet of their teaching. From the commonalities that emerged from themes in the interview data, it became apparent that interviewees were flexible in four main ways: (a) within themselves, (b) with others, (c) within their instruction, and (d) within their schools.

Flexibility within interviewees was shown in several ways. They placed a high value on acceptance of people of other cultures (CD:ET:IK:AODC), which required flexibility of thought. Because their pre-service teacher education programs were lacking in cultural diversity training, interviewees demonstrated flexibility in finding individual means of gaining knowledge of cultural diversity through their own teaching experience and experiences outside school (CD:K:HA:E, TFP:USP:WLO:CK), such as dialogue with people of other cultures (CD:K:HA:AQ, CD:K:HA:CB, CD:KSC:CL:DC, CD:KSC:CL:DS), travel (CD:K:HA:T, CD:K:HA:CIE), attendance of cultural celebrations (CD:KSC:CL:ACN), and enrollment in graduate coursework (CD:KSC:CL:GC:CIMM, PG:MD). Additionally, interviewees also showed adaptability in carrying out their philosophies of teaching. Even though their basic philosophies of teaching served as constant guides toward providing the best possible learning
experiences for students through music, some had to adapt the way they carried out their philosophies in order to be successful with urban students, including allowing for the fact that they often had to teach life and social skills in addition to music. (I:PE:COY, I:PE:COY:DTE, TFP:USP:WLO:DES:MTL/LMT).

Interviewees demonstrated flexibility with others through their willingness to spend time getting to know students and their families well, including knowledge of their cultural heritages, home situations, and life experiences (CD:ET:IK:SHL, CD:ET:IK:FSN). In addition, they were adaptable enough to build relationships with colleagues of different cultures through social interaction (CD:BR:CDC:D).

Flexibility in instruction seemed to be of critical importance to the group of interviewees. The main way in which they demonstrated this was through facilitation of a classroom climate that was appealing, warm, and inviting to students (I:CS:CA:AS/WI). Interviewees were flexible in striving to create classroom climates in which each individual felt valued and cared for, as well as emotionally and physically safe (I:CS:CC:ESS, I:PE:SLE). They accomplished this by teaching their students to adjust to differences among themselves, which fostered a positive climate of respect (I:CS:CC:PR, I:CS:CM:PR, I:CS:CC:R, I:CS:CM:RS), cooperation, (I:CS:CC:BCL:CLA, I:CS:CC:C) and shared expectations that were clear to all (I:CS:CC:CE). Interviewees also demonstrated flexibility through adaptation of their choices of instructional materials and music so they reflected and related to the cultures and life experiences of their students (I:ID:ESC:CMIM, I:ID:ELSE:CMIM,) and kept students engaged (I:CS:CM:KSE). A third important way in which they showed instructional adaptability was in differentiation
of instruction in order to connect with each student’s learning style
(I:ID:CLT:CS:SAS:HOA, I:ID:SLS:DI/VA). They accomplished this through reflection on their teaching, incorporation of suggestions and ideas from colleagues, and adapting their instruction to help each student succeed (PG:SR:RIC, PG:SR:VITE). In addition, interviewees were flexible in using their own time outside school to attend workshops in order to learn world music skills they felt were necessary in the general music classroom, as well as ways to authentically present music of other cultures (TFP:USP:WLO:WMS, PG:WA, CD:ET:IK:PMA). They incorporated multicultural music into their instruction regularly, and into learning activities having various levels of importance (I:ID:IMM:C:CC, I:ID:IMM:C:TC, I:ID:IMM:F:DB, I:ID:IMM:DUS).

The urban schools in which many of the interviewees taught were organized in ways that made it difficult to teach elementary general music successfully. Some interviewees had to be flexible in dealing with a lack of teaching materials (Kimberly and Grace) (I:ID:IMM:LM, I:PE:L:M), or no teaching materials at all, as in the case of Anna. Kimberly chose to write grants in order to augment the equipment in her classroom. Anna chose to buy her own materials and reproduce them for her classes. Lack of funding or overemphasis on academic testing caused available funds to be diverted away from music in many cases, causing the need for interviewees to be flexible in teaching musical concepts without availability of necessary instruments and equipment. Lack of funding also contributed to scheduling problems that often made general music classes less than conducive to student learning. For example, Anna only saw her students once every two weeks. Kimberly only saw her students once weekly, and sometimes did not see
particular groups or grade levels of students for an entire semester or school year. These teachers had to adapt their instruction in order for students to learn required musical concepts and skills in a very short amount of time. Shortages of available funds also caused interviewees to have to be creative in funding their own workshop or conference attendance, as in the cases of Grace and Kimberly. In addition, funding shortages made it necessary for interviewees to adapt to very old school buildings with out-of-date technology, as in the cases of Grace and Susan.

It was clear from the interview data that flexibility was not only an important element in many facets of effective, urban, elementary general music teaching, but it was likely a key to the survival of these interviewees in urban schools. The researcher concluded that flexibility was likely the most important factor in the effectiveness of these interviewees and their longevity at urban schools.

*Cultural knowledge and skills.* Many scholars in the field of education have considered cultural knowledge and skills to be critical to the success of urban teachers. Available scholarly literature affirmed the view that, in order to be effective in urban classrooms, teachers needed to understand as much as possible about the cultural characteristics, as well as contributions, of ethnic groups represented by their students (J. Allen & Hermann-Wilmarth, 2004; Apthorp, D'Amato, & Richardson, 2005; Barnes, 2006; Black, 2006; Caniff, 2003; Gay, 2000, 2002; Graybill, 1997; G. R. Howard, 2006; Kidd, Sánchez, & Thorp, 2004; Manning & Baruth, 2000; B. Martin, 1997; Matczynski et al., 2000; Pransky & Bailey, 2002; Richards et al., 2007). In addition, they needed to know each culture's value systems, traditions, styles of communication and learning, and

The meta-theme of cultural knowledge and skills emerged from commonalities as another important component of effective, urban, elementary general music teaching. Interviewees believed knowledge of cultural diversity, including knowledge of students’ cultures and home lives to be of paramount importance in effective, urban, general music teaching (CD:ET:IK:AODC, CD:ET:IK:SHL). Additionally, they believed the sociological skills used in relating to students of different cultures were equally important, or perhaps more important, than musical skills. As was stated in the previous section, interviewees found their own methods of broadening their cultural knowledge through: (a) experience in the classroom (CD:K:HA:E), (b) travel, including cultural immersion experiences (CD:K:HA:T, CD:K:HA:T:CIE), (c) dialogue with colleagues, culture bearers, and students (CD:K:HA:AQ, CD:K:HA:CB, CD:KSC:CL:DC, CD:KSC:CL:DS, CD:KSC:CL:ACN), and (d) enrollment in graduate classes that incorporated multicultural material (CD:KSC:CL:GC:CIMM, PG:MD). As teachers, they used cultural knowledge and skills continuously to aid them in: (a) building relationships with colleagues, students, and families of different cultures (CD:BR:CDC:D) , (b) building communities of learners within their classrooms (I:CS:CC:BCL:CA), (c) designing instruction that was culturally relevant to their students and related to their prior experiences (I:ID:ESC:CMIM, I:ID:ELSE:CMIM), (d) diversifying instruction in order to connect with every student (I:ID:SLS:DI/VA), and (e) interaction with culture bearers in order to learn how to present music from other cultures as authentically as
possible (CD:ET:IK:PMA, CD:K:HA:CB). In addition, interviewees emphasized the importance of undergraduate preparation of pre-service music teachers for classrooms containing culturally diverse student populations. They believed incorporation of diversity studies into teacher preparation courses, as well as early and frequent field experience in urban music classrooms would be of the most value in increasing pre-service music teachers’ knowledge of culturally diverse, urban students (PTP:SI:EEUS, PTP:SI:MKCD, PTP:SI:MTUS).

*Caring and responsive attitude.* Many scholars in the field of education and music education have affirmed the premise that teachers who are effective with culturally diverse groups of students care deeply about these students (P. M. Cooper, 2002; Gay, 2000, 2002; Ginsberg & Wlodkowski, 2000; Haberman, 1995a; Ladson-Billings, 1994; Nieto, 2002; Pang, 2005; K. Robinson, 2006; Sheets, 1995; Tharp, 1982; H. C. Waxman & Tellez, 2002). Interviewees in this study regarded a caring attitude as all-important in order to be an effective, urban teacher.

fewer emergent themes than the other meta-themes, interviewees seemed to consider it equally important. Comments such as, “I think it’s of the utmost importance. I think we have a responsibility to care for the students that are placed in our way” (Kimberly), “Caring for the students? I want to say that’s probably the whole thing. If they learn some music on top of it, it’s great” (Grace), and “I think the role of any teacher in any school is to be one of caring, because we have so many kids who are lacking in that in other places” (Kelly), supported this conclusion.

Musical knowledge and music teaching skills. Music education scholars have listed many characteristics of effective music teachers, including (a) proficiency in musical skills, or musical competencies (J. E. Lawrence, 1989), (b) in-depth knowledge of the chosen area of music education (Fung, 2000; J. E. Lawrence, 1989), (c) competency and flexibility in use of various instructional strategies (Fung, 2000), and (d) skills in collaborating with colleagues and community members (Fung, 2000). In addition they have indicated that self-improvement was important to effective music educators, and this included participation in regular self-reflection about their teaching (Berg & Smith, 1996).

The meta-theme of musical knowledge and music teaching skills was comprised of emergent themes related to the characteristics listed above. In order to relate to culturally diverse groups of students, interviewees supported acquisition of world music skills and other knowledge necessary for authentic presentation of music of different cultures (CD:ET:IK:PMA, TFP:USP:WLO:WMS). To maintain engagement of urban, elementary music students (I:CS:CM:KSE), they advocated the use of several
instructional strategies, such as incorporation of music related to students’ cultures and life experiences (I:ID:ESC:CMIM, I:ID:ELSE:CMIM, I:ID:IMM:F:DB, I:ID:IMM:DUS), incorporation of multicultural materials at various levels of instruction and importance (I:ID:IMM:C:CC, I:ID:IMM:C:TC), and use of differentiated learning activities such as cooperative learning activities (I:ID:SLS:DI/VA, I:CS:CC:BCL:CLA, I:ID:CLT:SAS:HOA). Themes pertaining to collaboration included those already discussed that related to building relationships with people of other cultures or acquiring knowledge of other cultures (CD:BR:CDC:D, CD:K:HA:AQ, CD:K:HA:CB). One of the most important group of themes comprising this meta-theme concerned professional growth. Interviewees believe strongly in the importance of regular self-reflection (PG:SR:VITE), as well as professional growth achieved through workshop attendance, graduate courses, or networking with colleagues (PG:MD, PG:SR:RIC, PG:WA).

**Commonalities Among Emergent Meta-Themes**

The four meta-themes that emerged from themes representing commonalities among interviewees appeared to be related, with many themes being shared by more than one meta-theme. The number of commonalities shared by a meta-theme was determined quantitatively, by tabulating the number of total occurrences of each theme within other meta-themes. These commonalities suggested a common school of thought regarding behaviors, strategies, and traits necessary for effective, urban, elementary general music teaching. In addition, the meta-theme of flexibility seemed to have the most commonalities (commonalities = 48) with other meta-themes, causing it to seem the most important or pervasive of the four. Commonalities among the other meta-themes were
less frequent: (a) musical knowledge and music teaching skills (commonalities = 30), (b) cultural knowledge and skills (commonalities = 31), and (c) caring and responsive attitude (commonalities = 17) Moreover, the commonalities among the four meta-themes suggested an underlying philosophy of effective, urban, elementary general music teaching: students’ achievement of personal growth through music.

Figure 35 presents common themes shared across the meta-themes. It is interesting to note that the highest number of commonalities occurs between the meta-themes of flexibility and musical knowledge and skills, and the lowest number of commonalities occurs between the meta-themes of caring and responsive attitude and musical knowledge and skills.

Figure 36 shows the four meta-themes as elements of a model for effective, urban, elementary general music teaching. Flexibility was placed at the center of the model because of its high number of commonalities with other meta-themes. The inside arrows show the sharing of the themes within flexibility with the other meta-themes. These commonalities represent traits, behaviors and strategies in which elementary general music teachers must demonstrate some degree of flexibility in order to be effective in urban, elementary general music classrooms. The other meta-themes of cultural knowledge and skills, caring and responsive attitude, and musical knowledge form a triangle outside the meta-theme of flexibility. The outside arrows represent traits, behaviors, and strategies that are shared in meta-themes other then flexibility. It is possible for more than two meta-themes to share the same commonality. Encompassing the figure is a circle signifying that all four elements, with their shared qualities, must be
Figure 35. Common Themes Shared Between Meta-Themes

<table>
<thead>
<tr>
<th></th>
<th>Flexibility</th>
<th>Cultural Knowledge and Skills</th>
<th>Caring and Responsive Attitude</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cultural Knowledge and Skills</td>
<td>18</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Caring and Responsive Attitude</td>
<td>11</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Musical Knowledge and Music Teaching Skills</td>
<td>19</td>
<td>9</td>
<td>2</td>
</tr>
</tbody>
</table>
Figure 36. Model for effective elementary general music teaching in urban, culturally diverse settings for students’ personal growth through music.
present in order for effective general music teaching to occur in urban, elementary classrooms. The large, black arrow points to the desired result of the four combined elements: students’ personal growth through music.

This model is appropriate considering the two areas from whence the framework of the study was derived: effective music teaching and culturally responsive teaching. Many of the qualities of effective, urban, elementary general music teaching presented in the model have been affirmed in scholarly literature and research on effective music teaching (Fung, 2000; Lawrence, 1989; Lehmberg, 2008; N. Robinson, 2004; J. Smith, 2006). In addition, many of the facets of cultural knowledge and skills, as well as caring and responsive attitude have been supported in literature on culturally responsive teaching from the fields of education and music education (J. Allen & Hermann-Wilmarth, 2004; Apthorp, D’Amato, & Richardson, 2005; Barnes, 2006; Black, 2006; Caniff, 2003; Gay, 2000, 2002; Graybill, 1997; G. R. Howard, 2006; Kidd, Sánchez, & Thorp, 2004; Manning & Baruth, 2000; B. Martin, 1997; Matczynski et al., 2000; Pransky & Bailey, 2002; Richards et al., 2007; K. Robinson, 2006). The only novel emergence in this model is the importance of the element of flexibility for teacher effectiveness in the profession of general music education in urban elementary schools.

Limitations of the Study

Limitations of this study were no different from limitations in many other mixed-methods studies. However, five limitations stood out as being of the most concern, and the researcher made every effort to control for the effects of these limitations.
One limitation of this study was the small sample size, which signified that results might not be generalizable to the entire population of effective, urban, elementary general music teachers in the United States. An attempt was made to control for the threat to generalizability through use of a national snowball sample and also through the use of data triangulation (Patton, 2002). This triangulation consisted of identification of participants as effective, urban, elementary general music teachers through (a) recommendations of teacher educators and music supervisors, (b) high levels attained by survey participants on the CCAI, and (c) identification of effective teaching traits, behaviors, and strategies through blind review of participants’ videotaped teaching episodes. However, the threat of population validity (Onwuegbuzie, 2003) still existed. In this respect, the researcher sacrificed generalizability in order to obtain a rich and broad data set. However, it was believed that this type of data set would provide the most specific and relevant information to answer the research questions. Moreover, the purpose of this study was exploratory, with the purpose of adding to the body of knowledge of effective, urban, general music teaching.

Another limitation was the sample configuration. The sample comprised a snowball sample, and not a random sample, because all members of the population were not available for participation in the study. Attempts were made to control for this threat to generalizability through selection of a sample that included (a) both males and females, (b) teachers of different cultures, (c) teachers from urban cities in different geographical areas of the United States, and (d) teachers with varying levels of urban teaching experience. However, the interview sample was less diverse. Though interview
participants were from different geographical areas of the United States and had varying levels of urban teaching experience, they were all female, only one was from a minority culture (Filipino), and the remaining five were of the same culture (White, non-Hispanic). Nevertheless, these six teachers were chosen to participate in the interview phase of the study because they attained the highest CCAI scores of all sample members available for participation in the interview phase. The researcher felt that the sacrifice of triangulation in identifying these teachers as effective (through selection of participants with lower CCAI scores) would place a greater limitation on the study than did the limited diversity of the chosen interview sample.

A third limitation of the study was the threat of instrumentation (Onwuegbuzie, 2003). A majority of data analyzed in this study was collected during the interview phase. The interview instrument consisted of questions created by the researcher. If these questions were too broad or too narrow, the relevancy of the data to the research questions could be negatively impacted. The researcher attempted to control for this threat by reviewing related literature from the fields of education and music education, and creating interview questions based on that literature. In addition, at the end of each interview, as well as in the member checking process (Johnson & Christensen, 2004), participants were invited to add any information they felt was relevant to effective, urban, general music teaching, but had not been discussed.

A fourth limitation included both the threats of observational bias (Lincoln & Guba, 1985) and reactivity (Onwuegbuzie, 2003). Observational bias occurs when a sampling is inadequate because persistent observation or prolonged engagement does not
occur (Onwuegbuzie, 2003). Because the video-recordings submitted by interview participants were of only one class on one day of school, it is possible that they were insufficient in providing an adequate sampling of each participant’s teaching abilities. Within the threat of reactivity, the novelty effect could also have occurred. According to Onwuegbuzie (2003, p. 79), “if a novel stimuli is introduced into the environment that is not part of the intervention, but is used to collect data (e.g., a video camera), then participants can become distracted, thereby reducing their performance levels.” Awareness of the presence of a video camera could have caused differences in behaviors of both the participants and their students. The researcher attempted to control for reactivity by allowing the teachers to choose which class to record, in hopes they would choose a class less susceptible to the novelty effect. In addition, the researcher attempted to control for observational bias by using data triangulation in determining participants’ effectiveness, consisting of identification of participants as effective by music teacher educators and supervisors, and high levels on the CCAI.

A final limitation of the study was the threat of researcher bias. Because the researcher was a former elementary general music teacher at an urban school and had been identified as an effective teacher, it is possible that her perspective may have been biased because of her own experience and expectations concerning effective, urban, elementary general music teaching. It is also possible that she may have been culturally biased because of her White, non-Hispanic heritage and because she was a member of the majority culture of the United States. However, an attempt was made to control for this through the use of peer debriefing, which was defined by Lincoln & Guba (1985, p. 308)
as “exposing oneself to a disinterested peer in a manner paralleling an analytic session and for the purpose of exploring aspects of the inquiry that might otherwise remain only implicit within an inquirer’s mind.” Peer debriefing was used throughout the study as a means of maintaining objectivity and reducing bias.

Implications of the Study

Though results from this study are not intended to be generalizable to the entire population of elementary general music teachers in the United States, it is likely that they are generalizable to similar groups and settings. According to Lincoln and Guba (1985, p. 124), “The degree of transferability is a direct function of the similarity between the two contexts.” Therefore, findings from this study are likely to be generalizable to settings of other experienced, elementary general music teachers who have been identified as effective, who have shown high levels of cross-cultural adaptability, and who teach in urban schools.

Several implications of this study are worth considering for the field of music education. These implications are perhaps most valuable for the field of general music teacher education, in which research has shown a need for better preparation of pre-service music teachers for culturally diverse, urban populations of students (Barry, 1996; Benham, 2003; Emmanuel, 2002; Fiese & DeCarbo, 1995; P. Jones & Eyrich, 2006; Kindall-Smith, 2006; Lehmberg, 2008; Talbert-Johnson, 2006a). However, ideas and strategies presented in this section might also be useful to urban, in-service general music teachers.
In this study, the elements of (a) flexibility, (b) cultural knowledge and skills, (c) a caring and responsive attitude, and (d) musical knowledge and music teaching skills emerged as four critical components of a model of effective, urban, elementary general music teaching. However, in considering past and current pre-service general music teacher preparation, it is unfortunate to note that a majority of these elements were not, and still are not emphasized or addressed adequately. As Laura remarked in this study, “It was all what to teach, not how to teach, or who to teach. ‘Here’s the curriculum. These are the standards we would like you to address.’ [I was taught to teach songs], but not children.”

In considering incorporation of the four components into pre-service general music teacher education programs and in-service professional development activities, several questions immediately arise: How does one teach someone to be flexible? What are the best ways to gain cultural knowledge and skills? How does someone become caring and responsive? What material and activities can be presented in general music classes in order to engage urban students and facilitate their musical growth?

Let us first consider the component of flexibility, which was shown in this study to be the most important element of effective, urban, elementary general music teaching. Flexibility, as such, is not usually taught as a stand-alone topic or unit in either general music teacher education classes or in-service professional development workshops. Kelley and Meyers (1995) suggest several strategies for development of flexibility, three of which consist of putting oneself in new situations such as (a) visiting cultural settings that are different from one’s own, (b) interacting with people who are different from
oneself, while at the same time attempting to identify pleasing or positive things about them, and (c) spending time with a wide variety of people, while at the same time working to find appropriate ways of expressing oneself to them and showing respect for them. A means of incorporating these strategies in the general music methods classroom is to involve pre-service teachers in multiple and regular field experiences in culturally diverse, urban schools. To take this one step further, in order for pre-service teachers to successfully begin to make the transition from initial “culture shock” to cultural responsiveness, music teacher educators need to accompany their students to these field experiences, spend time afterwards dialoguing with the pre-service teachers about their experiences, and then guide them toward developing appreciation for, and comfort with people of different cultures. For in-service, urban general music teachers, a program could be set up to allow release time at regular intervals during the school year in which teachers could visit other urban general music classrooms and then engage in dialogue afterwards with the host music teacher. A helpful follow-up activity would consist of a district-wide networking session in which classroom visitations were discussed with other general music teachers.

Another component of the model of effective, urban, elementary general music teaching is the development of cultural knowledge and skills. It is noteworthy that the strategies listed in the previous paragraph are also recommended for development of knowledge and skills in working with culturally diverse groups of students (G. Baker, 1973, 1977; T. Bennett, Niggle, & Stage, 1990; Darling-Hammond, Hemmerness, Grossman, & Shulman, 2005; Hennington, 1981; R. J. Martin & Koppelman, 1991;
Rothenberg & Gormley, 1999). In addition to those strategies, the researcher recommends that pre-service music teacher training programs include the study of culturally responsive teaching strategies within general music methods courses, and that teacher educators infuse world music studies and cultural diversity studies throughout music teacher training programs, and not only in one isolated course or unit. Furthermore, because music education students often take general education courses as part of their degree programs, dialogue and cooperation between music education and general education departments and colleges would be helpful in achieving consistency to incorporate cultural diversity studies in music education degree programs.

A third component of the model presented in this study is development of a caring and responsive attitude. Research has shown that students of color demonstrate higher levels of achievement in classroom environments where there is trust, caring, and support (Benard, 2004; Diller & Moule, 2005; McAllister, 2002; Strand & Peacock, 2002). In her research on culturally responsive teaching, Gay (2000, 2002) showed that in-depth knowledge of students and their families helped teachers develop caring attitudes towards them. Irvine (2002) went one step further to suggest that home visits with parents and families helped teachers develop caring attitudes. This researcher feels that home visits are unrealistic for most urban, elementary general music teachers, who teach from 500-1200 students per week. They are also unrealistic in pre-service music teacher preparation programs where students’ schedules are so full that they often have to enroll in classes for a fifth year in order to graduate with an undergraduate degree. However, there are alternate ways in which general music teachers can work toward development
of caring and responsive attitudes. Additional research of Irvine (2002) suggested that role-playing activities, in which teachers experienced what it felt like to be a member of a different culture, helped in development of empathy. These types of activities could certainly be incorporated into music teacher education coursework, as well as professional development activities for in-service teachers. In addition, perhaps pre-service general music teachers could be assigned to complete field experience in the same school, with the same class of elementary general music students, over an extended period of time. This would provide the opportunity for them to know students (and perhaps families) well enough to develop caring attitudes towards them.

The final component of the model of effective, urban, elementary general music teaching is that of musical knowledge and music teaching skills. Of the four components, this, of course, has been the most thoroughly addressed to date in music teacher preparation courses and in-service music teacher workshops. However, music education scholars have suggested that music teacher education can still be improved so that pre-service music teachers are better prepared to teach in culturally diverse, urban classrooms. One suggestion for improvement, other than those stated previously, is the addition of world music components to required undergraduate theory, history, and performance courses in music education degree programs (Anderson, 1992; Klocko, 1989). Another suggestion is for general music teacher educators to invite culture bearers into methods courses as often as possible, so pre-service teachers are able to gain firsthand knowledge of authentic presentation of cross-cultural music. These presentations should include music of cultures found inside the United States as well as
cultures found in other countries. A third suggestion is to encourage pre-service music teachers (as well as in-service music teachers) to attend conferences and workshops that include presentations that incorporate world musics into general music education. A fourth suggestion is for general music teacher educators to examine how the National Standards in Music Education are presented and utilized in pre-service teacher education courses, and determine ways in which they can be made more relevant to urban teaching situations. A final, and very important suggestion is for general music teacher educators to become better acquainted with general music education in urban schools. The easiest way to accomplish this is through frequent visitation of urban, elementary general music classrooms. In addition, collaborative programs between urban general music teachers and general music teacher educators can be implemented in which music teacher educators have opportunities to work directly with urban students on a regular basis.

As an additional note, the researcher feels it is possible that many of the traits, beliefs, and strategies of effective, urban, elementary general music teachers in this study might also apply to effective, elementary, general music teachers in non-urban schools. Moreover, because it is based on a framework of effective music teaching and culturally responsive music teaching, the model presented in this study might also apply, in whole or in part, to other areas of music education.

Recommendations for Future Research

One recommendation for future research is to replicate this study in order to discover whether the proposed model is transferable to other types of general music teaching or other areas of music education. It is possible that application of this model to
effective, elementary, non-urban general music education might yield significant similarities. Similarities might also be found if this model were applied to instrumental or choral music education. Likewise, it is also possible that significant differences would be identified.

Further data collection through utilization of the CCAI could also be of interest to researchers. For example, the CCAI could be administered to a large, random sample of elementary general music teachers throughout the United States. In addition, participants would complete a demographic questionnaire, so attained CCAI levels of participants could be compared by race, gender, age, school demographics (e.g. urban, non-urban, high socioeconomic, low socioeconomic), level of teaching experience, level of education attained, and level of experience abroad. The purpose of this type of study would be to determine whether any one factor emerged as significantly related to music teachers’ potential for cross-cultural adaptability.

A third suggestion for future research comes from a specific finding that warrants more study. In a solo theme (TFP:USP:WLO:E), Kelly described her general music methods professor as having little or no experience in urban schools. This statement supported research by Lehmberg (2008), which suggested that music teacher educators needed to spend more time in urban schools. It would be interesting to complete an exploratory study in order to determine prior teaching experience and current level of involvement of general music teacher educators in urban schools. One design for this proposed study could be mixed methods, consisting of a survey phase followed by an interview phase. The purpose of the survey phase would be to determine years of
teaching experience in urban schools, as well as frequency of current activity in urban schools. The interview phase would serve to explore depth and type of activity in urban schools.

A final recommendation for future research is to examine the relevance and importance of the National Standards in Music Education in urban general music classrooms. Urban, elementary general music teachers could be interviewed to determine whether they base their instruction on the National Standards in Music Education, and whether there are standards they are unable to incorporate because of factors present in their teaching situations.

Conclusions

At the commencement of this study, the researcher set out to explore four research questions: (a) What are effective, experienced, urban, elementary general music teachers’ perceptions of effective teaching in urban, elementary general music classrooms? (b) What are effective, urban, elementary general teachers’ perceptions of their own pre-service preparation for urban, elementary general music classrooms? (c) From the perspective of effective, urban elementary general music teachers, how should pre-service teachers be effectively prepared to teach in urban schools? and (d) How do effective, urban, elementary general music teachers compare to the norm on cross-cultural adaptability (Kelley & Meyers, 1995)? Each question, though worded simplistically, elicited a breadth of data comprised of specific traits, beliefs, behaviors, and strategies. Through the analysis of this data, emergent themes coalesced into meta-themes, which kindled the creation of a model that could provide insight into the
professional and personal makeup of effective, urban, elementary general music teachers, as well as illuminate paths toward improvement of pre-service teacher preparation for elementary general music positions in urban schools. Recommendations for future research were given, both to add to the extant body of knowledge of urban elementary general music teaching and pre-service preparation for such, and to determine whether the model proposed in this study might be viable in other settings.

Through the process and completion of this study, the researcher served as the instrument and voice through which the six interviewees could share realistic views and sometimes touching stories about their careers as urban, elementary general music teachers. The sharing experience often proved to be cathartic for the interviewees and at the same time poignant for the researcher. The researcher came to realize that these six teachers were very special people. In the midst of an often chaotic world of urban music education, they had very effectively learned how to teach, how to learn, how to share and how to care for students who needed exactly that.

What is the overall meaning of this study for music education? Simply, it is hoped that this study will provide a path to knowledge, ideas, and courage to help someone get better at what he or she does…as an urban, elementary general music teacher, as a pre-service general music teacher, or as a music teacher educator.
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Appendices
Appendix A

Interview Questions

I. Background

a. What is your job title, school district?

b. What is your highest level of education?

c. Do you have any special certifications, such as National Board
   Certification or Orff certification?

d. How much of your teaching load is devoted to elementary general music?

e. How long have you taught in urban schools?

f. What do you consider your ethnic and cultural heritage to be?

g. To what ethnic and cultural heritage do the majority of your students belong?

h. What other ethnic and cultural heritages are present in the population of
   students you teach?

i. Please tell me a little about your school.

j. Please tell me a little about the urban area in which your school is situated.

II. Cultural Diversity

a. What do you think it is important to know about cultural diversity, in order
   to be effective as a general music teacher in an urban elementary school?
b. How did you gain knowledge of cultural diversity?

c. In what ways do you continue to learn about your students’ cultures?

d. How does your own culture affect how you work with your students?

e. In what ways do you build relationships with others of your students’ cultures?
   1. How do you build relationships with parents?
   2. How do you build relationships with community members?
   3. How do you build relationships with colleagues?

f. In what ways did your formal education prepare you for situations involving cultural diversity?

III. Instruction

a. What is your philosophy of education? How important is that philosophy to you as an effective, urban, elementary general music teacher?
   1. Has your philosophy changed since you became an urban teacher?
   2. How has it changed?
   3. When did it change?

b. What type of classroom climate do you try to establish with your students?

c. How do you build community among the learners in your classroom?

d. What is the role of caring for a general music teacher in an urban elementary school?
e. What effect do your students’ cultures have on the instruction you design for them?

f. What effect do your students’ life experiences have on the instruction you design for them?

g. Do you incorporate material from your students’ cultures into your instruction?
   1. If so, how?
   2. How often during the year do you incorporate material from your students’ cultures?
   3. What is the context of the use of this material in your instruction?
      a. As in teaching a concept?
      b. As in a cultural celebration or performing this material on a concert?
      c. On a daily basis throughout your teaching?

h. Do you feel that you need to control for cultural bias in textbooks, media, and other material you use in the classroom? If so, how do you accomplish that?

i. Being mindful not to stereotype, are there any trends you have noticed among your students cultural groups in learning styles and/or communication styles?
j. How do you design instruction so that your students are successful within their own learning and communication styles?

k. Considering that many urban general music teachers have little or no budget for purchase of instruments and supplies, and thinking about urban music teachers who actually have their own classroom, what are some things that might be common to the appearance of the classrooms of effective, urban general music teachers?

l. How do you manage student behavior in your classroom?

m. What is the most difficult thing about classroom management in an urban elementary school.

IV. Formal Preparation for Teaching

a. Thinking about the general music methods courses in your degree program(s), how do you feel about your preparation for becoming an elementary general music teacher in an urban school?

   1. What was helpful about your preparation?

   2. What could have been better?

   3. What was lacking?

b. Thinking about yourself as a prospective teacher, and thinking about yourself now as an effective urban teacher, what did you have to learn on your own to become the teacher you are today?

V. Professional Growth

a. What are some things you do in order to improve your instruction?
b. How does self-reflection play a part in your teaching?

c. How does your school support your continued development as a teacher?

VI. Pre-service teacher preparation for urban schools

a. Are you familiar with current pre-service teacher preparation for urban general music classrooms? What do you think about it?

b. How can teacher educators better prepare pre-service teachers for urban schools?

VII. Urban General Music Teaching

a. How much, if any, time do you spend outside the classroom helping or interacting with your students?

c. In general, how supportive is your school of your program?

d. In general, what is the most rewarding thing about delivering general music instruction in an urban, elementary school?

e. In general, what is the most difficult thing about delivering general music instruction in an urban, elementary school?

f. Is there anything else you would like to say about effective teaching or effective teaching in urban schools?

g. Is there anything else you would like to say about pre-service teacher preparation for urban schools?

h. Is there anything I should have asked about effective, urban, elementary general music teaching, but didn’t?
### Videotape/DVD Evaluation Form

<table>
<thead>
<tr>
<th>EFFECTIVE TEACHING TRAIT, BEHAVIOR, OR STRATEGY OBSERVED</th>
<th>PARTICIPANTS WHO DISPLAYED THIS BEHAVIOR, TRAIT, OR STRATEGY</th>
<th>DETAILS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Classroom or learning space is well organized and appealing to students.</td>
<td>(Please list by number any participants who displayed this behavior, trait, or strategy i.e. Participants 1, 2, 3, etc.)</td>
<td>(In this space, you can add details you would like to share about what you observed. Please feel free to add as many details as you want, or please feel free to add no details at all if there is no need for any. Please feel free to resize table if needed.)</td>
</tr>
<tr>
<td>Teacher is able to engage students at the beginning of the lesson, and maintain that engagement throughout the lesson.</td>
<td>(Please list by number any participants who displayed the second behavior, trait, or strategy, i.e. Participants 1, 2, 3, etc.)</td>
<td></td>
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<tr>
<td>Musical goals and objectives for the lesson are clearly stated at the beginning of the lesson, and seem to be appropriate for these students.</td>
<td>(Etc.)</td>
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</tr>
<tr>
<td>Pacing of instructional activities challenges and engages the students without leaving anyone behind.</td>
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<tr>
<td>Instructional design of this lesson is clear, sequential, and logical.</td>
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<tr>
<td>Instructional design relates to, and reflects students’ cultures, lived experiences and perspectives.</td>
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<tr>
<td>Lesson allows for student choice and creativity.</td>
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<tr>
<td>Lesson contains an appropriate means of assessing goals and objectives.</td>
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<tr>
<td>Teacher is proficient in all musical skills necessary to teach this lesson.</td>
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<tr>
<td>Teacher incorporates a variety of instructional strategies and activities in order to involve students of different learning styles.</td>
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<tr>
<td>Teacher demonstrates high expectations for students.</td>
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<tr>
<td>Teacher demonstrates flexibility in dealing with unexpected occurrences.</td>
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<tr>
<td>Teacher demonstrates enthusiasm and a positive attitude while teaching this lesson, and teaches with a high energy level.</td>
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<tr>
<td>Teacher demonstrates a caring attitude toward this particular group of students. Students appear to feel welcomed and valued.</td>
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</tr>
<tr>
<td>Teacher treats all students fairly.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Teacher demonstrates excellent verbal and non-verbal communication skills.</td>
<td></td>
<td></td>
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<tr>
<td>Teacher appears to create a classroom climate in which students feel safe and are encouraged to “take risks” and try new musical activities.</td>
<td></td>
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</tr>
<tr>
<td>Teacher appears to build community among the learners in the classroom.</td>
<td></td>
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<tr>
<td>Classroom management appears to be appropriate and effective, and includes clear expectations for behavior, coupled with optimal student engagement</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
There is a high level of social interaction between teacher and learners and among learners.

(Please list or describe any effective teaching traits or behaviors of you observed that were not listed above.)

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| Please feel free to add as many rows you need to the table. |  |
About the Author

At the time of publication, Lisa J. Lehmberg is contracted to be Assistant Professor of Music at the University of Massachusetts in Amherst, where she will teach undergraduate general music methods courses as well as graduate level music education courses. Prior to this appointment, she served as a graduate assistant at the University of South Florida in Tampa, where she taught undergraduate general music and world music methods courses, and also graduate level online music education courses. Previously, Dr. Lehmberg was employed for many years as an elementary general music specialist at Riverside Elementary School in Sioux City, Iowa, where she was selected as Teacher of the Year and Runner-up for Iowa Teacher of the Year. Dr. Lehmberg is a National Board Certified Teacher in Early/Middle Childhood Music, and is also certified in Orff-Schulwerk.