IMPROVING MUSIC TEACHER EFFECTIVENESS: AN EXAMINATION OF
RESOURCES AND STRATEGIES USED TO CULTIVATE THE GROWTH OF MUSIC
TEACHERS

A DISSERTATION

SUBMITTED TO THE GRADUATE SCHOOL

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

FOR THE DEGREE

DOCTOR OF EDUCATION

BY

JONATHAN Q. HARRIS SR.

DISSERTATION ADVISOR: DR. SERENA SALLOUM

BALL STATE UNIVERSITY

MUNCIE, INDIANA

MAY 2018

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BALL STATE UNIVERSITY

MUNCIE, INDIANA

MAY 2018

DEDICATION

To my loving wife, Devonia

Thanks for your patience, support, and unconditional love

To my children, Jonathan Jr., William, Nathan, Christopher, and Laila

"The ultimate measure of a man is not where he stands in moments of comfort and convenience,

but where he stands in times of challenge and controversy." MLK

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ABSTRACT

DISSERTATION: Improving Music Teacher Effectiveness: An Examination of Resources And Strategies used to Cultivate the Growth of Music Teachers

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School leaders are not adequately trained to supervise music teachers (Powers, 2012).   Whereas the areas of expertise of teachers vary, school leaders generally have expertise in one area. This is problematic because school leaders lack the pedagogical and content knowledge that is essential to effective instruction in music (NAfME, 2011; Millican, 2013). This comparative case study was designed to understand music teacher's perceptions of common strategies used to support their professional growth in comparison to the perceptions of their leaders. Case replication was used to select two music teachers and two school leaders across two contexts. These contexts included a high performing academic school in an affluent neighborhood and low performing academic school in a poor neighborhood. In addition, the music programs from the schools in each of these context is high performing. This research revealed several strategies for cultivating teacher growth. These included: (1) professional development opportunities with content specific experts (2) adequate resources and (3) trust in the execution of the evaluation process and evaluator. It was also concluded that teacher age/experience plays a role in how they respond to feedback from leaders. When well received, feedback cultivates teacher growth.

Keywords: music teachers, school leaders, teacher growth, teacher evaluation

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CHAPTER ONE: INTRODUCTION

Music teachers have traditionally been left out of the conversation on teacher evaluation (Overland, 2014). Because of this, music teachers have displayed skepticism towards systems that are currently used to evaluate them, citing that these systems include measures that are not directly related to student achievement and growth in music (National Association for Music Education, 2011). In core areas of study, such as mathematics and English, student growth can be easily measured by using student scores on standardized test (Powers, 2012). In other areas of study, such as music, history, and science however, there is currently no mechanism for easily measuring student growth. This problem has been exacerbated by the increasing focus on standardized assessments.

The use of standardized assessments as a means of calculating student growth has sparked quite a bit of controversy. Sternberg (2001) concluded that standardized testing only gives a snapshot of what students know. Sternberg further asserted that standardized testing gives no information concerning a student's learning or growth. This lends to the discussion concerning teacher's perceptions of fairness in standardized testing. In a 2001 study, Ledesma discussed the opinions that teachers had concerning standardized testing. According to Ledesma, teachers felt that students learned far more than what was represented by their test scores. At the core of this controversy is the difference between student learning and student achievement. The National Board for Professional Teaching Standards (NBPTS, 2016) concluded that whereas student achievement is the measurement of a student's academic status at a particular time (snapshot), student learning is a measurement of student growth over time.

Improving teacher effectiveness is essential to increasing student learning in the classroom (Shidler, 2009; Kupermintz, 2002). Since effective teaching is essential to student

learning, it was necessary to articulate a clear definition of what makes for effective instruction .

Warren (2016) concluded that highly effective teachers possess expert knowledge of pedagogy,

learning theory, and content. In addition to the aforementioned, highly effective music teachers

possess the abilities to identify, diagnose, and prescribe performance problems (Brand, 2009).

This lends to the reality that the very nature of teaching is multifaceted. Since teaching is

multifaceted, the leaders who are responsible for cultivating teacher growth must employ a

multiple measures approach to teacher evaluation (Measures of Effective Teaching Project,

2013).

        Implicit in improving teacher effectiveness is the notion of teachers becoming learners

themselves. If teachers are to learn, it is vital for their leaders to be knowledgeable of adult

learning theory. This is of great importance because of the tendency to view all learning through

the lens of pedagogy (child learning). The reality is that children and adults do not learn alike

(Knowles, 1973). Knowles was a major proponent of adult learning theory. According to

Knowles, there are basic assumptions that must be considered when approaching andragogy

(adult learning). It is these assumptions that separate andragogy from pedagogy. These

assumptions and differences are addressed in Chapter Two.

        Researchers have described several strategies for cultivating teacher growth. Danielson

(2007), Kimbell, White, Milanowski, and Borman (2004), and Song (2006) for example,

suggested that the evaluation framework used to assess the instructional practices of teachers at

all levels, beginner or veteran, was essential to improving teacher effectiveness. Danielson's

(2007) *Framework for Teaching* is acknowledged as an exemplar of frameworks for teacher

evaluation. This framework is one of the most widely used teacher evaluation tools in the

United States and other countries as well (Alvarez & Anderson- Ketchmark, 2011). In most

cases a teacher-coaching model accompanies such a framework. One such model is Costa and Garmston's (2002) Cognitive Coaching Model. Because of its bent towards self – directed learning, the Cognitive Coaching model is suitable for andragogy.

Targeted, teacher-centered professional development is another strategy that is utilized to cultivate teacher growth. Just like the Cognitive Coaching Model, professional development often accompanies an evaluation framework. Professional development enables teachers to reflect on teacher tasks such as constructing assessments, managing behavior, and student engagement (Darling-Hammond & McLaughlin, 1995). Some professional development opportunities allow for peer-to-peer collaboration as well. Termed Professional Learning Communities (PLC), these collaborations are geared towards teachers reflecting on practice with hopes of increasing student learning (DuFour, 2004; Stoll, Bolam, McMahon, Wallace, & Thomas, 2006). One of the hallmarks of the PLC model is collective responsibility. More specifically, all teachers share in analyzing evidence of student learning (DuFour & Mattos, 2013). This analysis leads to data driven instruction, which has been proven to increase student outcomes (Decker, 2003; Brown, 2016).

Statement of the Problem

School leaders are not adequately trained to supervise music teachers (Powers, 2012). Whereas the areas of expertise of teachers vary, school leaders generally have expertise in one area. Therefore, school leaders may not be knowledgeable of specific pedagogical strategies that are necessary to effectively teach concepts across multiple disciplines (Magnusson, Krajcik, & Borko, 1999; Rowan, Schilling, Ball, & Miller, 2001; Tamir, 1988). When it comes to the subject of music, school leaders lack what the National Association for Music Education (NAfME) termed a specialized knowledge of content (2011). Possessing a specialized

knowledge of content is essential because student growth measures in music not only includes

individual performance, but student performance in ensembles as well (2014).

When evaluating music teachers, leaders must also be aware of the pedagogical content

knowledge that is indicative of effective practice in music. Shulman (1986) defined pedagogical

content knowledge as knowledge for teaching. Pedagogical content knowledge that is specific to

effective music teachers includes being able to identify, diagnose, and prescribe performance

problems (Wiggins, 2007). Millican (2013) added that the pedagogical content knowledge of

expert music teachers also includes clearly articulating the expectations for musical

performances and using common teaching strategies such as modeling, comparison, and guided

questioning during instruction. The leader's ability to cultivate these strategies in teachers is

essential to student growth and mastery of content as well (Hill, Ball, & Schilling, 2008).

Purpose of the Study

Given that it may be challenging for school leaders to provide guidance for improving

music instruction, the purpose of this comparative case study was to learn from music teachers

their perceptions of what strategies best support their professional growth, in comparison to the

perceptions of their leaders. It was anticipated that similarities and differences in music teacher

and school leader perspectives would exist. By understing these similarities and differences

more informed decisions can be made about how to approach and cultivate the growth of music

teachers in schools. Three questions were constructed to address this problem. These questions

ar listed below.

Research Questions

The research questions addressed in this study were:

1. What are music teachers' perceptions of common strategies used to cultivate their professional growth?

2. What are school leaders' perceptions of common strategies used to cultivate the professional growth of music teachers?

3. How do music teachers' perceptions of common strategies used to cultivate their professional growth compare and contrast to the perceptions of their leaders?

Significance of Study

Federal reform initiatives such as Race to the Top (RTTT) mandated an increase in the rigor of teacher evaluation systems in the United States (United States Department of Education, 2009; Aguilar & Richerme, 2014). In the area of music increasing rigor in evaluation consists of including a student growth component and measures for identifying and evaluating strategies that work best for instructing music students (Millican, 2013; NAfME, 2011). To ensure that evaluation of music teachers is fair, meaningful, and cultivates the growth of music teachers, the leaders who are charged with cultivating growth must have sufficient expertise in music and music education as well (NAfME, 2011).

This study will highlight the specific strategies that teachers of successful music programs in the state of Indiana use to effectively instruct music in their classrooms. In doing so, a bank of best practices for instructing music can be established. Being knowledgeable of best practices in music will also allow leaders, who often lack expertise in the area of music, to give targeted feedback to music teachers. Targeting music teacher's areas of growth will increase student achievement in music across the state of Indiana. Being knowledgeable of best practices in music will also inform the training of education leaders in the future.

Delimitations

This course of study was chosen to address the differing perceptions of music teachers and their leaders concerning what makes for effective practice in music. This, coupled with a lack of expertise in the area of music greatly minimizes leader efforts to cultivate growth in music teachers. Despite the aforementioned, many music teachers have established highly successful programs in the state of Indiana. These teachers deliver instruction in high performing, low performing, affluent, and poor schools.

Multiple measures can be used to identify successful music programs in the state of Indiana. This study will be limited to teachers, school leaders, and student ensembles that participate in the A-F accountability model in the state of Indiana, who have consistently earned the highest ranking honor (Gold) at the Indiana State Music Association (ISSMA) competition, or consistently received top honors in Music for All's (MFA) Indianapolis Marching Band Tournament.

Definitions

For the purpose of this study, I will use the following terms:

- *A-F Accountability Model* - rating system used as a measurement of individual student academic performance and growth to proficiency mandated by the State of Indiana (Indiana Department of Education, 2016)

- *Andragogy* - The facilitation of instruction that is specific to children (Knowles, 1973)

- *Cognitive Coaching* - three step process that includes a pre-conference, observation, and post–conference that entails "mediating a practitioners thinking, perceptions, beliefs, and assumptions" (Costa & Garmston, p. 5).

- *Content Knowledge* - possessing an awareness of the facts and concepts that are specific to a given subject area (Shulman, 1986)

- *Indiana State School Music Association (ISSMA)* - Organization designed to provide educationally evaluated music performance activities for students and teachers of the State of Indiana (Indiana State School Music Association, 2015)

- *Leader* - Anyone who facilitates formal evaluations, professional development, or coaching sessions for teachers in a given educational setting. These might include: principals, assistant principals, instructional coaches, lead teachers, and departmental chairs; one who influences others towards goal attainment (House, 1971; Stogdill, 1950);

- *Learning Theory* - theory concerned with how individuals acquire, process, and retain knowledge (Carpenter–Aeby & Abey, 2013)

- *Pedagogy* - the facilitation of instruction that is specific to adults (Knowles, 1973)

- *Professional Development* - process by which educators engage in concrete tasks of teaching, assessment, observation, and reflection that illuminate the processes of learning and development (Darling–Hammond and McLaughlin,1995, p. 82)

- *Professional Learning Community* - a group of teachers that organize to participate in ongoing, reflective, and collaborative learning, with the goal of enhancing student learning (DuFour, 2004; Stoll et al., 2006)

- *Quality Feedback* - process in teacher evaluation that includes: (a) being based on descriptive observable data, (b) providing characteristics of effective teaching, and (c) promoting reflective inquiry and self-directedness to foster improvements in teaching supported by evidence of student learning (Danielson & McGreal, 2000; Glickman, 2002; Marzano, Pickering & Pollock, 2001)

- *Reflection* – The act of teachers taking a look at their own practice, gathering data that is relevant to that practice, and making changes to their practice that yields greater student outcomes (Galea, 2012; Lupinski, Jenkins, & Beard, 2012; Va Squez-Levy, 2002).

Summary

This chapter introduced the problem of school leaders not being adequately trained to supervise music teachers. Because of this, music teachers feel that the systems under which they are evaluated lack fairness and equity. In an effort to combat these feelings and define what effective practice in the music classroom entails, this section introduced the question: What are music teacher's perceptions of common strategies (e.g. evaluation, collaboration, cognitive coaching, professional development) used to cultivate their professional growth in comparison to the school leaders that supervise them? By gathering the opinions of music teachers and leaders, student achievement will increase in music classes across the state of Indiana.

Chapter Two will include a comprehensive review of the research that relates to the research topic. Chapter Three will describe the research methods that were utilized for this study. Chapter Four of thisstudy will provide conclusions drawned during data analysis. The final chapter of this study will provide implications of this study.

CHAPTER TWO: REVIEW OF LITERATURE

The road to becoming a highly effective teacher takes up to seven years (O'Rourke, Catrett, & Houchins, 2008). One of the greatest deterrents to teachers reaching the highly effective level is the lack of teacher retention (Shen, 1997). Due to factors such as inadequate classroom resources, student discipline problems, a lack of support from administration, and little to no involvement in the decision making process, 40% to 50% of new teachers leave the field within the first five years of practice (Ingersoll, 2001; Ingersoll, 2012; O'Rourke, Catrett & Houchins, 2008). Effective instruction is essential to student achievement (City, Elmore, Fairman, & Teitel, 2009; Marzano, 2009). Rivkin, Hanushek, and Kain (2005) concluded that when it comes to student achievement, effective teaching is more important than class size, school size, program quality, or the specific school that a student attend. With these elements in mind, it is essential to identify mechanisms that cultivate teacher growth as quickly and efficiently as possible.

This literature review is divided into six sections. In section one a thorough overview of the theoretical framework for this study, adult learning theory is given. In section two, a definition of effective practice for a teacher of any subject is given. Section three of this literature is dedicated to a framework for teaching. Section four of this litereature review details content specific instruction. In the final two sections of this literature review, effective music instruction and teacher growth are covered respectively.

Theoretical Framework

The theoretical framework used in this research was adult learning theory, which acknowledges that children and adults learn differently. Adult learning theory is guided by three components. These include the complex nature of adults as learners, the various contexts under which adult learning takes place, and the conditions under which adult learning takes place

(Merriam, 2008, 2001; Knowles, 1973). According to Knowles (1973), early theories of adult

learning were rooted in the studies of animal behavior and child learning. Knowles was careful

to make a distinction between pedagogy and andragogy. The word *pedagogy* comes from the

Greek stem *paid,* which translates to *child*. The word *andragogy*, on the other hand, comes from

the Greek stem *aner*, which translates to *man*. The ending of both pedagogy and andragogy is

the Greek word *agogus*, which translates to *leader of*. Thus, pedagogy is specific to instruction

of children, and andragogy is specific to the instructing of adults (Knowles, 1973). Since adult

learners (music teachers) were the focus of this study details about andragogy will be discussed

in the section that follows.

       Andragogy is noted as the response to questions concerning whether or not adults were

capable of learning (Merriam, 2001). This belief was fueled by how adults performed on timed

examinations during the 1940s. Results from timed examinations as well as intelligence tests

which had their genesis during the 1940s as well showed that adults performed lower that

students and young children (Merriam, 2001). These results were found to be skewed because

young people received instruction in skills that were specific to test-taking, while adults heavily

relied on their previous educational experiences on these examinations (Lorge, 1944, 1947).

Implicit in the results of the intelligence tests mentioned above is that young people and adults

rely on different resources in their learning. More specifically, adult learners rely upon their life

experiences. Therefore, to effectively educate the adult learner, a clear distinction concerning

the assumptions about adult and child learning must be made (Knowles, 1968).

       Andragogy is based upon five assumptions. These assumptions are that adult learners:

(a) have an independent self-concept; (b) have an expanding reservoir of life experiences that

serves as a resource in their learning; (c) have biological and academic maturity that equips them

to learn; (d) have a problem–centered orientation towards learning; and (e) have an internal versus external motivation to learn (Knowles, 1973; Merriam, 2001). Although distinctions must be made between the assumptions of adult versus child learning, it must also be noted that the assumption of andragogy applies to youth as they mature (Knowles, 1973). The result of this maturation is a transition from needing direct instruction to self –directed learning.

Defining Effective Practice

In order to improve teacher practice there must first be a clear definition of effective practice. Warren (2016) wrote that effective practitioners exhibit three distinct characteristics: (1) knowledge of pedagogy; (2) understanding of learning theory, and (3) deep content knowledge. A deeper explaination of these charactersitcs will be given in the sections that follow.

Knowledge of Pedagogy

As described above, pedagogy dates back to Ancient Greece. In Ancient Greece, slaves, then called pedagogues, were responsible for tending to the basic needs (feeding and clothing) and moral development of the children of their rich owners (Young, 1987). The ultimate goal of pedagogues during this time was to prepare children for adulthood. Its present day form, *pedagogy*, is defined as "how you make the subject comprehendible to others" (Shulman, 1986, p. 9). To ensure that subject matter is comprehensible, effective teachers facilitate instruction that is student-centered versus teacher - centered. Student-centered instruction was first introduced in the early 1900's. It was linked to constructivism which focused on students learning by doing, rather than observing (Brown, 2008). In student-centered instruction, planning, teaching, and assessment is based on the needs of students. Furthermore, students are engaged in activities such as discussion, individual learning projects, and internships that allow them to explore, experiment, and discover on their own (Brown, 2008; Phillips & Wong; 2012).

This, in turn, leads to greater student achievement (Harbour, Evanovich, Sweigart, & Hughes, 2015; Finn, 1993).

Student-centered instruction is not the only successful method for increasing student achievement in the classroom. Student relationships with teachers has been linked to academic success as well. When students are involved in warm, trusting, and low-conflict relationships with their teachers, student achievement increases. This is especially true with students who are living in poverty (Cohen, McCabe, Michelli, & Pickeral, 2009; Pianta & Stuhlman, 2004). Cohen et al. (2009) further concluded that low income students are more likely to attend failing schools.

Knowledge of Learning Theory

Knowledge of learning theory is concerned with how individuals acquire, process, and retain knowledge (Carpenter–Aeby & Abey, 2013). Learning theory has its roots in the Progressive Education Movement of the late 19th century. One of the early proponents of progressive education was John Dewey. Dewey promoted using the "scientific method to scaffold how people think and learn" (Lupinski et al., 2012, p. 82). Also, Dewey's theory of learning was aimed at improving the classroom and society as well. Urban and Wagoner (2009) concluded that to achieve this dual purpose, effective educators must "align school experiences with real-life experiences" (p. 252). Furthermore, effective teachers must have knowledge of individuals and knowledge of content (Dewey, 1938). Lastly, effective teachers must organize their instruction around the central concept of experience. Dewey's core belief on this topic was that "All genuine education comes through experience" (p. 13). In comparison, the second assumption of andragogy is that the experience that individuals accumulate over time broadens

their base for learning (Knowles, 1973). Although the experiences of learners may vary, the

result of learning grounded in experience is growth (Dewey, 1938).

Content Knowledge

Possessing content knowledge includes being aware of the facts and concepts that are

specific to a given subject area (Shulman, 1986). Having a thorough understanding of the

structures of subject matter is a component of possessing content knowledge as well (Schwab,

1978). Structures of subject matter fall into two distinct categories. Substantive structures,

which are systems of organizing facts of a discipline and syntactic structures which includes the

rules associated with a discipline that validates truth about that discipline (Schwab, 1978).

Knowledge of content also includes how an individual understands subject matter. An

individual's level of understanding can be categorized as knowledge of (a) student-level

disciplinary content (knowledge that is specific to the grade level being taught); (b) advanced

disciplinary content (knowledge that spans beyond what students on the grade level being

taught); and (c) profound disciplinary content (possessing a deep knowledge of content) (Hill &

Ball, 2004; Ferrini-Mundy, Floden, McCrory, Burrill & Sandow, 2005). The Math and Science

Partnership (MSP) (2010) concluded that content knowledge heavily influences teacher quality.

Content knowledge influences what is taught by teachers and learned by students as well (2010).

Adult Learning Theory and Knowledge of Pedagogy

It is expedient to make a connection between adult learning theory (andragogy) and knowledge of pedagogy. This connection can be made by juxtaposing Gagne's hierarchy of learning to the andragogic assumption of readiness to learning.

Gagne's Categories of Learning

Gagne (1974) articulated eight categories of learning. These categories range from one to eight, with one being the least complex and eight being the most complex. Gagne's general assumption behind this model was that higher order learning builds on lower order learning. Level 1, for example, is signal learning. This level involves simple reponse to a stimulus. An example of a behavior that is characteristic of level is the moving away of one's hand from a hot object. By level 4, the learner is able to verbally connect moving their hand away from a hot object with things such as a hot stove or open fire. By level 8, an individual is able analyze the causes of a hot object, and apply this concept to varied contexts (Maheshwari, 2013; Spect, 2008). A complete list of Gagne's eight categories of learning, along with a definition of each can be found in Figure 1 below.

Figure 1. Gagne's Categories of Learning

8. Problem -Solving
(Highest level of learning. Involves the ability to create and think critically)

7. Rule Learning
(Involves learning the relationship between two or more concepts)

6. Concept Learning
(Involves the ability to consistently respond to different stimuli)

5. Discrimination Learning
(Involves making different correct responses to the same stimuli)

4. Verbal Association
(Involves making verbal connections between skills)

3. Chaining
Involves being able to connect one skill with the previously learned skill)

2. Stimulus -Response learning
(Also known as operant conditioning, this category is based on rewards and punishments

1. Signal Learning
(Lowest level of learning. Involves simple response to a stimuli)

Readiness to Learn

Readiness to learn assumes that "learners are ready to learn those things they "need" to because of the developmental phase they are approaching" (Knowles, 1973, p. 47). These phases are specific to the various roles that most adults are exposed to (work, marriage, and parenthood). The lessons learned and skills developed during these phases' increases an individual's capacity to learn. This increased learning capacity results in more complex responses to stimuli. As it relates to Gagne's categories of learning, these responses change from simple responses that are associated with childhood, to higher-level responses that are essential to adult roles. The common thread between Gagne's categories of learning and readiness to

learn is exposure. In Gagne's categories of learning, this exposure is to a number of increasingly

rigorous concepts. In the andragogic assumption, readiness to learn this exposure is to real - life

experiences. Each of these results in the academic growth of learners. Charlotte Danielson's

Framework for Teaching is discussed in the section that follows.

Framework for Teaching

Danielson (2007) engaged in extensive work on the Praxis III examination in the late

1980's. Authorized by Educational Testing Service (ETS), the Praxis III examination was

designed to assess teaching skills and classroom practice. The Praxis III was adopted by states

as a means of licensure for qualified teachers as well (Danielson, 2007). Assisting in the

development of the Praxis III inspired Danielson to create the *Framework for Teaching*.

According to Danielson (1996) the original purpose of this framework was to define good

teaching. The *Framework for Teaching* later evolved into a tool for teacher self-assessment and

reflection used for coaching, teacher preparation and evaluation (Danielson, 2007, 1996; Alvarez

& Anderson–Ketchmark, 2011). Danielson's *Framework for Teaching* has gained much

notoriety over the past ten years. In fact, this research-based tool has been adopted for statewide

use in New York, New Jersey, Arkansas, Delaware, Idaho, South Dakota, Washington, Florida,

California, and Australia. This tool has also been adopted for use in many districts in Indiana,

the state in which this research took place. In addition to the aforementioned, the MET (2009),

which was initiated by the Bill and Melinda Gates Foundation, identified *Framework for

Teaching* as one of the multiple measures that should be included in an effective, improvement-

based teacher evaluation system. An explanation of Danielson's *Framework for Teaching* can be

found in the section below.

Planning and Preparation

Framework for Teaching assesses teacher practice in four domains. These domains include: Planning and preparation, Classroom environment, Instruction, and Professional responsibilities. Planning and preparation includes the steps that teachers take to design instruction. Furthermore, this domain ensures that learning is arranged in an orderly manner. To accomplish this task, teachers must not only design engaging activities, and assessments, they must align these to measurable outcomes as well. To excel in this domain, teachers must possess "a deep understanding of content and pedagogy and an understanding and appreciation of the students and what they bring to the educational encounter" (Danielson, 2007, pp. 26-27). Content includes not only the skills and concepts that are related to a given subject, it includes the ability to analyze these skills and concepts, and being able to identify connections between subject matter as well (Danielson, 2009). Pedagogy on the other hand includes how teachers get learners to understand the skills and concepts mentioned above (Shulman, 1986). In order to achieve this goal, effective teachers must possess a clear understanding of the learners they instruct (Cohen & Ball, 1999). This, in turn, allows teachers to set learning outcomes, utilize resources, and facilitate assessments that determine student level of mastery of content, and provide data to students and teachers that will guide and promote future learning (Reynolds, Livingston, & Willson, 2009; Danielson, 2007).

Classroom Environment

Creating a safe classroom environment yields several benefits. When students feel safe, they not only take risks but are cooperative and less disruptive as well. In addition, when students feel safe, a classroom atmosphere that reflects the importance of the work undertaken by both students and teachers can be established (Danielson, 2007). Establishing a safe classroom

environment takes intentionality. Teachers must articulate rules, that provide "guidelines for appropriate behavior" (p. 67) and management procedures, which increase understanding of activities between teachers and students, fostering a predictable structure in the classroom, and maximize efficient usage of time in the classroom. Teachers must also take steps to ensure that the arrangement of materials and supplies used in the classroom must be consistent with the instructional goals of the lesson (Burden, 2013).

Instruction

Effective instruction enhances what Danielson terms the "primary mission of school", student learning (Danielson, 2007, p. 29). To ensure that students learn, teachers must clearly and concisely articulate academic and behavioral expectations. When doing so, teachers must be mindful of their words, tone, and pace (Denton, 2007). Furthermore, teachers must utilize engaging instructional strategies in the classroom. Active engagement in a classroom leads to maximized student learning (Danielson, 2009; Lorain, 2015). One example of a strategy for actively engaging students is questioning. Through questioning, teachers are able to engage their students in content by inspiring dialogue around a specific text. Questioning also results in students generating high quality questions of their own. Finally, through questioning, teachers are able to better understand the thinking of students and assess the level of understanding of each student as well (Danielson, 2009; Tovani, 2015). Assessment is not only a means of data collection for teachers. Assessment serves as a means of providing feedback to students (Reeve, 2006). More specifically, assessments provide continuous feedback concerning how students are performing on a concept at a given time. The way students receive feedback on assessments influences a students' motivation to learn (Reeve, 2006; Danielson, 2007; Anderman & Anderman, 2010).

Professional Responsibilities

Professional Responsibilities include many of the intricacies of teaching such as grading, communicating with parents, and being an active participant in the professional community that are seldom witnessed by students, parents and other stakeholders (Danielson, 2007). Grading falls under the category of maintaining student records. Effectively maintaining student records allows teachers to "keep track of student learning" (p. 95). More specifically, it allows teachers to have data based responses to the individual needs of students

As professional educators, it is important to effectively communicate to stakeholders. A stakeholder is any individual or entity that has "direct interest, involvement, or investment in something" (Ubben, Hughes, & Norris, 2011, p. 36). One of the most important stakeholders with which teachers need to effectively communicate are parents. Involving parents in the educational process enhances the learning of students (Danielson, 2007). One of the greatest ways to improve instruction is through teacher collaboration and sharing (Mink, 2014; Riveros, 2012; DuFour, 2004). Teachers must find opportunities to actively engage with other teachers. Two of the most common opportunities available for teacher engagement include joining professional organizations or Professional Learning Communities (PLC) (Danielson, 2007; DuFour, 2004).

Teachers also exhibit professionalism through integrity, honesty, and by advocating for their students. Intrinsic attributes such as integrity and honestly can be seen in how teachers make decisions and solve the problems of practice as well. They can also be seen in how teachers comply to school mandated policies and procedures (dress code, attendance, etc.). Finally, teachers show professionalism when they maintain confidentiality regarding issues with students and colleagues as well (Danielson, 2007).

Content Specific Effectiveness

The characteristics outlined above reflect what makes for effective practice across all content areas. There are, however, additional instructional strategies that teachers must master in order to be highly effective in specific content areas. In the area of mathematics for example, current best practice suggests that rote memorization of facts be replaced with students regularly applying mathematical facts (Boaler, 2013). Current research in the area of English suggests that three distinct strategies make for effective instruction. The first of these strategies is to create culturally relevant writing communities within classrooms. This strategy is necessary because of the culturally diverse natures of English Language Learners (National Council of Teachers of English, 2007). The second strategy that effective teachers of English must employ is providing solid strategy instruction for reading difficult text. This strategy will help students better comprehend these text (Conley, 2008; Graham & Perin, 2007; Short & Fitzsimmons, 2007). The third and final strategy that makes for effective teaching in the area of English is explicitly teaching academic language. This can be accomplished by facilitating daily instruction in English for all learners (Olson, Scarcelle, & Matuchniak, 2016).

Effective Music Instruction

Since teachers of music will be the focus of study, strategies that make for effective instruction in this area must be referenced as well. Kratz (1896) is credited with being the first to study the effectiveness of music teachers. This study entailed interviewing elementary school children and asking them to recall the characteristics of their favorite teacher. This study served as the catalyst for similar studies that spanned over a period of over 70 years. Termed "teacher characteristic studies," these studies resulted in what Brand (2009) referred to as a "first generation approach to the study of teaching" (p. 14). The result of these studies was the creation of a list of characteristics that effective music teachers possess. Some of these characteristics include

leadership, patience, neatness, musical proficiency, honesty, ability to analyze, communication skills, and knowledge of basic psychological principles (Kratz, 1896; Charters & Waples, 1929; Symonds, 1955; Goodenough, 1957; Hesch, 1962; Culpepper, 1956).

Brand (2009) is credited with advancing modern day thinking about effective music instruction. According to Brand, the characteristics listed above could be said of any good person, in any profession. What separates music teachers from teachers in other content areas is the ability to identify, diagnose, and prescribe performance problems. Also, effective music teachers must possess pedagogical talents, personal magnetism, musicianship, artistry, knowledge, and organizational and communication effectiveness as well (Brand, 2009). This necessitates what Powers (2012) termed a shift in the landscape of evaluating music teachers. This shift was from the practice of using standardized test scores from areas such as math and science and attendance rates in the evaluation of music teachers to evaluating music teachers on the components mentioned above.

There are those who offer contrasting points to Brand and Powers concerning music expertise and evaluation. The Danielson Group (2018) for example spoke to the universal nature of teaching. According to the Danielson Group (2018), effective teaching in all subjects includes mastery of generic tasks such as classroom management, knowledge of content, and articulating measurable objectives. In addition to this, current frameworks, such as Danielson's *Framework for Teaching* was designed to be applied to all disciplines (Danielson, 1996, 2007; Little, 2009; Marzano Research Laboratory, 2011; Maricopa County Education Service Agency, 2013). This was corroborated by Henneman, Milanski, Kimball, and Odden (2006) who, in a four state study found positive correlations between teacher ratings on *Danielson's Framework for Teaching* and student achievement.

Teacher Growth

The new requirements of school reform necessitate that teachers be willing to abandon old practices, and adopt new and innovative practices (Cusick, 2014; Nelson & Hammerman, 1996; Prawat, 1992). In order to grow as practitioners, teachers must be willing to change. Despite the aforementioned, some teachers make few changes to their practice over time; this is especially true with teachers who elect to operate in isolation (Hargreaves & Fullan, 1992). Researchers suggest several strategies for cultivating growth in teachers. These include but are not limited to teacher evaluation, cognitive coaching,professional development, and collaboration. A discussion of these strategies can be found in the sections that follow.

Teacher Evaluation

The Joint Committee on Standards for Educational Evaluation (JCSEE) (2015) is credited with creating the Personnel Evaluation Standards. Accredited by the American National Standards Institute (ANSI), this organization seeks to ensure equity and quality in evaluation. The Personnel Evaluation Standards are broken up into four categories. These include Propriety Standards, Utility Standards, Feasibility Standards, and Accuracy Standards (JCSEE, 2015). Of great significance to this study is how these standards inform evaluator training, validity, and reliability of evaluation.

Evaluator Training

Gullickson (2009) highlighted six utility standards that inform teacher evaluation. The standard most significant to this study was evaluator qualifications. This standard spoke to the necessity of teacher evaluators being trained. Effective evaluator training is characterized by two key components. According to JCSEE (2009) these include alignment with organizational policy and procedure and exposure to regular training about updates to the evaluation process.

The combination of these help ensure credibility of evaluation, which lends to the validity of evaluation as well.

Validity of Evaluation

Validity in teacher evaluation helps to ensure that evaluator judgements are trustworthy (Gullickson, 2009). This, along with other elements related to evaluators making sound judgements was addressed under what JCSEE (2009) termed Accuracy Standards. Sound judgements are characterized as being accurate and defensible. In addition to the aforementioned, sound judgments are based on a sound system of evaluation (JCSEE, 2009).

Reliability of Evaluation

The degree of consistency of judgements made by evaluators is referred to as reliability (Gullickson, 2009). Consistency of judgements can be placed into three categories. These include internal consistency, stability, and observer agreement. One vital step to achieving consistency of judgments is effectively trainining evaluators. In addition, the standardization of data –collection methods used during teacher evaluation increases the reliability of judgements made by evaluators as well.

Glickman (2002) stated that the central focus of classroom and school efforts is to enhance the quality of student learning. Any system of evaluation for teachers should be created with this in mind. Furthermore, teachers must be evaluated by using a reliable, unbiased evaluative tool. This tool must set forth clear standards for classroom practice. The MET Project (2013) set out to test whether pre-existing tools, as the Danielson framework mentioned previously, were reliable. This three-year study included experts in education, teachers, and researchers sought to identify and promote good teaching. The results of this study were the unveiling of three categories that are essential to a growth-centered evaluation tool. These

categories are measuring effective teaching, investing in improvement, and ensuring high -

quality data. Measuring effective teaching takes into consideration the multifaceted nature of

teaching and therefore uses multiple measures of evaluation such as student surveys and content

area test for teachers. When using multiple measures there must be an equitable balance of the

percentage of measures used for evaluation exists. This minimizes occurrences of manipulation

of the evaluation tool.

Facilitating shorter and frequent observations of multiple lessons is a strategy that is used

to increase the likelihood of quality data collection during teacher evaluations. The use of

multiple observers increases this likelihood as well. Observers must be able to "differentiate

performances across all competences within an observation" (MET, 2013, p. 6). With this in

mind, effective training of individuals that facilitate observations is an effective strategy for

ensuring quality data as well. Data from multiple measures should be used to not only improve

instruction but to inform what support is needed as well (ex. professional development focus)

(MET, 2013).

Typically, there is no equal distribution concerning how teachers are ranked on an

evaluation tool (effective, highly effective, etc.); therefore, evaluators must be careful to invest in

the improvement of all teachers. Support should not only be extended to lower performing

teachers. Feedback to teachers at all levels can help improve teacher performance and student

outcomes. In addition, data from multiple measures should be used to not only improve

instruction but to inform what support is needed as well (ex. professional development focus)

(MET, 2013).

A framework alone does not make for improved teacher effectiveness. A process by

which teachers receive quality feedback (Covey, 1991; Frase, 1992) must accompany this

framework. Quality feedback must achieve three specific objectives: (a) based on descriptive observable data; (b) providing characteristics of effective teaching; and (c) promoting reflective inquiry and self-directedness to foster improvements in teaching supported by evidence of student learning (Danielson & McGreal, 2000; Glickman, 2002; Marzano, Pickering & Pollock, 2001). For teacher growth to occur there must be opportunities presented for teachers to talk about their practice (Sneeden, 2013). A framework like the one visited above may guide these conversations. One model utilized to give structure to conversations about practice is Cognitive Coaching. A detailed overview of Cognitive Coaching can be found in the section that follows.

Cognitive Coaching

Cognitive Coaching has two distinct characteristics: being nonjudgmental, and developmental. Proper execution of Cognitive Coaching involves what is referred to as a Coaching Cycle. The Coaching Cycle consists of perpetual movement between three stages. The first stage is the pre-conference. During the pre-conference, the observer discloses the behaviors they will be looking for during the classroom observation. Stage two of the cycle is termed the event or observation. During the observation, the coach tracks data concerning verbal and nonverbal student behavior. Data tracking tools such as video recordings, audio recordings, seating charts, and scripts of student and teacher responses may be used during observations. The teacher decides which data collection tools will be used during the pre-conference (mentioned above). This approach allows the teacher to take ownership of the process and inspires teacher to become researchers and experimenters as well. The third and final stage of the cycle is the post-conference. It is during the post-conference that a reflective conversation takes place (Garmston, Linder, & Whitaker, 1993). The ultimate goal of this stage is the

encouragement of "deeper processing and self - analysis" in teachers (Costa & Garmston, 2002, p. 49).

Cognitive Coaching enhances an individual's capacity for self-directed learning through self-management, self-monitoring and self-modification. This notion of self-directed learning is a direct parallel to the andragogic concept of learning oriented adults. In andragogy, the adult has established continuity in learning. This continuity serves as a catalyst for continued learning (Knowles, 1973). With a focus on cognitive development, Cognitive Coaching aspires to cultivate self-directed learning by "mediating a practitioners thinking, perceptions, beliefs, and assumptions" (Costa & Garmston, p. 5). Edwards (2004) further concluded that Cognitive Coaching has eight benefits. These benefits include: increased student test scores, growth in teacher efficacy, increased teacher reflection, increased teacher satisfaction about becoming educators, increased professionalism among faculty and staff in schools, increased collaboration among teachers, increased professional assistance for teachers, personal benefits for teachers as well. Please find an illustration of the Coaching Cycle in Figure 2 below.

Figure 2. A Coaching Cycle
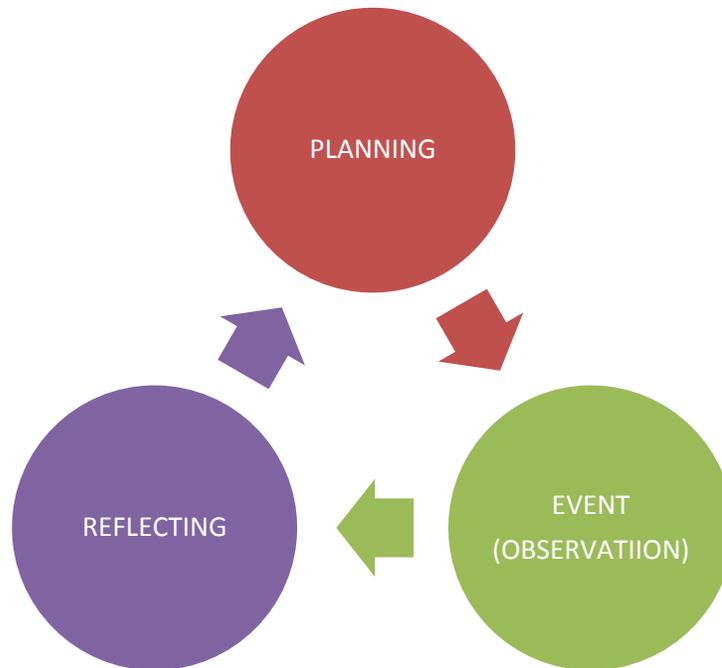
Reflection

The final stage of the Coaching Cycle outlined above is reflection. Since reflection is a

common theme found in each of the strategies outlined above, a brief explanation will be given

here. The notion of reflection in education dates back to John Dewey (Lupinski et al., 2012).

Whereas Dewey was a proponent of using the "scientific method to scaffold how people think

and learn" (p. 82), his work changed what has been termed the core of schooling. Elmore (1996)

confirmed that Dewey sought to change the core of schooling from teacher-centered, to student-

centered. More particularly, this change entailed teachers turning from the traditional practice of

lecturing in class to practices that inspired and stimulated deep content-centered dialogue from

students. There are numerous definitions for the term reflective practice. Va Squez-Levy (2002),

for example, concluded that reflection involves taking a purposeful and meaningful look at one's

practice, as a means of improving that practice. Killion and Todnem (1991) argued that

reflection entails taking a look back as a means of informing future practice. Whereas the

wording of the definitions used by these authors may vary, the basic concept is the same. It can

be concluded that during reflection, practitioners use data from the past to achieve greater

outcomes in the future (Belvis, Pineda, Armengol, & Moreno; Lemon & Garvis, 2014; Galea,

2012).

Professional Development

Professional development in education dates back to London, England in the early

1920's. From 1922-1938, elementary school teachers meet in London each summer for a two-

week professional development course. Organized by educational publisher Sir Robert Evans,

this course was "designed to refresh teachers professionally and to invigorate teachers socially

and culturally" (Teachers World & Schoolmistress, 1937, p. 15).

In order for teachers to grow they must be exposed to targeted, teacher–centered

professional development (Ball & Cohen, 1999; Little, 1993). Darling-Hammond and

McLaughlin (1995) concluded professional development that will meet the needs of teachers

during the reform movement must: (1) engage teachers in concrete tasks of teaching, (2) be

grounded in inquiry, reflection, and experimentation that are participant-driven, (3) be

collaborative, involving a sharing of knowledge among educators and a focus on teachers'

communities of practice rather than on individual teachers, (4) be connected to and derived from

teachers' work with their students, and (5) be sustained, ongoing, intensive, and supported by

coaching.

In an effort to accomodate the multicultural nature of students populating classrooms

today, and to fulfill the requirements of demanding accountability systems and frameworks, the

definition of professional development has been improved (Organisation for Economic Co-

operation & Development, 2009). Every Student Succeeds Act (2015), which was a

reauthorization of the Elementary and Secondary Education Act (1965) concluded that

professional development is an on-going process. This process is to be facilitated for school

leaders, teachers, and support staff as well (Professional Learning Association, 2016).

Furthermore, professional development must include training, feedback, and support.   If

facilitated by well-prepared leaders, effective professional development will not only improve

teaching but also provide a mechanism for maintaining a high standard of performance in the

classroom (OECD, 2009; PLA, 2016).

Teacher Collaboration

Kuh (2016) stated that facilitating collaborative experiences for teachers enables them to

reflect on their practice. One of the most widely used formats for facilitating collaborative

experiences for teachers today is through Professional Learning Communities (PLC). A PLC is

a group of teachers that organize to participate in ongoing, reflective, and collaborative learning,

with the goal of enhancing student learning (DuFour, 2004; Stoll et al., 2006). Two benefits of

PLCs are that they build trust and expertise in members (Sutton & Shouse, 2016).   In addition to

this, and arguably most importantly, PLCs focus on the improvement of student learning.

DuFour, Eaker, Karhanek, and DuFour (2005) concluded that this is achieved by applying what

have been termed the four key intentions for a PLC. These key intentions of a PLC are agreeing

on what students must learn, agreeing on adequate mastery assessments for students, creating a

structure to support the learning of students across various levels, and identifying strategies for

adding rigor to the instruction of learners as they master rudimentary concepts.

Summary

The purpose of this literature review was to develop a better understanding of the

mechanisms and resources that are used to support the professional growth of teachers. This

review began with a discussion of the theoretical framework of this study, adult learning theory.

As a reminder, unlike children, adults have a bent towards self –directed learning (Knowles, 1973). This approach is consistent with Brown (2008) who concluded that effective instruction is student-centered. Such instructions allows learners to engage in activites such as discussion and learning projects that allows them to discover on their own (Brown, 2008; Phillips & Wong, 2012).

Danielson's *Framework for Teaching* (2007) was also explained in this literature review. In addition to being utilized in the Indiana, which is the state in which this study took place, this framework has been used in many other states in the United States and Australia as well (MAT, 2013). Danielson's framework, was designed to unearth good classroom instruction. Combining this framework with the Cognitive Coaching Model, adds a structure by which teachers receive consistent feedback about their instruction. Furthermore, Cognitive Coaching cultivates self-directed learning by "meditating a practitioners thinking, perceptions, beliefs, and assumptions" (Costa & Garmston, p. 5). Lastly, self-directed learning in Cognitive Coaching is a direct parallel to the andragogic concept of adults being learning oriented.

Another strategy for improving teacher practice that was examined in this literature review was professional development. Although these sections were explained seperately, professional development and teacher collaboration go hand in hand. This is especially true when meeting the needs of adult learners. The rationale for this is that professional development via PLC's are geared towards collaborative learning (DuFour, 2004). Similar to the strategies mentioned above, this approach perpetuates self –directed learning and is therefore best practice for cultivating growth in adult learners.

The strategies explained in this review are proposed mechanisms to improving teacher instruction. Furthermore, these strategies identify what researchers, the government, and other

interest groups suggest best improve teacher instruction. Consequently, leaders do not know

how music teachers perceive support. With this in mind, this study will examine music teacher's

perceptions of common strategies (e.g. evaluation, collaboration, cognitive coaching,

professional development) used to cultivate their professional growth. This dissertation is

important because the voices of music teachers seldom go heard. In fact, music teachers are

currently evaluated under whatever system that a particular state or district adopts. These

systems are not designed to measure best practice in music. Furthermore, these systems are based

on student achievement on standardized test in content areas that are not directly linked to music

teachers such as mathematics and English (Powers, 2012; NAfME, 2014). Finally,

administrators who evaluate music teachers lack the training it takes to fairly and adequately

evaluate music teachers (NAfME, 2011). Since state and district accountability measures do not

include student performance in music, the motivation for administrators to receive proper

training on evaluating music teachers is nonexistent. The strategies used to cultivate the

professional growth of music teachers are insufficient. This study will attend to these gaps in the

literature.

CHAPTER THREE: RESEARCH METHODS

As developed in Chapters One and Two, effective instruction is essential to student achievement (City et al., 2009; Marzano, 2009). Rivkin, Hanushek, and Kain (2005) concluded that when it comes to student achievement, effective teaching is more important than class size, school size, program quality, or the specific school that a student attends. The purpose of this study was to learn from music teachers what mechanisms and resources best support their professional growth. Qualitative research methods were used to address the following questions:

1. What are music teachers' perceptions of common strategies used to cultivate their professional growth?

2. What are school leaders' perceptions of common strategies used to cultivate the professional growth of music teachers?

3. How do music teachers' perceptions of common strategies used to cultivate their professional growth compare and contrast to the perceptions of their leaders?

The research design, context, sampling, data collection, and analysis will be discussed in this chapter.

Research Design

A qualitative study was designed to understand music teacher's perceptions of common strategies used to support their professional growth in comparison to the perceptions of their leaders. The qualitative approach was appropriate for this study because it allowed insight to be gained about the thoughts and feelings of teachers and school leaders (Weiss, 1994). The specific qualitative approach used for the research was a comparative case study. Yin (2012) concluded that case studies are "preferred when examining contemporary events" (p. 15) and are used to investigate a phenomenon in a real-world context. When similarities, differences, and patterns are analyzed across two or more cases, the research design is a comparative case study

(Goodrick, 2014). The case study approach helps gain more in–depth insight into phenomena affecting a given unit of study (Mills, Durepos & Wiebe, 2010). In case study research, this unit of study is known as a bounded system (Gay, Mills, & Airasian, 2009). The subject of music represents an area of study where student achievement is not connected to a content - specific standardized examination (Robinson, 2015). Because of this, music teachers are mistrustful of evaluation systems, citing that they include measures such as attendance and graduation rates that are not directly related to the subject of music (NAfME, 2011). As discussed in the data collection section, interviews were used to learn about music teacher's perceptions of common strategies used to cultivate their professional growth. Interviews were also used to understand school leader's perceptions of common strategies used to cultivate the professional growth of music teachers. The units of study for this research are music teachers and their school leaders.

For the purpose of this study, a school leader was defined as anyone who facilitates formal evaluations of teachers in a given educational setting. These included administrators, instructional coaches, and lead teachers. Furthermore, formal evaluations are not limited to just actual classroom observations. For the sake of this study, formal evaluations include any mode by which teachers receive feedback about their classroom practice. This includes face-to-face conversations or electronic communication. Context will be described in the next section of this chapter.

Context

This study focuses on the improvement of teacher practice. The primary participants for this study were music teachers and school leaders from schools with varied contexts . These contexts included a high performing academic school in an affluent neighborhood and low performing academic school in a poor neighborhood. The schools in each of these contexts have high achieving music programs as well. In an effort to maintain participant confidentiality, each

school name was replaced with a pseudonym. For the purpose of this study, the high performing

high school was referred to as Ramsey High School (RHS). The assistant principal at RHS was

referred to as Mrs. Skipwith and the choir director was referred to as Mrs. Jackson. The low

performing high school was referred to as Sanford High School (SHS). The principal of Sanford

High School was referred to as Mr. Hicks, the band teacher at SHS was referred to as Mr.

Crawford. Demographic information for each of these schools can be found in Table 1 below.

Sampling will be described in the next section of this chapter.

Table 1

School Demographic Data

School Name	Free/Reduced Lunch %	Minority Enrollment	Total Enrollment	Letter Grade
RHS (high performing)	20%	16 %	2700	A
SHS (low performing)	61%	85%	700	F

Note: School demographic data was retrieved from the Indiana Department of Education, 2016.
These numbers are approximate to protect school identity.

The specific data to be examined for this study will include historical results from the

Indiana State School Music Association's (ISSMA, 2015) state organizational events and Music

for All's Bands of America Grand National Championships. According to ISSMA (2015), its

mission is to "provide educationally evaluated music performance activities for students and

teachers of the State of Indiana." Approximately 200,000 of Indiana's 1,000,000 students

participate in an ISSMA sponsored event each year (2015). As agents of different schools, these

students compete in bands, orchestras, treble choirs, men's choirs, or mixed choirs. The top

eight participants in the band and mixed choir competitions receive an ordinal ranking based on

their performance. The top four orchestra, treble, and men's choir participants receive ordinal

rankings as well (2015).

Music for All (MFA) is a nonprofit educational agency with the mission of supporting music students and educators. MFA serves approximately 450,000 music students each year through one of its many programs (2016). One of the signature programs of MFA is Bands of America (BOA) Grand National Championships. This event hosts 100 bands from across the United States each year. Highly trained professionals adjudicate these bands. The components on which each band is judged are music performance (how they sound) and visual performance (how they look). BOA Grand National Championships take place in Indianapolis, Indiana. This event commences with the Indianapolis Marching Band Tournament. Each year, eight high school bands from the inner-city of Indianapolis participate in this tournament. The highly qualified professionals mentioned above adjudicate these bands. After all bands have performed, they are ranked from one to eight (MFA, 2016).

Sampling

There has been little explanation of what strategies work best for instructing music students (Millican, 2013). To further explore this phenomenon, two sites were identified. Although access is often used as the primary determinant of identifying sites for a case study, Walford (2001) concluded that selecting appropriate sites is most important. In addition to this, Yin (2014) recommends that the case study researcher engage in case replication. Case replication can be either literal, where results of investigation are similar or theoretical where results are contrasting (Yin, 2014). This study was a hybrid, as there were similar and contrasting results.

In the state of Indiana, schools receive accolades for receiving a letter grade of A on the A-F Accountability Model (discussed below). In contrast, schools that receive letter grades of D or F are often subject to public correction and ridicule. The schools that receive letter grades of A are often in affluent, suburban neighborhoods. The schools that receive letter grades of D or F

are often in poor, inner-city neighborhoods. Since this is the case, the continued narrative

around inner-city schools is that they are low performing. Unfortunately, when it comes to

academics, this narrative is true. According to the IDOE (2017), the largest inner-city school

district in the state of Indiana has earned letter grades of D or F for the last five years. Although

these schools are low performing academically, they have consistently performed high in music.

This presented an opportunity to hightlight an area of strength for inner-city schools, thereby

placing them in a positive light. This is why a low performing school was included in this study.

Enrollment in the largest inner-city district in the state of Indiana has steadily decreased

over the last five years. According to the IDOE (2017) this decrease is approximately 3500

students. As a result of this decrease in enrollment, many schools in the district are facing

closure. Three of the eight high schools in the district fall into this category. Enrollment at these

three school is only 50% of their building capacity. Of those three schools, Only one

consistently scored in the top four of MFA's Indianapolis Marching Band Tournament. This

school was selected for participation in the study.

The schools that ranked in the top eight of ISSMA's competition were all from affluent

neighborhoods. These schools also consistently earned letter grades of A on the A-F

Accountability Model. Whereas the enrollment at most of these schools was steady, there was

one that showed a significant increase in enrollment over the last five year. This increase was

approximately 1000 students. Although enrollment trends in this affluent district was the direct

opposite of enrollment trends in the inner –city district, the music programs in both districts were

successful. Having a different enrollment trend, while receiving the same results as the low

performing school is why this affluent school was selected for this study. One music teacher and

one school leader from two different schools were selected to participate in this study. This

made a total of four participants for this study.   Other criteria for partipation are discussed below.

Criteria for Identifying High/Low Performing Schools

The State of Indiana's accountability system for schools' dates back to 1999. This system was created as a direct response to the passage of Public Law 22-1999. Under Indiana's first accountability system, schools were ranked on a continuum that spanned from "commendable progress" (highest ranking) to "academic probation" (lowest ranking) (IDOE, 2016). According to the IDOE, the current system of accountability is referred to as the A-F Model. Under this model, schools receive rankings of A-F (A is the highest; F is the lowest) based on their performance on multiple measures. For the purpose of this study, it was important that the sample include schools that have been successful and unsuccessful academically. The A-F model was used as a means of determining which schools meet the aforementioned criteria.

According to the IDOE (2016), an average of 1029 school districts have been successful with the A-F accountability model over the last four school year (see Table 2). In comparison, 140 schools have been unsuccessful over the last four school years (see Table 3). For the purpose of this study, academic success was defined as earning a letter grade of A for at least three consecutive school years. Lack of academic success was defined as earning a letter grade of D or F for at least three consecutive years.

Table 2

State of Indiana Successful Schools ("A")

Year	Percentage of Schools	Number of Schools
2011-2012	41%	855
2012-2013	45.1%	943
2013-2014	53.4%	1130
2014-2015	56.7%	1188
Average	49.05%	1029

Note. State of Indiana successful high schools' data retrieved from the Indiana Department of Education, 2016.

Table 3

State of Indiana Unsuccessful Schools ("D" or "F")

Year	Percentage of Schools	Number of Schools
2011-2012	18.5%	385
2012-2013	15.5%	324
2013-2014	10.9%	231
2014-2015	8.7%	183
Average	13.4%	281

Note: State of Indiana unsuccessful schools' data retrieved from The Indiana Department of Education, 2016.

Criteria for Identifying Poor/Affluent Schools

According to the IDOE (2016), 54.3 % of its students currently qualify to pay for their meals each day. In comparison, the remaining 45.7% qualify for either free or reduced meals. For the sake of this study, an affluent school was defined as any school where at least 80% of the student body qualifies for paid meals. Poor schools were defined as any school where at least 60% of the student body qualifies for free or reduced meals.

To ensure that this study is viable a screening process was utilized. Green, Camilli, & Elmore (2006) concluded that such a process might include the following steps: (a) review of documents about the proposed case study; (b) conducting informal interviews of participants to ensure they understand the commitment associated with the proposed study; and (c) determining

whether the participants have the level of experience necessary for the proposed study. This screening process was used for this study. Instrumentation will be described in the next section of this chapter.

Instrumentation

Patton (2002) concluded, "In qualitative study, the researcher is the instrument" (p. 14). As the instrument in this study, I facilitated interviews of two music teachers and two school leaders. Three separate interview protocols were established to examine music teacher and leader perceptions of strategies used to support the professional growth of music teachers. The first two protocols were specific to music teachers and leaders. I used these protocols to facilitate what I have termed general interviews for the music teacher and school leader at each school. Each protocol began with a greeting, followed by a confidentiality statement and an overview of the interview process. Participants then responded to a series of open-ended questions (see Appendix A for teacher interview protocol and Appendix B for leader interview protocol). These questions asked music teachers and school leaders to share their perceptions of the teacher evaluation process, and teacher supports at their respective schools.

All general interviews took place before a classroom observation of the music teacher at each school. One example of a question asked during the general interview of music teachers was: How does the feedback you receive from school leaders change your practice? One example of a question asked during the general interviews of school leaders was: How helpful do you think the feedback that you give to teachers regarding their practice has been?

I constructed a third interview protocol (see Appendix C for complete protocol) to understand music teachers and leaders thoughts about classroom observations. I interviewed each music teacher and school leader once using this protocol. Since questions for these interviews asked music teachers and leaders to recall the particular details about a classroom

observation, I termed these reflective interviews. One example of a question asked during

reflective interviews was: What are your initial impressions on how things went during the

classroom observation?

       The general interviews of the music teacher and school leader at RHS took place in a

private conference room located in the administrative wing of the school. The reflective

interview of the music teacher of RHS took place in this private conference room as well. Due

to a scheduling conflict, the reflective interview for the assistant principal at RHS took place in

the assistant principal's office. This private office was located in the administrative wing of the

school as well. General and reflective interviews for the principal of SHS took place in the

principal's office. The principal's office was located in a private hallway just behind the

school's main office. General and reflective interviews for the band teacher at SHS took place in

the band room. These interviews took place during the band teacher's free period. No students

or teachers were in the space during this time.

       Observations also served as a means of data collection for this study. Observations

include details about the activities and behaviors that a person exhibits at a given time (Patton,

2002). The specific activities observed during this study were the classroom teaching of the

choir director at RHS and the marching band director of SHS. I observed student behaviors in

both of these classrooms as well. I facilitated one observation for each music teacher in each

context. Upon being granted permission, I audio-recorded and transcribed the general and

reflective interviews of all participants. To ensure that the questions asked during interviews

adequately address the research question, pilot interviews were facilitated using volunteer

teachers and administrators at my school. During pilot interviews, I guided each volunteer

through the established interview protocols. Data collection will be described in the next section of this chapter.

Data Collection

I collected demographic data from all schools participating in this study via the Indiana Department of Education website. The specific data collected included school enrollment, free and reduced lunch percentages, and letter grades from 2014-2017. I retrieved archival data from ISSMA and BOA as well. The ISSMA data included vocal and instrumental ensemble ratings in competitions from 2014-2017. Data retrieved from the BOA included rankings in the marching band competition from 2014-2017.

The primary data collection methods used for this study were interviews and observations. Interviews took on two forms, general and reflective. The duration of the general interviews was 45 minutes to 1 hour. Each general interview took place prior to a classroom observation of the music teacher at each school. Classroom observations occurred in the classrooms of music teachers. Each classroom observation lasted between 45 minutes to 1 hour.

The final data collected for this study will be from reflective interviews. Reflective interviews took place after each classroom observation. Reflective interviews lasted between 20 to 35 minutes. I used field notes to gather data during all observations. A complete list of the data collection methods used in this study is in Table 4 below. Analysis will be described in the next section of this chapter.

Table 4

Data Collection Methods

Participants	Data Collection Methods
Music Teacher/Interview	General Interview
	Observation
	Reflective Interview
School Leader/Interview	General Interview
	Observation with School Leader
	General Interview

Analysis

Strauss and Corbin (1990, 1998) suggested that when analyzing qualitative data; the researcher engage in the process of coding. Coding involves "extracting concepts from raw data and developing them in terms of their properties and dimensions" (1998, p. 159). Corbin further described the process of open coding. Engaging in open coding allows for the scrutiny of data for commonalities (Leedy & Ormrod, 2005). The next step is placing data into categories or themes. As open coding is only the first step in data analysis for a grounded study such as this one, it was necessary to engage in axial coding for this study as well (2005). Strauss and Corbin (1990, 1998) argued that axial coding entails making interconnections between the categories and themes identified.

Yin (2014) asserted that reliability minimizes biases in a study. He further concluded that one solution to increasing the reliability of a case study is to create a case study database. The case study database is a means of housing documents that are relevant to the case study. For the purpose of this multiple case study, the case study database included jotting created during fieldwork, field notes, and leader observation notes as well. Organizing these documents into a database allowed me as the researcher to easily access data related to this study, it allows others who are interested in this study to access this information as well.

Trustworthiness

Whereas quantitative research deals with issues of validity, qualitative research deals with trustworthiness. Guba (1981) concluded that one path to establishing trustworthiness is by addressing the areas of credibility, transferability, dependability, and conformability. The steps taken to establish trustworthiness in this study included creating an audit trail and triangulation. I used the process of memo writing to create an audit trail for this study. During memo writing, I organized data gathered during interviews and observations into narratives. After completing each narrative, I submitted these narratives to my dissertation chair for peer review. My dissertation chair, in turn, would ask clarifying questions. We would then meet via conference call to discuss these narratives. At this time, we would engage in an extensive dialogue around the questions she posed. After reaching consensus, we would decide on next steps and plan our next conference.

Triangulation entails the collection of data from multiple sources, using multiple methods (Creswell & Miller, 2000). For this study, I conducted general interviews, observations, and reflective interviews for two music teachers and two school leaders at two separate schools. I also completed a thorough analysis of the observation protocols of each school in this study. In addition, I analyzed the transcripts of these interviews and observation for emergent themes. Although qualitative research cannot be generalized to larger groups of people, analytic generalization is best practice when seeking to establish the validity of a case study. Yin (2012) stated that in order to apply analytic generalization a case study must start with a logical theory or argument. The argument for this case study is that whereas there are many strategies employed to cultivate teacher growth, capturing the perceptions of teachers concerning those strategies is a rare occurrence.

As one who is responsible for evaluating teaching in my own educational setting, I am aware of the need to disclose my personal biases about this study (Locke, Spirduso, & Silverman, 2013). My primary role at my current educational setting is teacher evaluation. As with many administrators, sometimes my account of a classroom observation and the teacher's account differ. In fact, I can recall several instances where my account, as evaluator, and the teacher's account of what transpired during a classroom observation were opposite. Whereas some of these instances were resolved, a few were left unresolved. The realization of my apparent bias served as the impetus for exploring the differences in the perspectives of teachers and their leaders. In light of this, I was careful to report exactly what I saw during observations and heard during interviews. To help ensure that this occurred, I repeated participant answers to them after each interview.

Limitations of the Study

One limitation that is common to any research study is time (Creswell & Plano Clark, 2011; Teddlie & Yu, 2007). This was true of this study as well. As a school leader, finding time to travel to schools all over the state was difficult. In addition, the teacher evaluation schedule varies across schools in the state of Indiana. With this in mind, coordinating times to facilitate interviews and classroom observations was a limitation to this study. Teachers and administrators often follow rigorous schedules. Because of this, finding time to schedule and conduct interviews was a limitation to this study as well.

The contexts for this study vary. As a reminder, they included an academically high performing school in an affluent neighborhood and an academically low performing school in a poor neighborhood. Given these contexts, generalization was also a limitation of this study.

More specifically, it was easy to assume that the experiences in high performing and affluent schools may not necessarily capture what is going on in the low performing and poor schools.

Summary

In this chapter, I addressed the particular steps that will be involved in completing the study. I described the research design, context, sampling, instrumentation, data collection, analysis, and limitations of the study. Because the purpose of this study is to learn of music teacher's perceptions and opinions of what cultivates their professional growth in comparison to their school leaders, qualitative methods were used. Interviews and observations did not only help capture music teacher's perceptions; they helped capture the perceptions of school leaders as well. Ultimately, I was able to compare the responses of music teachers to those of the school leaders who have been charged with assisting in improving their practice.   The results from this process are presented in Chapter Four.

CHAPTER FOUR: RESULTS

The purpose of this comparative case study was to learn from music teachers their perceptions of the strategies that best support their professional growth, in comparison to the perceptions of their leaders. Evidence that school leaders lack the knowledge of pedagogical strategies and content knowledge that is necessary to adequately train and supervise music teachers drove this study (NAfME, 2013; Powers, 2004; Rowan et al., 2001). The findings in the chapter resulted from the analysis of interviews, and classroom observations of two music teachers and two school leaders at two high schools.

This chapter begins with an overview of SHS. The section that follows presents data collected during a general interview, classroom observation, and reflective interview of SHS's marching band director, Mr. Crawford. The next section of this chapter presents the results of a general interview, classroom observation, and reflective interview of Mr. Hick, the principal at SHS. The sections that follows discloses the same information for RHS, in exactly the same order. After giving an overview of RHS, I present data collected during a general interview, classroom observation, and reflective interview of RHS's vocal music teacher, Mrs. Jackson. Next, I present the results from a general interview, classroom observation, and reflective interview of RHS's principal, Mrs. Skipwith. Chapter IV concluded by articulating themes that emerged across both campuses during the process of axial coding.

Case I – Sanford High School

SHS was established in 1886 as an independent high school. It remained as such until 1923 when school administrators decided to join the Riverside School District (RSD) as a Performing Arts Magnet School. During the 2016 -2017 school year SHS's enrollment fluctuated between 600 -700 students. Sixty one percent of the students at Sanford qualified to

receive free or reduced lunch, which exceeded the district average of 45%. SHS offered classes

to students from grade nine through grade twelve. The teaching staff at Sanford High School

included a principal, two assistant principals, a nurse, two special education teachers, three

counselors, and ninety–three general classroom teachers.

RSD used the Danielson Teacher Effectiveness Rubric to evaluate teachers. Using this

tool, school leaders placed teacher performance in the classroom into three categories. These

categories included improvement necessary, effective, or highly effective. For the 2016-2017

school year 29% of SHS teachers received highly effective ratings, 56% received effective

ratings, 1% were rated improvement necessary, and 14% of the teachers did not receive

evaluations. In comparison, 84% of the students at SHS did not pass the state mandated

standardized test in English and mathematics. Furthermore, SHS earned a letter grade of "F" for

three consecutive years on the state's A-F evaluation metric for schools. Whereas few teachers at

the school are rated improvement necessary at the school, student performance is low.[1]

I observed the marching band class at SHS. The class consisted of approximately 30

students. Approximately 98% of these students were Black, two students were Latino and one

student was White. Whereas the music teacher taught the majority of the class, an assistant band

director took care of logistical tasks (passing out music, collecting instruments, and attendance).

In addition, a special education assistant provided one on one instruction to a student with special

needs. The duration of my classroom observation was about 45 minutes. The teacher had

objectives electronically displayed. The primary objective of the day was to review for the

upcoming final exam. Secondary objectives included facilitating time and space for students to

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[1] Only certified educators receive ratings in the state of Indiana. The 14% of teachers not rated are noncertified.

practice for juries (juries are formal recitals that students perform in from of department members) and collecting band uniforms.

The overall climate of the classroom during my obseevation was one of chaos and disrespect. Evidence of this is that the music teacher spent the majority of his time correcting student misbehavior. To his credit, the teacher was well aware that there were behavioral issues in the space. He also acknowledged that he made minimal attempts to correct misbehavior in the space. While in the music classroom, I witnessed students using profanity towards each other and the teacher. Students used racial epithets when referencing one another as well. In addition to the aforementioned, numerous students were dressed outside of the uniform policy, students entered and exited the class at will, and the teacher yelled at and over students. These misbehaviors were pervasive throughout the entire school. Such behaviors are consistent for low income students. They lend to SHS academic failure as well.

Mr. Crawford's Biosketch

Mr. Crawford has taught for thirty years in the states of Illinois and Indiana. During this time, he has grown the music programs in four different schools. He was most proud of growing a program from 47 students to 250 students at a high school in southern Indiana. According to Mr.Crawford, he accomplished this growth by building relationships with students. Mr. Crawford's duties at SHS included teaching beginning and advanced marching band. The marching band at SHS consisted of more than 90% minority students. Mr. Crawford co-teaches the class with assistant band director, Mr. Riley, each of whom were white males. SHS's Marching Band has consistently ranked in the top four of Music For All's Marching Bands Tournament. Its repertoire consisted of a mixture of pop, jazz, classical, and rap music. The

band performs this repertoire at school sporting events, convocations, commencement, parades, and competitions such as MFA (mentioned above) and ISSMA.

Teacher Evaluation Process

Mr. Crawford shared that the teacher evaluation process at SHS was inconsistent at best. Whereas he articulated the various components of this process (one long scheduled observation in class of teacher's choice, two short 10 minute walkthroughs, post conferences), Mr. Crawford questioned the school leader's fidelity to this process. When asked specifically about the teacher evaluation process at the school, Mr. Crawford stated, "It has been helter skelter." Implicit in this was Mr. Crawford's opinion about the disorderly manner in which his principal facilitated the evaluation process. This, in turn, resulted in Mr. Crawford's lack of trust in the evaluator [school leader] and in the evaluation process. Whereas Mr. Crawford respected the school leader [who has a degree in music] as a musician, Mr. Crawford did not respect the observation process or feedback that the school leader gave.

The lack of respect that the music teacher indicated as having in the evaluator and in the evaluation served as a barrier to his professional growth. Although the school leader is a seasoned and accomplished music teacher, the band director at Sanford High School was not receptive to his feedback. When asked about the feedback that he received from the school leader, the music teacher stated the following: "Sure he has made suggestions about me using a metronome [device designed to keep tempo] in the class but I have not changed anything because of his feedback." Again, this lack of change was due to the inconsistent nature in which the school leader facilitated the evaluation process.

Mr. Crawford concluded that, when it comes to teacher evaluation, the school leader's practice had been simply going through the motions. In his opinion, the school leader "just sits

in the back of the room typing." Furthermore, Mr. Crawford expressed that he was frustrated about not having the face-to-face discussions after the classroom observation, which is a mandate of the district. The school leader does not follow other district mandates about evaluation as well. One such mandate is concerning the swift delivery of evaluation results to teachers. Although the district's digital evaluation delivery base, Standards for Success gives immediate evaluation results, the school leader often makes these results available to teachers days, if not weeks later.

Mr. Crawford suggested that the school and district have minimal supports in place that are specific to instrumental music teachers. "The district will tell you that there are professional opportunities in place but there is absolutely nothing for band," the music teacher emphatically stated. There is one support person was assigned to the school. According to the Mr. Crawford, the support offered by this individual was "sporadic" at best.

On a more positive note, the music teacher expressed a willingness to grow. In addition, he was very adomate about discussing supports that cultivated his growth. In contrast to the internal professional development described by Mr. Crawford as minimally supportive, he suggested that external professional development opportunities were beneficial. One such opportunity mentioned was the MFA conference. In Mr. Crawford's words, "During this conference, I was able to work with band folks. This was really helpful to me." During these conferences, educators generally participated as students. As students, they took notes over a presentation, asked and answered questions about the presentation, and demonstrated different techniques that were specific to the content of the presentation. In addition, Mr. Crawford expressed that the support that best cultivates his personal growth was observing a band teacher.

According to the music teacher, "observing helped me see the things I was doing good [sic] and the things I could be better at."

The last comments from Mr. Crawford concerned the resources needed at his school to better support music teachers. His immediate response to a prompt concerning this subject was the word, "money." According to the music teacher, there is no written budget for the music department. This greatly minimized the amount of planning that the music teacher can do from year to year. In Mr. Crawford's words, "We don't know what we can and cannot do."

Mr. Crawford's Classroom

The principal of Sanford High School, Mr. Hicks, and I observed Mr. Crawford's band class during the same period. Whereas my observation lasted 45 minutes, Mr. Hick's observation lasted 35 minutes, as he entered the space 10 minutes after class had started. Both Mr. Hicks and I followed the same protocol for compiling data during our observation. This protocol consisted of jotting down evidence of Mr. Crawford's performance concerning statement of classroom objectives, establishment of classroom culture, management of student behavior, and instructional approach.

The primary objective of the day was to review for the upcoming final examination. This examination covered music history and literacy. The music teacher's instructional approach to accomplishing this goal was by distributing study guides to all students, and then answering each question one by one. During the review, Mr. Crawford utilized multiple strategies to engage students. These included soliciting student volunteers to read and answer questions aloud, asking questions and having all students respond in concert, and having students offer substantiation for their answers. For example, when asked what genre a particular piece of music was, a student responded "jazz." Mr. Hicks immediately followed up and asked the

student "How do you know that it is jazz?" The student responded by giving several elements that are characteristic of jazz music such as improvisation and scatting.

Secondary objectives of the day included facilitating time and space for students to practice for juries, formal recitals that students perform in from of department members, and collecting band instruments. Mr. Crawford had a list that contained the names of the five students who needed to prepare for a jury. Approximately every fifteen minutes, he called one of these student's names and direct them to the practice room, located right outside of the band room. I witnessed Mr. Crawford release three students to practice during my observation.

The assistant band director, Mr. Riley was responsible for most of the management-oriented tasks in the classroom. Mr. Riley took attendance, set up a PowerPoint presentation, which displayed the objectives of the day, announcements, and the schedule for the remainder of the year. Mr. Riley's primary task of the day was collecting band instruments. He removed students from the space one at a time, facilitating the return of instruments. During this process, Mr. Riley used a checklist to confirm that each student returned each part of the instrument. This included the instrument itself, detachable music stands, and extra mouthpieces.

During the observation, I witnessed a number of student behavioral issues. Students used profanity towards each other and the teacher. I also witnessed students' consistently direct racial epithets towards each other. Students also dressed outside of the uniform policy. Whereas some were dressed in the district mandated khaki pants and polo shirts, others wore t-shirts, sagging jeans, and sweat pants. Finally, I noticed students leaving and entering the class at will. The teacher's response to these student behaviors was yelling at the students, or talking over students. These behaviors persisted for the duration of the class period.

Mr. Crawford's Reflections

The purpose of this reflective interview was to gather Mr. Crawford's opinions of his effectiveness during the classroom observation. The class that I observed was a marching band class. Whereas the music teacher taught the majority of the class, he had help in the class. An assistant band director took care of logistical tasks such as passing out music, collecting instruments, and taking attendance. In addition, a special education assistant provided one on one instruction to a student with special needs.

Mr. Crawford was very open to dialogue about his classroom practice. The opening question for Mr. Crawford, which is standard for most reflective conversations in education was, "What are you initial impressions on how things went during class today?" The response to this question was "I accomplished my goals." This was indicative of Mr. Crawford's confident tone throughout the entirety of the interview. Mr. Crawford communicated that his instructional approach for the day, which was a mixture of drill and practice, call and response, and student read alouds, was very successful. Furthermore, though he offered no specific data that supported this, he concluded that students learned during the class period. In Mr. Crawford's words, "Some kids learned, everybody learned something."

Mr. Crawford was also very transparent concerning aspects of the class that did not go so well. He readily acknowledged his failure to respond to these issues, such as the management of student behavior. Mr. Crawford's words concerning the aforementioned were, "They were talkative, and I let them talk." I asked him why he allowed this behavior. The response to this question was lengthy, yet filled with passion. Mr. Crawford chronicled what he felt was most important, the success of his band. According to Mr. Crawford, the band was successful because of his "relationships with students." More specifically, he stated that:

Most students went to competition (BOA) because I ask them to. I am able to convince

them. They want to please me. Relationships, 100%. I have gone out of my way for the

kids many times. Relationships is [sic] everything! Because we are from different places

does not mean that we don't like or respect each other. Kids feel safe here.

Mr. Hick's Biosketch

Mr. Hicks has been in education for 16 years. He started his career in education as a high

school choir and band director in Georgia. After being in the classroom for seven years, Mr.

Hicks transitioned to the role of administrator. He has served in various administrative

capacities in the states of Georgia, Tennessee, and Indiana. At SHS, Mr. Hicks supervised

deans, assistant principals, and custodians.

Important to this study is Mr. Crawford's supervision of the teachers at Sanford High

School. Approximately 80% of the 105 teachers had six or more years of experience. In

addition to this, 85 of the 90 teachers evaluated by Mr. Hicks during the 2016 -2017 school year

received ratings of effective or highly effective. Please find Mr. Crawford's opinions about

teacher evaluation and teacher supports in the sections that follow.

Teacher Evaluation Process

Mr. Hicks was well versed concerning the teacher evaluation system in the district.

During the interview, he mechanically articulated the components of this process in its entirety.

According to Mr. Hick:

The districted mandates three evaluations per semester. Two short, 10 minute evaluations

and one, large 30 minute evaluation. The tool used for evaluation is called Standards for

Success. It was created using the Danielson Framework. We do walkthroughs, 2-3 a

day. I have anecdotal conversations with teachers after walkthroughs.

Following this response, I questioned Mr. Hicks about the teacher evaluation process in the school was followed by a question about the changes he had seen in teachers because of this process. According to Mr. Hicks, there is a direct relation between change in teacher practice and age. More specifically, he expressed the belief that, "You see more of an uptick in change in newer/younger teacher. Older teachers don't change or change is slow."

Previously, I mentioned the anecdotal conversations that Mr. Hicks facilitated with teachers after walkthroughs. School leaders use walkthroughs to provide feedback to teachers about their practice. When it comes to the feedback that Mr. Hicks provided the teachers at Sanford High School, Mr. Hicks concluded that, "It's been helpful for those who grab hold and use it. Especially if they embrace all of the feedback."

Teacher Supports

Whereas Mr. Hicks stated that there are supports in place for music teachers in his building, he reported that these supports are not adequate. An example of this was the district providing one person to support all fine arts teachers in the building. Providing adequate support to the fine arts department, which is composed of 20 music (vocal and instrumental), theater, visual arts, and dance instructors is quite the undertaking. It requires the support person at Sanford to be visible. Mr. Hicks feels that when it come to the support person at Sanford High School, this is not the case at all, citing that, "His activity in this building is scarce."

During the interview, Mr. Hicks laid out specifically the supports that he believed were missing for music teachers at the school: resources and professional development opportunities. The primary resource he needed was money. In the words of Mr. Hicks, "We do not get a budget for the arts here." Because there is no budget or "financial backing" as Mr. Hicks termed

it, "the instruments at the school are old, inventory does not match student numbers, technology is outdated, and there is not enough storage for pianos, music, or uniforms."

Mr. Hicks was a proponent of exposing Mr. Crawford to professional development opportunities with content area experts. Such exposure would address issues that are specific to music teachers. According to Mr. Hicks, these issues include "sequentially based music curriculum, instructional strategies for conducting, and training on addressing the cambiata male voice."

Mr. Hicks' Reflections

The primary objective of Mr. Crawford's class was to review for the upcoming final examination. This examination covered music history and literacy. Although Mr. Hicks confirmed students met the objectives for the day, he also believed that things could have gone much better. As a start, Mr. Hicks stated that, "The review can be delivered differently." When I probed him further on this response, he added specific strategies that would have made the review better. The first was to use technology. According to Mr. Hicks, *"There are a lot of programs that are designed to help with test prep, Kahoot, poll and place, and schoolology are a few that come to mind."*

As a concluding remark, Mr. Hicks chose to speak to the relationships that Mr. Crawford has with his students. He first acknowledged that there needed to be a bit more rigor in the class. In his words, "He needs to retool and rethink rigor." Despite this, Mr. Hicks felt that the teacher was effective. This was because *"relationships with students are very good."* He further explained that the students show up for him. They attend rehearsals, performances, and come to his class every day.

Case II – Ramsey High School

Ramsey High School (RHS) was established in 1907. RHS was the only high school in the Hoover School District (HSD). During the 2016 -2017 school year, RHS served approximately 2700 students in grades 9-12. Twenty percent of the students were minority and qualified for free or reduced meals. This was slightly above the district average of 18%.

The staff at RHS included one principal, four assistant principals, six counselors, four special education teachers, two nurses, and 125 content area teachers. RHS was designated a 4 Star school in the state. This designation was based upon earning a letter grade of "A" on the states A-F accountability system (RHS has done so for 3 consecutive years), student pass rate on standardized exams in math and English, graduation rate, and progress with closing the achievement gap.

RHS used *Charlotte Danielson's Framework for Teaching* as a foundation for constructing their own teacher evaluation model. For the 2016 -2017 school year, 56% of the teachers at RHS rated as effective in the classroom, 36% rated highly effective, 6% were not evaluated, and 1% rated as improvement necessary. For the sake of comparison, it is worth noting the similarities in teachers' effectivess ratings (92% rated effective or highly effective) and student pass rates on standardized examinations in math and English (91%).

I observed the women's chorus class at RHS. Approximately 98% of the students in the class were white females. The music teacher was a white female as well. The other 2% of students in the class were minorities. The primary objective of this class was to prepare students for their upcoming end of the year musical. The overall climate of the space was one of respect and productivity. Examples of this included students pausing when prompted to recite the pledge of allegiance and immediately changing into their performance uniforms when instructed

to do so by the teacher. The music teacher guided students through class repertoire with ease,

pausing periodically to give critiques. These critiques often took the form of questioning.

Students received praise from the teacher for giving correct answers during the class period.

When incorrect responses were given, the students showed support to each other by given words

of encouragement and applauding.

Mrs. Jackson's Biosketch[2]

Mrs. Jackson has been a choral music teacher for 18 years. After spending three years in

a small private school, she transitioned to the larger public school setting where she has taught

for the past 15 years. Mrs. Jackson served as head of the performing arts program at Ramsey

High School. In addition to this, Mrs. Jackson served as the choral director for girls, boys, mixed

concert, and mixed show choir at RHS as well. Mrs. Jackson's ensembles consistently earned

gold medals for performance at ISSMA competitions. These ensembles performed music from

various genres. These included folk, classical, pop, and jazz.

Teacher Evaluation Process

Mrs. Jackson eagerly shared that RHS did not use the controversial teacher evaluation

model that was previously mandated by the state. In fact, when asked about the teacher

evaluation model at the school, she immediately responded, "We are not on the Rise Model, we

created our own." Mrs. Jackson then articulated the various components of their model, citing,

"We all go through 6 unannounced walkthroughs and two formals." The duration of each

walkthrough was approximately 10 minutes. Although things like the percentage of students that

are on task are captured during walkthroughs, Mrs. Jackson suggested that the evaluator missed

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[2] Only certified educators receive ratings in the district. 6% represents noncertified staff members.

some key things during walkthroughs. One of the most important of these things, in her opinion was compliance to student Individual Education Plans (IEP's).

The formal evaluations at RHS last for an entire class period. According to Mrs. Jackson, during formal evaluations, Mrs. Skipwith, the assistant principal sits in the back of the class and takes notes. "After evaluations, we are sent a form electronically with two or three reflective questions. We must respond to these questions." Responding to these questions has yielded some improvement in the classroom practices of Mrs. Jackson. More specifically, Mrs. Jackson stated, "I am better at communicating my objectives. I am doing a better job wrapping up the lessons as well."

The final step in the evaluation cycle at RHS is a self-evaluation. During the self-evaluation, formally disagree with the results of their formal evaluation, as seen by the evaluator. Although Mrs. Jackson did not comment on whether or not teacher overall evaluation ratings were changed when they disagreed with what was recorded by the evaluator, she did comment on how meaningful the evaluator's willingness to look at a teacher's comments were. "It's about building a relationship" were Mrs. Jackson's thoughts about this last step in their evaluation process. Her final comments on the evaluation process at RHS was "The ones who take constructive criticism do best."

Teacher Supports

Ramsey High School has a very robust professional development curriculum for teachers. At RHS, professional development took the form of PLCs. According to Mrs. Jackson, the music department is, "Constantly trying to gain consistency in grades 6-12." The work done in PLCs at the school affords music teachers the opportunity to achieve this consistency.   The statement that follows captures Mrs. Jackson's thoughts on PLCs at RHS. "We meet every

week. We can learn from each other. It is an academic class. We work on things like vertical

alignment; receive conducting coaching, and vocal technique coaching. Because of our PLCs I

feel that we are on the same page."

PLCs are representative of supports that RHS already have in place for teachers.

Whereas I wanted to learn about current teacher supports at the school, I also wanted to learn

Mrs. Jackson's opinions of what best support the growth of music teachers. Therefore, I asked

the question: In your opinion, what supports best cultivate growth in music teachers? After a

few seconds of silence, Mrs. Jackson responded, "Well it is very different for a music teacher.

We benefit most from outside of school opportunities where we are judging choir and analyzing

score sheets. Stepping away from the kids is beneficial."

After further probing, I learned that the outside of school opportunities mentioned above,

afforded teachers the opportunity to work with content area experts. This led directly into a

discussion on the expertise of her supervisor, Mrs. Skipwith, who has some expertise in music.

When I asked Mrs. Jackson about the expertise of Mrs. Skipwith, her response was as follows.

"She started out as a music major, for one semester. She is a very good piano player for church

choir, but does not know much about singing. She is very strong at management. All in all, I

trust her feedback to a point." As a final word on the subject, Mrs. Jackson stated, "It's a

relationship building piece. There must be trust for evaluation to have meaning."

The general interview concluded with Mrs. Jackson giving her opinions of what supports

for music teachers were missing at RHS. Her thoughts on this subject concerned more student

support in the classroom. Mrs. Jackson felt that students could benefit from having what she

termed "two experts in the space." She further added, "I want all classes co-taught. We can pull

out kids who miss school and are missing pitches. I am a much better musician when I have someone in the room. I am focused on intonation and tone quality."

My Classroom Observation of Mrs. Jackson

Mrs. Skipwith and I both observed Mrs. Jackson's Women's Chorus class for 55 minutes. We followed the same protocol for compiling data during our observation. This protocol consisted of jotting down evidence of Mrs. Jackson's performance concerning statement of classroom objectives, establishment of classroom culture, management of student behavior, and instructional approach. My account of this observation is in the sections that follow.

The objective for the day was to prepare students for their upcoming end of the year concert. With this in mind, the teacher treated the class period as a dress rehearsal, giving real – time feedback when necessary. Mrs. Jackson greeted each student in the hallway outside of the choir room before class began. Students then entered the space, reporting directly to their assigned seats. Next, Mrs. Jackson articulated the agenda for the day and then commenced with warm up exercises. During warm ups, Mrs. Jackson stopped periodically to correct student diction and intonation. At one point for example, she stopped and instructed students to, "Please use a tall ah [sic] sound." This sound is produced by vertically opening the mouth as wide as possible.

After warm ups were completed, Mrs. Jackson led students through a review of the repertoire for the upcoming concert. During this review, she used numerous checks for student understanding. After explaining what volume she needed for a particular song for example, Mrs. Jackson instructed students to, "Show me on your hands how much voice you were using [on a scale from 1-10]." Mrs. Jackson reviewed three songs with the students during the class period. When the review was completed, students changed into their uniforms and assembled in the

auditorium. The uniform change took approximately 10 minutes, after which, all students were in place on the stage.

Mrs. Skipwith and I transitioned into the auditorium at the same time. Once there, we agreed to takes seats in the very back. The technical assistant joined Mrs. Jackson in the auditorium. His job was to control stage lighting, microphones, and audio tracks, which the Women's Chorus used for performance. Students practiced three pieces on stage numerous times. Mrs. Jackson stopped the singing at different points to model proper vocal technique for students. She also, gave suggestions on how to make the choreography (which was added in at this point) better.

As evidenced by their responses to teacher prompts, and active engagement in all classroom activities, most students were on task for the entire class. Furthermore, they were respectful to each other and to the teacher as well. The teacher established this culture in the space by giving students individual praise like, "That's the best that you have ever done" and by giving consistent feedback to all students during the class.

Mrs. Jackson's Reflections

The purpose of this reflective interview was to gather Mrs. Jackson's opinions of how things went during my classroom observation. As a reminder, the class that I observed was Women's Chorus. Approximately 98% of the students in the class I observed were white females. The music teacher was a white female as well. The duration of this reflective interview was approximately 15 minutes.

I started the interview by asking Mrs. Jackson her initial impressions on how things went during the class. The response to this was, "They were a 'B.' The kids got better as the class went on. They worked really hard. They were prepared and ready for the concert." Although

Mrs. Jackson initially gave the class a grade of "B", she did feel that the students made steady improvement over the course of the class. The students were aware of their improvement over the course of the class as well. According to Mrs. Jackson, the evidence of this was the student's "fair evaluation of their performances during class." These evaluations consisted of the teacher periodically asking students to evaluate their performance on a scale from 1 -10, with 10 being the best.

Ultimately, Mrs. Jackson rated her teaching as effective during my classroom observation. Evidence presented to support this rating was not only meeting her goal of facilitating a dress rehearsal for the upcoming performance, but successfully increasing student's volume, confidence while dancing, and facial expressions while performing as well. The key to successfully reaching these goals was simplicity. In the words of Mrs. Jackson, "The simple, focused goals helped students concentrate."

The final question asked during the interview was reflective in nature. I asked Mrs. Jackson to look back on the class that I observed, and consider what she might do differently in the future. Without hesitation, Mrs. Jackson responded, "I will video it, and let them watch it back. I will let them critique what they see." This notion of student self-assessment is a consistent practice in Mrs. Jackson's classroom. In fact, she posed numerous reflective questions to students during the class. On one occasion for example, the teacher asked students, "How can you tell during the performance if facial expressions are correct?" On another occasion the teacher asked, "Can you identify the points in the song where the energy dies every time?"

Mrs. Skipwith's Biosketch

Mrs. Skipwith just completed her 21st year in education. She started out as a middle school math teacher. After 15 years of middle school teaching, Mrs. Skipwith decided to pursue

a degree in administration. For the last five years, Mrs. Skipwith has been an assistant principal at RHS. As assistant principal, Mrs. Skipwith has two primary duties. These include leading the class of 2020 cohort and evaluating teachers in the performance art program. As cohort leader, she facilitated discipline and life planning for freshman at the school. In her role as evaluator, Mrs. Skipwith facilitated evaluations for nine certified and five classified staff members.

Central to this study is Mr. Skipwith's expertise in the field of music. She is a professional pianist. Even though she does not have a degree in music, Mrs. Skipwith's resolve concerning music teachers is, "I have a lot of experience from my own involvement. I have experiential education, not formal training. I have the musical knowledge, not the pedagogy. I understand their standards." This, in Mrs. Skipwith's opinion make for a genuine atmosphere when she evaluates music teachers. Because of her expertise, she feels that, "They do not have to put on [a show] when I show up in the room." This is especially true when music teachers are preparing for performance. Reasoning for this is, Mrs. Skipwith understands "entrances and exits", which are vital components of performance.

Teacher Evaluation Process

The teacher evaluation process at RHS is dependent upon years of experience. Based on this experience, teachers are place in one of two levels. Level one is for teachers in their first or second year of teaching. Teachers who fall into this category receive six short walkthroughs and two formal full-length evaluations each year. After the third walkthrough, level one teachers complete a self-evaluation as well. Teachers who have three or more years of experience fall into the level two category. These teachers receive four informal and one formal evaluation each year. Level two teachers complete a self - evaluation at the end of their formal evaluation.

RHS administrators take steps to ensure that their system of evaluation is fair and equitable. To ensure that this is the case, Mrs. Skipwith keeps what she termed, "Open lines of communication with all of her teachers." This takes the form of face-to-face or email conversation. Mrs. Skipwith is very transparent with teachers during these conversations, making them aware of their strengths and areas of improvement as well. The reasoning given for this was that, "There should be no surprises in evaluation."

Transparency in the teacher evaluation process at RHS has resulted in several noticeable changes in teacher practice. Mrs. Skipwith specifically commented on changes that she had seen in the practices of Mrs. Jackson. The first of these changes being an increase in the rigor of her questioning techniques. The change that Mrs. Skipwith was most proud of was concerning how Mrs. Jackson received feedback. "She has an increased willingness to accept feedback. This really makes for a healthy relationship."

Teachers at RHS receive the results of their evaluations via computer using a program called Standards for Success. If teachers notice any discrepancies while reviewing these results, they can communicate to their leader any points with which they disagree. Though minimal, most discrepancies at RHS concern successful completion of objectives that a teacher achieved, but the school leader did not witness during the observation. This adds to the transparency (mentioned above) in the process and aids in cultivating teacher growth as well.

Teacher Supports

Ramsey High School teachers meet in departments every Wednesday for at least 50 minutes. These meetings take on the form of PLCs. The primary focus of PLCs at RHS is improving student achievement. Unlike faculty meetings at RHS, which address district goals, PLCs focus on RHS needs. Furthermore, they afford music teachers the opportunity to dialogue

with other music teachers. The content of this dialogue is specific to topics that is relevant to music. One such topic mentioned by Mrs. Skipwith was "How to support confidence in performance."

PLCs at RHS have benefits outside of the classroom as well. PLCs boosted the overall morale of the faculty at the school. Mrs. Skipwith summed it up on this wise, "Attending to needs that are specific to a teacher's subject lets them know that we value what they do." In addition to this, RHS teachers operate as professionals and make decisions as such. One example of a decision made by RHS teachers is choosing which classes they teach.

In the introduction to this section, I gave an overview of Mrs. Skipwith's musical expertise. Whereas she did acknowledge that her expertise was helpful when evaluating music teachers at the school, she also was transparent about her limits. She stated, "I have no experience with vocal music." She further explained that," I think good teaching is good teaching. Ultimately, how you interact with students is going to be important."

Although Mrs. Skipwith acknowledged the successful strategies used to cultivate the growth of music teachers at RHS, she also knew that some supports were missing. When asked exactly what was missing, the response was, "We are limited by budget." The limited budget has resulted in the elimination of middle school music programs in the district. This, in turn, has diminished the feeder system that is vital to the longevity of the districts vocal music program.

Mrs. Skipwith's Reflections

Mrs. Skipwith and I both observed Mrs. Jackson's Women's Chorus class for 55 minutes. We followed the same protocol for compiling data during our observation. This protocol consisted of jotting down evidence of Mrs. Jackson's performance concerning statement of classroom objectives, establishment of classroom culture, management of student behavior,

and instructional approach. The duration of this interview was approximately 15 minutes. Mrs. Skipwith's findings from the observation are in the sections below.

According to Mrs. Skipwith, Mrs. Jackson satisfied the purposes and objectives for the day. Evidence cited for this belief was, "She had use of informal assessment on the way (fingers 1-5) and instruction even though she was getting ready for performance. She has structure and routine. Students execute instruction with little direction. Warm-ups were tied to objectives." She further noted the numerous occasion on which Mrs. Skipwith gave individual and group praise to students. Although Mrs. Skipwith concluded that the class met the day's objectives, she did take slight offense to Mrs. Jackson requiring students to repeat a particular song four times. In her opinion, doing so, "Should be unnecessary so close to concert time."

The final assessment concerning Mrs. Jackson's instruction during the observation was that it was "highly effective." Evidence used to support this rating were teacher behaviors such as "observing throughout, making corrections throughout, prior planning and collaboration with the department tech guy." Even though Mrs. Skipwith rated the teaching for the day as highly effective, she did have suggestions about making the class better. This suggestion was, "Providing a small audience or video for them to process, a peer critique."

Emergent Themes

After data collection was complete, I engaged in memo writing which also served as a vehicle for open coding the data from each school. Open coding gave way to axial coding during which four big themes emerged. These themes and supporting data are in the sections that follow.

Theme #1 – Music teachers perceived professional development opportunities with content specific experts better cultivates their growth as compared to evaluation.

The music teachers and school leaders at RHS and SHS agreed that professional development opportunities with experts in music cultivated their growth. The context in which music teachers experienced these experts, however, did vary. At SHS for example, Mr. Hicks recommended that Mr. Crawford take time to observe another band teacher. His rationale for this was that it would improve Mr. Crawford's classroom instruction. Mr. Crawford heeded this advice and stated the following about his experience: "Observing a band director that's doing well has been beneficial. I felt that this was a really good thing for me. Sessions offered at Music For All were beneficial as well."

On a related note, the music teacher at RHS also believed that professional development with experts cultivated the growth of music teachers. More specifically, the music teacher stated, "Professional development opportunities outside of school, judging, analyzing score sheets are very helpful. We meet in PLCs every week. In PLCs we can learn from each other. It's an academic class. We are exposed to thigs like vertical alignment, conducting coaching. One time we even had a vocal technique coach come in." Finally, the school leader at RHS stated, "In PLCs they are speaking with the people that have the same content and application that they have. They have different objectives (Ex. How to support confidence in performance). They speak the same language." The common thread in this theme is professional development with an expert. In some cases, the expert(s) is simply department members that share ideas about practice in PLCs. In some cases, the experts come from outside of the school to address practices that are specific to music teachers. In other cases, experts outside of the school at music conferences like MFA facilitate professional development. As described by Mr. Crawford, music teachers also benefit from judging competitions. In this case, the music teachers themselves serve as the expert.

Theme #2 – Adequate resources play a vital role in cultivating the growth of music teachers.

The music teachers and leaders at both sites agreed that if they had more resources, music teachers would get better, and improve student outcomes in music. In the case of the music teacher at Sanford High School, adequate resources is simply "money." He further stated, "One thing that we don't have is a written budget. We don't know what we can and cannot do. This really limits our planning and the activities we can do with students. It also is a deterrent to music teachers registering for professional development opportunities and competitions for students as well." On a similar note, the school leader at SHS stated, "Access to resources, financial backing is lacking. Because of this, we have old instruments; technology in the arts needs updating, inventory needs to match student numbers, uniforms, pianos, music, storage. Resource allocations are not good."

The music teacher at RHS had an interesting perspective on how and what additional resources she needed. Although money would be need to acquire this resource, the music teacher stated, "I want all classes co –taught. Pull out kids who miss school are missing pitches. I am a much better musician when I have someone in the room. I am focused on intonation and tone quality. We really need two experts in the space."

Finally, the school leader at RHS stated, "We are limited by budget. They could use additional time and staff. Middle school programs have been cut." Again, this has a direct on teacher growth and student outcomes. More specifically, because of middle school music program cuts, students entering the music class for the first time may enter the class with significant skill deficits. Music classes are performance based. Since this is the case, music teachers are responsible for how the group sound during performances. Including students who

lack requisite skills into a performance groups may compromise the sound of ensembles and place an unfair perception of the music teacher's level of expertise.

Theme #3 – Trust in the execution of the evaluation process and evaluator cultivates teacher growth.

Both SHS and RHS have evaluation systems that are heavily influenced by Danielson's framework for teaching. Whereas Sanford strictly adheres to this framework, Ramsey has a more authentic approach. There were differences in perceptions about how the evaluation process at these schools was executed. Both school leaders and music teachers were able to articulate the actual steps of their respective evaluation cycle. At RHS, the school leader strictly adhered to the evaluation approach mandated by the district. Examples of this are the music teacher stated, "We are not on the RISE, we created our own. We have 6 unannounced walkthroughs, and two formals. We are also given opportunities to submit a self –evaluation. This is very helpful as well." I find it very interesting how adamant the teacher was about not being evaluated using the controversial State model. The school leader at RHS noted the same things about their evaluation model but added the following: "We will talk through if necessary (calibration). We facilitate four informals and one formal for those in year three or greater and one self – evaluation for all teachers. We keep an open line of communication and there are no surprises in evaluation." This statement by the school leader shows the steps taken by the school leader to ensure that teachers trust in their system of evaluation.

The music teacher at SHS displayed very little trust in their evaluation process. He displayed mistrustful of his school leader as well. The music teacher for example said the following about their system of evaluation, "It has been helter skelter, nonscheduled. One of the long observations is supposed to be scheduled. It is supposed to be in the class that teacher chooses.

IPS said they wanted more many walkthroughs. His short observations were 40 minutes. These should not exceed 15 minutes. Post-conferences, which are to occur after each formal and informal observation rarely, occur. Dr. Crawford is supposed to have a face to face with me and it has only happened twice in two years. The feedback consists of he's in the back of the room typing. Two or three days later I receive an email saying that it has been updated in Standards for Success. Dr. X is supposed to have a face to face and it has only happened twice in two years. I put my own comments in when I disagreed."

In contrast, to the music teacher at Sanford High School the school leader stated the following about the same process: "The district mandates three evaluations per semester. Two short (10 minutes) one large (30 minutes). The tool used for evaluation is called Standards for Success. It was created using the Danielson Framework. In addition, we do walkthroughs, 2 -3 a day. I have anecdotal conversations with teachers."

Theme #4 –Teacher age/experience plays a role in how they respond to feedback from leaders. When well received, feedback cultivates teacher growth.

One of the points made in my literature review was teachers tend to make less changes to their practice as they become older (Hargreaves & Fullan, 1992). There is evidence in this study to support this. This is especially true concerning how music teachers respond to feedback from their leaders. The leader at SHS for example had the following to say about feedback: "I have seen some change in teachers based on my feedback. You see more of an uptick in change in newer/younger teacher. Older teachers don't change or change is slow." The school leader at RHS added to this that: "You feel more impactful with younger teachers. It's easier to find areas of growth. It's more difficult with highly effective veteran teachers who are reflective."

The music teacher at SHS concluded that: "The feedback from Mr. Hicks consists of he's in the back of the room typing. Two or three days later, I receive an email saying that it has been updated in Standards for Success. Leader is supposed to have a face to face and it has only happened twice in two years. I put my own comments in when I disagreed." This statement on the surface speaks of the music teacher's belief that he receive inconsistent feedback from his leader. A closer look at this reveals that there are actually differences in the frequency in which feedback is given at SHS. Whereas the school leader would argue that the age/experience of the veteran music teacher is a deterrent to growth, the music teacher would argue that the leader's inconsistent approach to providing feedback is the deterrent. As an outsider, I will add that the lack of change in the music teacher was also related to the noticeably strained relationship between the music teacher and school leader.

CHAPTER V: CONCLUSIONS

This study addressed the problem of school leaders lacking adequate training to supervise secondary music teachers. Often, secondary school leaders have expertise in one area (Powers, 2012). Furthermore, school leaders lack the knowledge needed to cultivate the growth of music teachers. With that in mind, the purpose of this comparative case study was to learn from music teachers their perceptions of the strategies that best support their professional growth, in comparison to the perceptions of their leaders. The research questions used to guide this study were:

1.   What are music teachers' perceptions of common strategies used to cultivate their professional growth?

2.   What are school leaders' perceptions of common strategies used to cultivate the professional growth of music teachers?

3.   How do music teachers' perceptions of common strategies used to cultivate their professional growth compare and contrast to the perceptions of their leaders?

Purpose of the Study

Given that it may be challenging school leaders to provide guidance for improving music instruction, the purpose of this study is to learn from music teachers their perceptions of what strategies best support their professional growth, in comparison to the perceptions of their leaders. For the purpose of this study, a strategy is defined as any instrument or resource that may be used to cultivate teacher growth (Ex. professional development, cognitive coaching, and evaluation). Furthermore, a leader is defined as anyone who facilitates formal evaluations, professional development, or coaching for teachers in a given educational setting. These might include principals, assistant principals, instructional coaches, lead teachers, departmental chairs, or anyone else who influences others towards goal attainment (House, 1971; Stogdill, 1950).

Review of Methods

There were four participants in this study. These included one high school principal, one

high school assistant principal, one high school band director, and one high school choir director.

I facilitated a general interview and a reflective interview for all participants. In addition to this,

the principal, assistant principal, and I simultaneously facilitated classroom observations of the

music teachers at their respective schools. I captured the principal and assistant principal's

opinions of the classroom observations during their reflective interviews. This chapter begins by

presenting responses to each research questions. Following the responses is a section on adult

learning theory, the theoretical framework for this study. Next, the implications for action are

discussed. After this discussion, recommendations for further research are given.

**Research Question 1: What are music teachers' perceptions of common strategies used to
cultivate their professional growth?**

The results from interviews facilitated for the music teachers in this study revealed that

professional development, in the form of PLCs and meaningful reflection, cultivates the growth

of music teachers. According to the music teachers, interacting with experts in the field of music

enhanced the strategies mentioned above. For the purpose of this study, an expert was defined as

"somebody who acquired special skills or knowledge of a particular subject through training and

practical experience" (Larrouy, Magis, Grabenhorst, & Morsomme, 2015, p.2). As discussed in

chapter one, the special skills and knowledge that are relevant to training in music include

possessing the abilities to identify, diagnose, and prescribe performance problems (Brand, 2009).

With this in mind, in some cases, the experts with whom music teacher interacted with in this

study were other trained musicians. In other cases, the music teachers in this study served as the

experts themselves. Discussions concerning music teachers' perceptions of professional

development via PLCs and meaningful reflection are in the sections that follow.

Professional Development via Professional Learning Communities. One of the

professional development opportunities mentioned by the music teachers in this study was PLCs.

During PLCs, music teachers collaborate with other music teachers. This collaboration includes

the sharing of ideas and best practices that are specific to the subject of music. During PLCs in

this study, music teachers reported receiving instruction on subjects that are specific to music.

These included training in vocal techniques, conducting techniques, and vertical alignment of

music curriculum.

Another relevant point about PLCs as they relate to this study concerned music teachers

being experts. The expertise of the band director and choir director were evident by the way they

selected repertoire for their respective ensembles. Mrs. Jackson, choir director at RHS, for

example selected music that was specific to the Girl's Chorus that she conducted. Ninth grade

girls populated this chorus. Based upon the classroom population, Mrs. Jackson was careful to

choose selections that were in the vocal range of the girls in the chorus. After giving some time

to assessing the overall ability of the chorus, Mrs. Jackson also selected repertoire that was at the

appropriate level of difficulty for the class. Mrs. Jackson's story draws a parallel to one of the

key intentions of PLCs outlined in chapter two. According to DuFour, Eaker, Karhanek, and

DuFour (2005), one of the key intentions of PLCs is agreeing on what students must learn. In

Mrs. Jackson's case, this entailed agreeing on what music her students must learn.

On a similar note, Sindberg (2016) recently conducted a study that incorporated

Comprehensive Musicianship Through Performance (CMP) into PLCs. CMP is a planning

framework for music teachers. The components of this framework includes music selection,

analysis, outcomes, strategies, and assessment (Carucci, Royston, Wagoner, Owens, Hansen, McClellan, & Ladd, 2013). The CMP study draws several parallels to the perceptions of music teachers in the study that I conducted. Firstly, CMP is specific to the subject of music. Music teachers in my study stated that engaging in dialogue about music in PLCs at their schools was beneficial. Secondly, among other things, the CMP model requires that teachers select repertoire for students to perform. Furthermore, students should be able to understand the repertoire that they perform. According to Wilcox (1995), evidence of students understanding repertoire is their abilities to compose, analyze, interpret, and create music. Both music teachers in the study that I conducted accomplished this goal. Upon completing thorough analyses of their repertoire, students were able to perform this repertoire and interpret it in ways that met the high expectations of music experts. These experts were the adjudicators at state competitions (ISSMA and Indianapolis Marching Band Tournament). The ensembles from each school in this study consistently earn top rankings in these competitions.

Meaningful Reflection. Meaningful reflection improves the classroom practice of teachers (Kuh, 2016; Laverick, 2017). In fact, studies have shown that reflective teachers are also effective teachers (Dewey, 1916; Schon, 1983; Hargreaves & Shirley, 2012). Music teachers in this study reported engaging in meaningful reflection when afforded opportunities to serve as the expert. Two such instances mentioned during the interviews of music teachers in this study were judging music competitions such as ISSMA, and observing other music teachers in the classroom.

As judge and observer, music teachers scrutinize the practices of other music teachers. A vital step in this process is the teacher's commitment to analyzing student data (Wasta, 2017). When judging and observing, the data analyzed by music teachers is student performance. While

listening to the students perform, music teachers outline strengths and weaknesses. They also articulate action steps to address musical elements such as intonation, rhythm, and diction. Engaging in this process results in music teachers interrogating their practice. Without receiving feedback or direct instruction, teachers make changes to their practices that increase student achievement.

In chapter two of this study, I highlighted Costa and Garmston's (2002) Cognitive Coaching Cycle. During the final stage of this cycle (reflection), school leaders and teachers engage in reflective dialogue around the classroom observation. In comparison, the feedback cycles at both RHS and SHS allows teachers and leaders to have face-to-face conversations about practice at least once per year. When facilitated effectively, these conversations result in teachers learning strategies that improve student outcomes. At SHS for example, Mr. Hicks suggested that Mr. Crawford use a metronome to help the band's struggle with keeping tempo. Mr. Crawford utilized this strategy and concluded that it did indeed help solve the band's tempo problem. At RHS, the assistant principal, Mrs. Skipwith suggested that Mrs. Jackson video the student's rehearsal, and allow them to critique it later. Although Mrs. Jackson did not utilize this strategy during the classroom observation facilitated during this study, she did acknowledge that it was an effective tool. She further acknowledged that her leader, Mrs. Skipwith did suggest it in the past. In addition, Mrs. Jackson acknowledged that when she used this strategy, it was successful. Her reasoning given for not using it on the day of her observation was simply not having enough time.

Research Question 2: What are school leaders' perceptions of common strategies used to cultivate the professional growth of music teachers?

The interviews of school leaders in this study revealed that the use of multiple observations during teacher evaluation and leader expertise in music cultivates the professional growth of music teachers. School leader perceptions of why multiple observations leader expertise in music develops the professional growth of music teachers are in the sections that follow.

Multiple Observations. The observation cycles at each school in this study were district mandated. Since this was the case, both RHS and SHS's leaders facilitate a set number of long observations (approximately 1 hour) and short academic walkthroughs (5-10 minutes). This aligns to the MET study referenced in chapter two, that concluded multiple observations and shorter frequent observations improve teacher practice (2013). Although the school leaders could articulate the components of the teacher evaluation processes at their schools, they both expressed some mistrust. This is contrary to the findings of Bryk and Schneider (2002) that concluded relational trust between administrators and teachers is at the core of improving teacher instruction. The mistrust expressed by school leaders was not in the actual process, but in whether or not it resulted in the perceived growth of music teachers at their schools. The reason given for this mistrust was the age of the music teachers under their supervision. More specifically, both school leaders expressed concerns with cultivating growth in older, veteran music teachers. Mr. Crawford concluded, "Change in older teachers was slow." This is consistent with the work of Hargreaves and Fullan (1992) who concluded that teachers make few changes to their practice over time. Mrs. Skipwith stated, "It's hard to find areas of growth in older, veteran teachers." Reasoning for this is that most veteran teachers have mastered the

struggles that new teacher face. Kardos and Johnson (2008) concluded that new teacher struggles include mastering tasks like grading, preparing students for standardized examinations, engaging students with varying learning styles, and knowing what content to teach. Veteran teachers tend to struggle with newer approaches to instruction. Plair (2008) concluded that veteran teachers struggle with technological fluency. Furthermore, they struggle with understanding how technology fits into their given content areas. The reflective interview of the school leader at SHS, Mr. Hicks confirmed Plair's conclusion. During that interview, Mr. Hicks strongly suggested that the band director, Mr. Crawford incorporate technology into his review session. He then listed several online programs (e.g. Kahoot, Poll any Place, and Schoology) designed to facilitate review sessions for students. Despite the availbability of these technologies, the music teacher, Mr. Crawford was content with his traditional call and response approach to review.

Leader Expertise in Music. The basis for this study was that school leaders lacked adequate training to supervise music teachers (Powers, 2012). Such training would result in knowledge of music content and music pedagogy, which are characteristic of experts in music (NAfME, 2013). DuFour and Mattos (2013) studied the steps principals should take to improve schools. One of the strategies mentioned in this study was classroom observations of teachers. In this study, principals expressed being "clueless" when it came to observing teachers in content areas where they had no expertise (p. 4). This presupposes that principals do have a clue when it comes to observing content areas where they do have expertise.

In the first chapter of this study, I defined a strategy as any instrument or resource used to cultivate teacher growth. Chapter 2 included in depth discussions of common strategies that used to cultivate the professional growth of music teachers. Some of these strategies included

professional development, cognitive coaching, and evaluation. Excluded from this list of strategies was a strategy that the leaders in this study felt was a valuable resource in cultivating the professional growth of music teachers. This resource was the leader's expertise in music.

Both school leaders had some level of expertise in music. The band director of SHS, for example has a degree in music. He reported teaching music in several states around the country as well. Because of his expertise, Mr. Crawford concluded that he "understood what it takes to move the music teachers at his school to that place." In Mr. Crawford's opinion, that place was defined as excellence in music. Such excellence would bear fruit. The specific fruit mentioned by Mr. Crawford included earning superior rankings in national music festivals and students consistently earning music scholarships for college.

The choral director at RHS, Mrs. Jackson is also a trained pianist. This training has led to performing numerous times professionally. Mrs. Jackson does not hold a degree in music. She did, however, reference experiential music knowledge that she gained by performing. Because of her knowledge of musical performance, Mrs. Jackson's resolve was "There's a lot that I understand that others do not about performance." One of the specific things named by Mrs. Jackson was the way a choir enters and exits the stage for performances. This falls under the musical category of stage presence. Pellegrini (2015) concluded that stage presence is not just about the quality of singing, it is about what you communicate to the audience. Audiences will respond to how a choir enters and exits the stage. Professional entrances results in a professional reception by the audience. Highly spirited entrances and exits results in a highly spirited response by the audience (Pellegrini, 2015).

Research Question 3: How do music teachers' perceptions of common strategies used to cultivate their professional growth compare and contrast to the perceptions of their leaders?

Overwhelmingly, the school leaders and music teachers in the study agreed that PLCs and adequate funding cultivates the growth of music teachers. As defined in chapter two of this study, PLCs allow teachers to participate in collaborative learning (DuFour, 2004; Stoll et al., 2006). Furthermore, PLCs build trust and respect in its members (Sutton & Shouse, 2016). On another note, music programs in schools have been subject to inadequate funding, or have not been funded at all (NAfME, 2015; Music Programs Outside of Schools, 2011). The impact of each of the aforementioned are outlined in the sections that follow.

Professional Learning Community. In chapter two of this study, I referenced a study by Kuh (2016). In this study, it was concluded that allowing teachers to engage in collaborative experiences cultivates their growth. DuFour and Mattos (2013) took this one step further and concluded that collaborative experiences through PLCs allows for collective responsibility. This responsibility enables all group members to utilize their musical expertise. Ultimately, collaboration through PLCs is related to higher levels of student achievement in music (Vescio, Ross, & Adams, 2008).

The leaders and music teachers in this study concluded that the PLCs facilitated for music teachers at their schools were successful because, unlike whole group professional development opportunities offered, their PLCs addressed musical needs. During their interviews, both the school leaders and music teachers defined their musical needs as focusing on conducting techniques, and vocal training, and vertical alignment of music curriculum.

Adequate Funding. Music Programs Outside of School (2011) concluded that music programs in the United States are "subject to natural selection" (p. 1). An explanation of this statement included the reality of cutting weaker music programs while stronger music programs survive. This is consistent with the finding of this study. School leaders and music teachers all agreed that their music programs were not adequately funded. At RHS, this resulted in the disbandment of their feeder program. More specifically, the middle school music program in their district was cut. At SHS, it was concluded that the music department does not have a written budget. This has led to students practicing with old, worn instruments, and performing in old uniforms as well.

Expertise of Leadership. The one element that both school leaders and music teachers disagreed on was concerning whether the music expertise of school leaders cultivated the growth of music teachers. This lead back to the problem statement of this study. That statement being whether school leaders possessed adequate training to supervise music teachers. As referenced above, Powers (2012) suggested that school leaders do not possess this training. Larrouy-Maestri et al. (2015) concluded that those who do not possess such training are ignorant of the criteria that makes for expert evaluation of music. This included the ability to discriminate between pure (tone with one frequency) and complex tones (tone with multiple frequencies). Music teachers and school leader's perception of music expertise are found in the sections below.

Music Teachers. The music teachers in the study expressed some degree of mistrust with their leaders. In the case of SHS, this mistrust was due to the inconsistent nature in which the school leader facilitated observations and provided feedback to the music teacher. Even though the school leader is by definition an expert in music, the mistrust that the music teacher

had for the school leader disallowed the music teacher to receive the leader's feedback. Despite the leader's opinions of his expertise (i.e.: "I know how to get them there."), the music teacher concluded that he has experienced no growth because of the leader's expertise. In this instance, the music teacher is dsplaying a lack of social respect for the leader. Lack of social respect is evidenced by one's unwillingness to change their actions after receiving feedback from another person (Bryk & Schneider, 2002).

The music teacher at RHS was somewhat mistrustful of the school leader as well. Although she agreed that the leader's expertise in music was a relationship-building piece, the area of concentration of the school leader's music expertise became a source of mistrust to the music teacher. As a reminder, the school leader at RHS has training in piano performance. This is quite different that having training in vocal music, like the choir director at RHS possessed. Although the music teacher at RHS praised the school leader's accomplishments as a pianist, she firmly stated that the school leader "knows nothing about singing. The music teacher at RHS further explained that she experienced growth through the PLCs offered at the school. During this time, she interacts with experts in music.

School Leaders. The school leaders in this study both concluded that their expertise in music was beneficial to their music teachers. As articulated earlier, the school leader at RHS had substantial experience and expertise in music. Furthermore, he recalled numerous awards and accolades that his performing ensembles achieved under his leadership. These included earning rankings in local, state, and national music competitions. Because of these accomplishments, the music teacher suggested that he "knows what it takes to get the music program there" (explained previously). The music teacher at RHS concluded that the accomplishments and expertise of his leader had nothing to do with the success of the band. According to the band director, his

relationships with students was the key to the success of the band, leader expertise was not a contributing factor.

The school leader at SHS is an accomplished professional pianist. In light of this, the school leader expressed that she understood music performance. She further expressed that her knowledge of things concerning decorum in music performance (stage presence, entering and exiting the stage) were beneficial to the music teacher. Whereas these are vital to music performance, the music teacher at SHS concluded that the school leader's knowledge of them was not beneficial to her. The music teacher articulated needing instruction in vocal training techniques. To that end, the school leader confessed that she knows little about singing or vocal music pedagogy. Just as in the case of RHS, leader expertise did not cultivate the growth of the music teacher.

Adult Learning Theory

The theoretical framework for this study was adult learning theory. As a reminder, adult learning theory concerns instruction that is specific to adults. Furthermore, it takes into consideration the various contexts under which adult learning takes places (Knowles, 1973). The context pertaining to adult learning that was most referenced in this study was PLCs. In PLCs teachers "take ownership of their own learning" (Boren, 2017, p. 41). Furthermore, PLCs allow for meaningful collaboration and allow teachers to engage in critical conversations about instruction (DuFour & Mattos, 2013; Byrk, Sebring, Allensworth, Luppescu, & Easton, 2010; Carroll, Fulton, & Doerr, 2010). The critical conversations referred above require teachers to be experts. As experts, they analyze data that is specific to student performance (Wasta, 2017; DuFour, 2015) and utilize their pedagogical and content knowledge of music to improve their instruction, which, in turn, improves student achievement in music (NAfME, 2015).

The notion of music teachers in this study serving as experts is consistent with Knowles (1973) who concluded that as human mature, their need for direct instruction decreases. This need is replaced with self-directed learning. Self-directed learning places the personal responsibility for growth on the learner (Hiemstra, 2003). The heart of self-directed learning is experience (Wilcox 1996; Dewey, 1916, 1938; Knowles, 1973). As human mature and experience more, they develop what Knowles described as a problem-centered orientation to learning. This entails applying the knowledge acquired daily to situations. In the case of the music teachers in this study, this manifests itself through knowledge gained through meaningful feedback, evaluation, and PLC's, which resulted in the growth of music teachers in this study.

Implications for Action

This study has implications that extends to practice, policy and further research. These implications are detailed in the sections that follow.

Recommendations for Practice

The conclusions drawn from this study resulted in two recommendations for practice. These recommendations concern music teachers receiving professional development through PLC's, school leaders possessing expertise in music, and teachers need to engage in meaningful reflection about their practice.   The specifics of these recommendations are in the sections below.

Professional Learning Community

The strategy that both music teachers and school leaders in this study suggested best cultivates the growth of music teachers was PLCs. As a reminder, PLCs allow teachers to participate in collaborative learning (DuFour, 2004; Stoll et al., 2006). During PLCs music teachers not only interact with experts in music, they serve as music experts themselves.

Furthermore, the content of these PLCs is specific to the subject of music. The ultimate goal of

PLCs is to increase student learning. As stated in chapter two, this goal is accomplished by

giving attention to the four key intentions of PLCs. The four intentions of PLCs are articulating

what students must learn, deciding how to assess mastery of what is learned, creating a structure

to support the learning of students across various levels, and identifying strategies for adding

rigor to the instruction of learners as they master rudimentary concepts (DuFour, Eaker,

Karhanek, & DuFour, 2005).

On another note, in chapter two, it was revealed that teaching is universal (Danielson,

2018). In light of this, there are components of teaching such as classroom management and

articulating sound objectives that can be applied across all content areas (Danielson, 1996, 2007;

Little, 2009; Marzano Research Laboratory, 2011; Maricopa County Education Service Agency,

2013). With this in mind, PLCs do not have to only be based on one content area.

In light of the aforementioned, the recommendation is for schools to use the PLC model

for professional development of music teachers. As this study showed, having the opportunity to

focus on musical elements such as conducting, vocal technique, and curricular alignment was

beneficial to teachers. The ultimate benefit was the success of students in their vocal ensembles.

Although the particpants in this study concluded that PLCs should only include music teachers,

those with management and student engagement strategies, from other content areas should be

invited to facilitiate PLCs as well. This may accomplish the ultimate goal of increasing student

learning.

Expertise of School Leaders

This study was predicated on evidence that school leaders are not adequately trained to

supervise music teachers (Powers, 2012). Such training would result in the attainment of

pedagogical and content knowledge that is characteristic of expertise in music. The school

leaders in this study each possessed some degree of expertise in music. This expertise increased

the confidence of school leaders when facilitating evaluations of music teachers. In contrast

school leaders who had no training in music commented that they had no understanding of what

it takes to evaluate music teachers (DuFour & Mattos, 2013). Although the evaluators in this

study possessed some degree of music expertise, leaders who do not possess expertise can also

evaluate music teachers. This statement is based on JCSEE (2015,2009) who concluded that

evaluator training, that is specific to the framework being used by a school, not content area

expertise, is necessary for fair, realiable teacher evaluation.

Schools should take steps to ensure that their leaders receive period training on the

evalution framework they utilize. As a reminder, for this study a leader may include principals,

assistant principals, instructional coaches, lead teachers, or department chairs (House, 1971;

Stogdill, 1950). Although these individuals may need training on other elements of evaluation

tools adopted by their schools (management, questioning, checks for understanding), their

knowledge of music will add legitimacy to evaluation of music teachers, who reported feelings

of being left out of the conversation on teacher evaluation (Overland, 2014).

Recommendations for Policy

The implications for policy concerning the conclusions drawn from this case are in the

areas of mandating reflective activities for music teachers and accountability for evaluators of

music teachers. Specific recommendations concerning the aforementioned is below.

Mandating reflective activities. One of the conclusions drawn from this study was that

engaging in meaningful reflection cultivates the growth of music teachers. In addition, music

teachers voiced that opportunities to serve as judge and observer led to meaningful reflection.

Opportunities to judge are made available to licensed music teachers in the state of Indiana through state competitions sponsored by ISSMA. Observing can be done at a music teachers building, if an adequate system is constructed.

In chapter one of this study, I referenced rigorous teacher evaluation requirements that resulted from RTTT. Missing from these requirements is making it mandatory for teachers to serve as judge in at least one state music competition (ISSMA) each year. Also missing from these requirements is the implementation of a peer observation model at all schools. My suggestion is to make teacher participation in the activities mentioned above components of tools used for teacher evaluation.

Accountabilty for evaluators. As mentioned above, relational trust between administrators and teachers is at the core of improving teacher instruction (Bryk & Schneider, 2002). Despite the aforementioned, mistrust was one of the conclusions drawn from this study. Music teachers expressed mistrust towards school leader compliance to evaluations system mandated by their respective districts. This mistrust was mostly due to the inconsistent nature in which school leaders facilitated the mandatory number of formal and informal observations for music teachers.

The inconsistent nature in which school leaders facilitated observations resulted in music teachers receiving limited feedback about their classroom practice. Because feedback was limited, music teachers expressed being partially, or completely mistrustful of this feedback. In instances where partial mistrust was present, mistrust in leader expertise was as well. In this case, music teacher concerns were with leaders not having expertise on the instruments that were specific to their subject (Ex. voice, band, and orchestra).

Many states have punitive accountability policies in place for school leaders regarding teacher evaluation (DuFour & Fullan, 2013). In the state of Indiana, each school/district is required to report teacher ratings each year. Reporting these ratings does not necessarily ensure that school leaders facilitate teacher evaluation with fidelity and consistency. To ensure that this happens, policy should be set forth requiring school leaders to submit artifacts to district level administrators concerning teacher evaluation. These artifacts might include notes from formal and informal observations, notes from reflective conversations between school leaders and music teachers, and surveys from music teachers about evaluation at their schools. In addition, district level administrators need to facilitate periodic site visits of all school. Preferably, these site visits would occur during teacher evaluations. While facilitating site visits, district administrators should accompany building level administrators on classroom observations. They should be present at leader/teacher debriefings as well. Finally, district level administrators should conduct focus groups, composed of school leaders and music teachers at each site.

Recommendations for Research

This study collected data from a very small sample. With that in mind, expanding this study to a more diverse sample may be advantageous. The sample should include schools from all over the United States of America. In addition, the music teachers in this study taught marching band and girls chorus. These only represent two of the types of music ensembles in schools. A more thorough study would include teachers from all genres of music. These might include those who teach jazz band, wind ensemble, orchestra, male chorus, and show choir.

The school leaders at each of the schools in this study had some level of expertise in music. Whereas these leaders did suggest that their expertise helped cultivate the growth of music teachers, these teachers felt the contrary. Unlike the leaders in this study, not all school leaders have expertise in music. Gaining insight concerning music teachers' perceptions of

whether their growth is cultivated by school leaders who do, verses those who do not have expertise in music would be an area worth dedicating further study.

Summary

This study was designed to address the problem of school leaders lacking adequate training to supervise music teachers. Such training that is needed to cultivate the professional growth of music teachers. Several studies were presented that disclosed common strategies utilized to cultivate the professional growth of music teachers. This study used interviews and classroom observations to gather music teacher and school leader perceptions of what these strategies might be.

After having completed this study, it is apparent the perceptions of school leaders and music teachers, concerning the strategies that cultivate the growth of music teachers converge on some points, and diverge at others. Points of convergence included PLCs that are specific to the subject of music teachers and adequate funding cultivates the growth of music teachers. The primary point of divergence was with whether leader expertise in music cultivated the growth of music teachers. Whereas school leaders concluded that their expertise in music did cultivate the growth of music teachers, music teachers concluded the exact opposite.

The recommendations for further action outlined above each align with current research about cultivating the growth of music teachers. Studies highlighted such as MET (2013), NAfME (2015), and Sinberg (2016) made meaningful contributions to discussions surrounding multiple observations in evaluation, music expertise, and music based PLCs. Although these studies did bring music teachers into the conversation about the evaluation of music teachers, the conversation must continue. In continuing this conversation, school leaders must be sure to take into account how adults learn. Unlike chidren who require direct interactions with instructors, adults prefer to take charge of their own learning (Knowles, 1973). With this in mind, school

leaders must be privy to what Knowles (1973) referred to as adult readiness to learn. In adults,

readiness to learn is a result of biological and academic development. Such development enables

adults to collaboratively and systematically confront their own learning. In this case, the adult

learners are music teachers. Maximizing the learning of music teachers will result in higher

academic achievement for students in music classes all over the world.

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APPENDIX A

Teacher Interview Protocol

Thank you for taking the time to speak with me, (name). I would like to learn about your perceptions of common strategies used to cultivate teacher growth. I wanted to let you know that the information collected from this interview will be used in my doctoral dissertation and you and your school will remain confidential/anonymous.

I'm looking forward to learning from your ideas, but if I ask any question that you would prefer not to answer for any reason, just let me know and we'll move on to the next question. Also, for quality purposes and to aid in my ability to review information, may I obtain your permission to record our discussion? Do you have any questions for me? Let's get started.

Introduction

1. Can you please give me brief history of your career?
2. Can you describe your role at your school?
3. Please describe what an average day looks like in your current role?
4. Can you describe the school in which you work?
5. How would you describe the neighborhood in which your school is housed?

Teacher Evaluation Process

6. Tell me about the teacher evaluation/observation process at your school.
7. How have you changed your practice due to evaluations/observations?
8. Describe the process for giving feedback to teachers regarding evaluations at your school.

Teacher Supports

9. Describe the mechanisms/resources that your school has in place to support teacher growth.
10. Explain why a given support (coaching, professional development, etc…) has been beneficial.
11. In your opinion, what supports best cultivate growth in music teachers?
12. How does (insert support articulated as response to question 10) cultivate your professional growth?
13. Describe you school leader's knowledge base with regards to best practices in music.
14. How does this knowledge base contribute to your professional growth?
15. In your opinion, what mechanisms, /supports for music teachers are missing at your school?

Concluding Remarks

I really appreciate your time today. That is the end of my formal questions.

16. Is there anything else you would like to add?
17. Are there any questions I did not ask that you think I should have asked?
18. Is there anything else I might have missed?

APPENDIX B

School Leader Interview Protocol

        Thank you for taking the time to speak with me, (name). I would like to learn about your perceptions of common strategies used to cultivate teacher growth. I wanted to let you know that the information collected from this interview will be used in my doctoral dissertation and you and your school will remain confidential/anonymous.

        I'm looking forward to learning from your ideas, but if I ask any question that you would prefer not to answer for any reason, just let me know and we'll move on to the next question. Also, for quality purposes and to aid in my ability to review information, may I obtain your permission to record our discussion? Do you have any questions for me? Let's get started.

Introduction

1. Can you please give me a brief history of your career?
2. Can you describe your role at your school?
3. Please describe what an average day looks like in your current role?
4. Can you describe the school in which you work?
5. How would you describe the neighborhood in which your school is housed?

Teacher Evaluation Process

6. Tell me about the teacher evaluation/observation process at your school.
7. Have you noticed changes in teacher practice due to evaluations/observations?
8. Describe the process for giving feedback to teachers regarding classroom practice at your school.
9. How helpful do you think the feedback that is given to teachers has been?

Teacher Supports

10. Describe the mechanisms/resources that your school has in place to support teacher growth.
11. Explain why a given support (coaching, professional development, etc…) has been beneficial.
12. In your opinion, what supports best cultivate growth in music teachers?
13. What changes have you seen in music teachers at your school because of (insert support articulated as response to question 10)?
14. Describe your knowledge base with regards to best practices in music.
15. How does this knowledge base contribute to the professional growth of music teachers at your school?
16. In your opinion, what mechanisms, /supports for music teachers are missing at your school?

Concluding Remarks

I really appreciate your time today. That is the end of my formal questions.

17. Is there anything else you would like to add?

18. Are there any questions I did not ask that you think I should have asked?

19. Is there anything else I might have missed?

APPENDIX C

Teacher Reflective Interview Protocol

Thank you for allowing me into your space on today. I would really like to get your thoughts on how you think things went during your observation. If I ask any question that you would prefer not to answer for any reason, just let me know and we will move on to the next question. Also, for quality purposes and to aid in my ability to review information, may I obtain your permission to record our discussion? Do you have any questions for me? Let's get started.

1. What are your initial impressions on how things went during your observation today?
2. What are some of the things that your think went well during your observation? Please provide evidence?
3. What are some of the things that did not go so well during your observation? Please provide evidence?
4. What were your instructional goals for the day?
5. Did your instructional approach help you reach your instructional goals for the day?
6. Did students learn in your class today? If so, what evidence do you have to support this?
7. In the future, when you are presenting a lesson on the subject of (x); what steps will you take to increase student learning in your class?
8. Was instruction highly effective in your class today? If so, what evidence do you have to support this?
9. Is there anything else you would like to add?
10. Are there any questions I did not ask that you think I should have asked?
11. Is there anything else I might have missed?