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**REFLECTIVE PRACTICES: COLLECTIVE CASE STUDIES OF  
SELECTED K-8 GENERAL MUSIC TEACHERS IN PEER  
PROBLEM-SOLVING DISCIPLINE AND MANAGEMENT  
WORKSHOP SETTINGS**

by

Nan L. McDonald

A dissertation submitted in partial fulfillment of the  
requirements for the degree of Doctor of Education

University of San Diego

2001

**Dissertation Committee**

Edward Kujawa Jr., Ph.D., Chair  
Paula A. Cordeiro, Ed.D.  
Douglas B. Fisher, Ph.D.

## **ABSTRACT OF THE DISSERTATION**

### **REFLECTIVE PRACTICES: COLLECTIVE CASE STUDIES OF SELECTED K-8 GENERAL MUSIC TEACHERS IN PEER PROBLEM- SOLVING DISCIPLINE AND MANAGEMENT WORKSHOP SETTINGS**

Nan Leslie McDonald, Ed.D  
Edward Kujawa Jr., Ph.D., Chair

Considerable research indicates that classroom discipline is the most important factor influencing teachers' self-concepts of teaching effectiveness and job satisfaction. Yet, time is not allotted for critical reflection with peers closest to these practice concerns. K-8 general music teachers are further isolated from other teachers and experience discipline concerns specific to music teaching, concerns they need to reflectively problem-solve with job-alike peers. This qualitative study examined processes of guided critical reflection of 137 K-8 general music teachers from 16 states within researcher-led discipline and management workshops. Multiple sources of data included observation notes, participants' self-written case studies of their own classroom discipline concerns, peer-formulated written solutions and suggestions, and follow-up survey data concerning transfer of workshop techniques and ideas into individual teaching practices over time.

The study addressed four research questions: 1) How do selected K-8 general music teachers critically reflect upon real-life discipline and management challenges within self-constructed case studies written and discussed during workshops?; 2) How do these music teachers offer one another solutions within workshop problem-solving dialogues regarding these challenges?; 3) In what ways, and to what extent, if any, do

teachers transfer the techniques learned in workshop settings into their own classroom environments? If so, how? If not, why?; and 4) In what ways, and to what extent, if any, do these music teachers engage in discipline and management peer problem-solving dialogues modeled in workshop settings with other teachers at their own school sites and district locations?

Written data were tabulated and analyzed using a number of coding categories identified following multiple reviews of the data. Categories were collapsed into group types of discipline concerns, peer solutions, and follow-up survey information. This study demonstrated participants' ability to effectively engage in critical reflection and peer problem-solving about music classroom discipline concerns with job-alike peers. Findings also indicated positive changes in participants' classroom discipline, continued reflective practice, increased dialogue with peers, emergence of peer leadership, and improved communications and relationships with others at school and district locations over time. Based on these findings, implications were offered for music teacher educators, administrators, and professional growth offerings for music teachers.



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## PREFACE AND ACKNOWLEDGMENTS

Within the pages of this study lives a collection of scholarly ideas, research, and real life teaching experiences which have helped shaped who I am as a professional. The struggles of the teachers in this study have also been my struggles, their needs to be heard and listened to have also been my needs. The twenty-five year teaching journey I have taken from the general music classroom to the halls of the university has included many mentors and friends who have given me the courage to never give up. First, I would like to thank Dr. Frank Almond, San Diego State University, for over 30 years of enduring friendship and mentoring which have given me the courage to develop, no matter what the obstacles. Secondly, I would like to acknowledge Professor Charles Friedrichs, my teaching colleague, good friend, and fellow doctoral student without whose empathy and patient understanding, I would have been lost. Thirdly, I would like to thank my Department Chairman, Professor Martin Chambers, who has consistently taken a direct and sincere interest in the development of my ongoing research. Finally, I would like to thank Dr. Clifford Madsen, Florida State University, Tallahassee, for his life's example of excellence in music education research. His prolific scholarship has inspired me to dig deeper into the real-life processes of music teaching.

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## CHAPTER ONE

### INTRODUCTION

Considerable evidence indicates that classroom discipline is a prominent factor influencing teachers' self-concepts of teaching effectiveness and job satisfaction (Claremont Graduate School, 1994; Mansfield, Alexander, & Ferris, 1991; Ornstein & Levine, 1989; Wang, Haertel, & Walberg, 1993). Feitler and Tokar (1992) reported "58% of the 3,300 K-12 public school teachers in their sample 'ranked' individual pupils who continually misbehave as the number one cause of job-related stress" (pp. 456-457). Additionally, Emmer (1994) reported that many of the events that elicit negative teacher emotions are related either directly or indirectly to challenges of student behavior in the classroom. Simply put, teachers are in dire need of help with unresolved issues surrounding their relationships with students in their classrooms. Answers to their important questions regarding classroom discipline may lie with those closest to those common practice concerns, that is, practicing peers (Schon, 1993).

Further insights may be found within case studies and other data collected from those closest to the problems in the classroom, teaching professionals. In a comprehensive 18-month school-site ethnography study conducted by the Claremont Graduate School (1993), researchers compiled data from teachers, parents, students, staff, and administration from inside four representative urban and suburban schools. Selected schools had profiles of low standardized test scores, middle to lower socio-economic

areas, and multiple ethnic and linguistic groups. The purpose of the study was to name the problems of schooling from inside the classroom because “teachers, students, parents and others inside schools knew what the problems were. . . Teachers are the front line workers” (p. 9). Within this study, teachers’ discipline concerns were documented in their own voices, often revealing a sense of hopelessness and struggle with their classroom discipline challenges as well as strong feelings of isolation from their teaching peers.

Additionally, according to the same Claremont Report (1993), “Teachers feel a need for time to rethink curriculum and instruction, and to form honest dialogues with one another regarding teaching. A good deal of knowledge about how to make teaching better already exists but there is little time to learn or share such knowledge” (p. 15). Similar conclusions were framed by Cole and Schlechty (1992) in identifying that “the most important attribute of a good leader is self-awareness. Leaders must be capable of reflecting on what they are and how others perceive them. In the end, leaders can be developed only in an environment that encourages and fosters — indeed demands reflection” (p. 135).

Yet, even with considerable attention focused on discipline and management concerns within school classroom environments, professional time geared toward reflection on teaching practices with peers may be a missing component at many school sites. Teachers simply may not have opportunities to talk to others with the same responsibilities and practice concerns and therefore may be in need of these kinds of professional interactions with job alike peers. Finally, direct participation and interaction in reflective practice processes can serve to help teachers break out of their isolation and frustration with discipline challenges in their own classroom environments by working

constructively with others (closest to the same problems) to help reframe and formulate new solutions to their similar classroom discipline concerns (Anning, 1988; Carter, 1992; Carter & Gonzales, 1993; Schon, 1987; Schulman, 1986; Winitzky, 1992).

Many teachers may be in need of such reflective dialogue with job-alike peers at school sites; problem-solving for which no time is allotted. Consequently, these teachers may feel isolated from other practicing professionals. A particular group of educators – music teachers – may be further isolated from the larger general classroom teacher culture (Atterbury, 1994). Within this specialist group of music teachers, K-8 general music teachers, in particular, may have specific needs to reflect upon and discuss concerning behavioral challenges in their classrooms. In many school settings, the K-8 general music teacher may be the only teacher of music at that particular school, and may have particular problems affecting their practices which are specific to K-8 music teaching. While general classroom teachers may experience informal opportunities for discussions and meetings with job-alike peers, music teachers may not have these kinds of opportunities unless districts' have a Supervisor or Coordinator of Music willing to create and facilitate peer exchanges among music specialists. Simply put, K-8 music teachers may not have opportunities to discuss teaching challenges, including music classroom discipline concerns, with their peers.

#### Statement of the Problem

Classroom discipline and management concerns can dominate teachers' self-concepts of teaching effectiveness and job satisfaction. Yet, many teachers report frustration at the lack of time allotted for reflective dialogue with others closest to these particular practice concerns. A particular group of educators — K-8 general music



teachers — may feel further isolation from other practicing professionals because they may be the only teacher of music at their particular school sites. In addition to the challenges common to all teachers, music teachers may have unique problems specific to the teaching of music and may not have opportunities to reflect upon these specific challenges with job-alike peers.

If we expect music educators to further develop their classroom discipline and management skills, we must both address the actual problems they are reporting as well as provide needed opportunities for reflective interactions with peers about these specific practice concerns. K-8 general music teachers might be well served to actively participate with peers in constructive problem-solving dialogues involving other's situations as a way to begin to construct solutions to their own discipline and management dilemmas within their individual practices.

#### Purpose of the Study

The purpose of the study was to observe, study, and document processes of guided critical reflection involving selected K-8 general music teachers' actual discipline and management concerns and peer problem-solving of others' concerns within workshop settings. The music teachers in this study participated in professional growth workshops, "Creating Positive Discipline and Management," in several locations nationwide. Critical reflection took place in both written and discussion formats based on the teacher's self-constructed case studies of their own classroom experiences. The study also investigated resulting peer problem-solving solutions offered within dialogical process activities and in written formats.

Specifically, data from workshop participants, as well as direct observations of the participants engaged in these critical reflective processes, were examined. Additionally, the effects (transfer over time) of workshop ideas, techniques, and processes within the participants' own classrooms and school site environments were also examined. Finally, the study provides implications for music teacher educators, school site and district administrators, and professional growth agencies concerning the need for further education in music classroom discipline and management based on processes of critical reflection and dialogical problem-solving with and for practicing music teaching peers.

### Research Questions

To achieve this purpose the following questions were posed:

1. How do selected K-8 general music teachers critically reflect upon, identify, and describe real-life discipline and management challenges within self-constructed case studies written and discussed during "Creating Positive Discipline and Management" workshops?
2. How do these music teachers offer one another solutions and strategies within workshop problem-solving dialogues regarding these challenges?
3. In what ways, and to what extent, if any, do these music teachers transfer the techniques learned in workshop settings into their own classroom environments? If so, how? If not, why?
4. In what ways, and to what extent, if any, do these music teachers engage in discipline and management peer problem-solving dialogues modeled in workshop settings with other teachers at their own school sites and district locations?

### Significance of the Study

The findings of this study contribute a significant data base of real-life discipline and management case studies as well as peer-constructed solutions to specific discipline and management concerns of K-8 general music teachers. These case studies were accurately portrayed in the real voices of K-8 general music teachers closest to the problems described. This information provides important insights into actual events and student-teacher relationships in the K-8 music classroom, as well as teacher perceptions of their relationships and communications with others at their school site environments.

Workshop settings for this study's data collection created the opportunity to closely observe and document peer-constructed dialogues and written material formulating solutions for others' concerns, thereby providing information about how music teachers interact with peers to create constructive solutions to these known, professional practice discipline concerns. These insights can offer teacher educators, administrators, and professional growth organizations with information about both the actual discipline challenges teachers experience in the music classroom as well as how teachers are able to communicate and constructively problem-solve with peers about these concerns. Finally, this study's follow-up data provide important information assessing transfer of the workshop's reflective practice, dialogical, peer problem-solving model within their real life in the music classroom and larger school environment.

### Definition of Terms

“Creating Positive Discipline and Management”— Researcher-led 3 or 5 day workshops for K-8 general music teachers. One national music textbook company, Silver

Burdett and Ginn Music (Pearson Education Group, Scott Foresman Publications, Parsippany, New Jersey) offers ongoing, annual three or five-day summer workshops for K-8 general music teachers in several locations throughout the United States. This researcher is a Program Author for Silver Burdett and Ginn Music © 2001 edition of their national basal text series, and therefore has the opportunity to offer workshops in several locations; Massachusetts, North Carolina, Indiana, and Tennessee.

“Creating Positive Discipline and Management” is a three or five day workshop series for practicing K-8 general music teachers interested in improving or enhancing their classroom discipline and management techniques. The workshop is focused on critical reflection and peer problem solving of others’ challenges in the classroom. Participants are asked to frame a specific discipline and management concern based on a real life situation in their classroom and then write about this situation in a self-constructed case study which is read by, discussed with, and problem-solved by others (dyads). The workshop’s critical reflection model includes dialogical peer problem-solving techniques and active reflection on practice through the dyadic re-framing of another’s practice concerns. Solutions and strategies are then offered both in writing and in direct discussion with the person whose concern has been addressed.

Inservice teachers. K-12 teachers who are currently employed in full or part-time contracted positions in one or more school site locations.

K-8 arts specialists and p.e. specialists. Music, Drama, Dance, Visual Art, and Physical Education teachers. These teachers are commonly authorized to teach only in that specialty area in combinations of Grades K-12. It is very common for specialists to be the only teacher of their discipline at one or more school sites per week.

K-8 general music teachers. Music Specialists who are authorized to teach all types of music (general, choral, instrumental) to various combinations of grade levels, i.e. K-3, 1-6, 3-5, K-5, 5-8 etc. K-8 general music teachers may teach 5-14 classes per day with 15-150 or more children per class. Class length can range from 15 minutes (primary) to two hours in length (block scheduling in middle schools in some states, grades 5-8). These K-8 music teachers frequently think of themselves as generalists and attend workshops and professional growth designed for the general music teacher.

Peer problem-solving. A form of reflective practice in which 1 or more individuals actively seek solutions to a peer's practice concern. Solutions may be formed and reported to others in written and discussion format and are designed to help others in their professional practice.

Preservice teachers. Pre-employment student teachers, apprentice teachers, and others usually enrolled in undergraduate and graduate courses in (K-12) educational methods and materials.

Professional growth workshops for K-8 general music teachers. Various forms of professional growth seminars exist for teachers of K-8 general music. Workshops may be configured in one day or up to two-week workshop structures. Participants enroll in professional growth workshops as members of music education organizations, i.e., Music Educators National Conference (MENC), American Orff-Schulwerk Association, etc. for university credit and school district professional growth credit. Music workshops are also offered by music text publishers (i.e. Silver Burdett and Ginn Music- Pearson Education Group- Scott Foresman, Publisher) who wish to enhance and augment the use of school site and district purchased basal text materials in general music. Participants elect to

attend these workshops and sign up for courses or workshops indicating personal interest or need for professional development in that area of expertise.

**Reflective practice.** A purposeful linking of thought and action (with self and others) involving processes of thoughtful self-reflection and examination, re-thinking, writing, discussion, etc., designed to critically analyze one's actual actions in professional practice. Reflection of this kind is aimed toward the goal of improving one's practice.

## CHAPTER TWO

### REVIEW OF THE LITERATURE

This chapter offers a discussion of the 3 major theoretical foundations of this study: 1) classroom discipline and management education and teachers' practice needs; 2) reflective practice and critical reflection theory used in peer problem-solving; 3) and case study research of teachers' discipline and management concerns toward improving education for music teachers. A critical overview of the literature in these three areas is therefore provided.

The first section addresses the predominance of discipline concerns effecting teachers' sense of efficacy in the classroom. The lack of classroom discipline and management education within preservice teacher education courses is also discussed. Additionally, research about the background and preservice concerns of music teachers are included in this section as well as information about practicing K-8 general music teachers' specific classroom discipline and management challenges. The second section provides selected theories and models of reflective practice/critical reflection theory concerning the problem-solving of practicing professionals. Also discussed in this section are theories of dialogical and empathetic listening in response to others, constructive listening to others' concerns, peer problem-solving, and adaptive work with practicing professional peers. The third and final section of this chapter describes the need for including real-life classroom discipline case study analysis within both preservice and

inservice music teacher education. This last section concludes with a discussion of existing casebook literature for teacher development as well as the need for further case study research concerning the real life challenges of teachers in the music classroom.

### Teacher Education in Classroom Discipline and Management

#### Background of Teachers' Practice Concerns about Classroom Discipline

Considerable research clearly indicates that classroom management is an overriding concern influencing teachers' effectiveness and sense of efficacy in the classroom (Jones, 1990; Mansfield, Alexander, & Ferris, 1991; Wang, Haertel, & Walberg, 1993). Based on a large sample of elementary and secondary teachers, Blase (1986) concluded that teachers perceive classroom discipline events as most stressful when involving student behavior that is aggressive and interrupts classroom activity. In a study involving 3,300 K-12 public school teachers, Feitler and Tokar (1992) found that 58% of the teachers in their sample ranked "individual pupils who continually misbehave as the number one cause of job-related stress" (pp. 456-457). Discipline concerns therefore greatly influence teachers' perceptions and sense of satisfaction about their professional practice.

Similarly, Emmer (1994) reported that events that most evoke negative teacher emotion and reactions are directly related to issues of misbehavior in the classroom. Adding to this scenario, Rich and McNelis (1988) reported in a study of 132 teachers in six elementary schools that students were on-task during only 32.2% of the school day. Time on-task has been strongly determined to be one of the most important factors contributing to student learning (Madsen & Kaiser, 1999). Teachers are perpetually faced with the challenges of keeping their students highly engaged in classroom learning. This



and other research points to teachers' needs to address the development of more effective ways to manage discipline in their classrooms to increase student learning and teacher and student satisfaction.

Toward a definition of classroom discipline. While classroom discipline and management is an extremely broad and prolifically researched area of teacher education and practice, a working definition of what is meant by appropriate student behavior, misbehavior, and classroom discipline may be needed. Doyle (1990b) wrote,

To say a classroom is orderly, then, means that students are cooperating in the program of action defined by the activity a teacher is attempting to use.

Misbehavior, in turn, is any action by students that threatens to disrupt the activity flow or pull the class toward an alternative program of action. (p.115)

To that same need to define classroom management, Brophy (1988) offered additional insights when he wrote

Good classroom management implies not only that the teacher has elicited the cooperation of the students in minimizing misconduct and can intervene effectively when misconduct occurs, but also that worthwhile academic activities are occurring more or less continuously and that the classroom management system as a whole (which includes, but is not limited to, the teachers' disciplinary interventions) is designed to maximize student engagement in those activities, not merely to minimize misconduct. (p. 3)

McCaslin and Good (1992) further provide a definition of the goals of effective discipline and management pertinent to this reflective practice study by stating "Classroom management can and should do more than elicit predictable obedience;

indeed, it can and should be one vehicle for the enhancement of student self-understanding, self-evaluation, and the internalization of self-control” (p. 8). These same researchers further elaborated on self-disciplinary goals for students.

We believe that the intended modern school curriculum, which is designed to produce self-motivated, active learners, is seriously undermined by classroom management policies that encourage, if not demand simple obedience. We advocate that a curriculum that seeks to promote problem solving and meaningful learning must be aligned with an authoritative management system that increasingly allows students to operate as self-regulated and risk-taking learners. (p. 4)

Connected to the central purpose of this study, that of exploring music teacher’s critical reflection and problem-solving with peers involving their real-life discipline concerns, certain goals of insuring students’ development, self-regulation and self-control are at issue. It is important to note that during the workshop initial readers’ theatre activities, similar research and concepts about the goals of increasing student self-regulation and self-discipline were read aloud and discussed at length (Faye & Funk, 1995; Glasser 1986, 1990, 1993; Johnson, 1986; Madsen, 1980, 1983, 1994; Sprick, 1985; Wong & Wong, 1998). The participants’ workshop reflective activity and peer problem-solving (based on their need for improved discipline strategies within their existing practices) therefore served as vehicle to help them provide their students with better learning environments, increased communications and skills in working with others, conflict management, self-control, and teacher and student efficacy (Jones, 1990).

Teachers' lack of training in classroom discipline and management. The question then becomes, "Where and when do these teacher problems or feelings of inadequacies with classroom discipline begin?" Classroom discipline has been determined to be a "seriously perceived problem area for beginning teachers" (Veenman, 1984, p. 153). Veenman's same analysis also indicated that school principals view discipline concerns as the most challenging and serious problem for beginning teachers. Practicing teachers' concerns about classroom discipline may be due in part to limited or non-existent pre-service educational training in classroom management skills. A study of 467 nationally accredited teacher education programs was designed to determine the percentage of institutes of higher education offering specific courses in discipline and management to pre-service teachers. Of the 467 institutions sent questionnaires, at least one response was received from 57% of those institutions. Of the respondent institutions, 51% indicated that a class was offered in discipline in management at the undergraduate level at their institution. However, only 43% of all pre-service teachers were actually required to take such a course (Blum, 1994). Although this study was limited to survey research, the findings may indicate that a majority of new teachers are not prepared for the discipline and management challenges they are about to face in their practice. Music teachers are no exception to this trend.

Many studies have focused on the preparation of music teachers (Blocher, Greenwood, & Shellahamer, 1997; Brown & Alley, 1983; Duke & Madsen, 1991; Madsen & Duke, 1993; Madsen, Greer, & Madsen, 1999). However, another important component of music teacher training involves fears that students (future music educators) may experience before their student teaching; fears which may continue well into their

in-service experience. Madsen and Kaiser (1999) assessed pre-service fears within their study of 115 senior music education majors at a large southeastern university.

Respondents were asked to identify the three greatest fears they had concerning their student teaching in music. Responses revealed prominent fears of inadequacy in the area of discipline and management and “identified discipline as a source of anxiety at a rate nearly twice that of the second most frequently expressed fear—concern about being a ‘failure’ or ‘not being cut out for teaching’” (p. 29). Madsen and Kaiser also concluded that “discipline, at the top of the list, ranks as the most common source of anxiety identified by all 115 subjects” (p. 29).

Within that same study, Madsen and Kaiser (1999) also reported that their findings are consistent with other literature indicating that classroom discipline is a primary concern for music educators (Apfelstadt, 1996; Atterbury, 1994; Dropkins & Taylor, 1962; Madsen & Madsen, 1999; Reimer, 1993). If discipline and management concerns are at the core of both student and teacher satisfaction in the music classroom, the question then becomes, “With whom does needed help for common practice concerns reside?” Answers to this important question may be found with those who are closest to the actual problems — practicing music teachers (Schon, 1983). Music teachers may need critical reflection and problem-solving with job-alike peers to address and formulate solutions to common practice concerns involving discipline problems in the music classroom.

K-8 general music teacher needs for critical reflection. Because there is considerable evidence that many teachers are not well prepared to solve discipline concerns in their practices, and that these concerns dominate their view of their own

teaching effectiveness, teachers may be in need of reflective dialogue and problem-solving opportunities with job-alike peers at school sites; problem-solving for which no time is allotted (Claremont Report, 1993). Consequently, teachers may feel very isolated from other practicing professionals concerning how to improve classroom discipline. A particular group of educators – music teachers – may be further isolated from the larger general classroom teacher culture (Atterbury, 1994). Within this specialist group of music teachers, K-8 general music teachers, in particular, may have specific needs to reflect upon and discuss concerning behavioral challenges in their classrooms. In many school settings, the K-8 general music teacher may be the only teacher of music at that particular school, and may have particular problems impacting their practices that are specific to K-8 music teaching.

Music teachers may have discipline and management challenges that are common to all teachers, in addition to those that are specific to the teaching of music. For example, teachers frequently report increased class size and individual music teaching loads of up to 800 or more students at one or more school locations per week. Music teacher's consistently refer to their isolation and alienation as the only arts specialist on many school campuses. Other frequently reported problems include high levels of noise and unique musical equipment problems, as well as lack of physical space for movement and musical activity demands. Teachers also describe their inheritance of several classroom teachers' discipline standards and problems. Many report teaching the same children with severe discipline problems for six or more consecutive years. In addition, teachers cite frequent and persistent performance expectations (exceeding regular teaching duties, 3-10 times per year) involving 200 or more students per performance at

each school site as a major source of stress within their classrooms. Finally, many teachers say these and other music-specific teaching challenges may never have been openly discussed in a constructive manner with others within the same professional practice, or during their own teacher training (McDonald, 2000).

There is a need for practitioners to be lead in constructive problem-solving with others (Cranton, 1994, 1996; Mezirow, 1990; Schon, 1983; Vella, 1994; Weissglass, 1990). Music teachers may therefore need to talk to, and problem-solve with, peers who are intimately familiar with those specific practice contexts. Those closest to the problems — job alike peers — may hold the answers to difficult, specific situations affecting music classroom learning environments for young students. Furthermore, if music teachers are charged with tasks of constructive listening and problem-solving with and for others, they may experience the opportunity to reflect upon their own practice, incorporating new learning from others into their own classroom experiences. Music teachers may therefore learn to improve their classroom discipline through the composite contributions of others faced with similar struggles, experiences, and solutions, and may by doing so, be able to break out of their isolation from others within their profession.

### Reflective Practices / Critical Reflection

Practicing professional peers work within a domain of common language about problems known only to peers within the same practice actions, and therefore develop a repertoire of meaning based on the known contexts of that practice. When peers converse with others as they problem solve, their constructive dialogue can result in a change of knowing. There is purpose in their conversation. Peers may help others re-frame troublesome practices or concerns. In his definitive work on reflective practices, Schon

(1983) concluded that “the unique and uncertain situation comes to be understood through the attempt to change it, and changed through the attempt to understand it” (p. 132).

Through thoughtful construction and critical re-framing of the problems in one’s practice, experimentation and discovery of new methods may emerge from interaction with others (Schon, 1993). Yet, in reality, many teachers are not engaged in such reflective practices and “the teacher’s isolation in her classroom works against reflection-in-action. She needs to communicate her private puzzles and insights to test them against the view of her peers” (p. 333). Opportunities for professionals to engage in critical and reflective dialogue with job-alike peers often do not exist.

Mezirow (1990) defined critical reflection of this kind as instrumental learning, or task-orientated problem-solving with others — a way of making meaning about one’s actions in practice. Practicing professionals may have a need for this kind of discourse in order to transform one’s meaning perspectives and by doing so, re-assess and transform their practice. Professionals therefore need others in order to change. “By far the most significant learning experiences in adulthood involve critical self reflection—reassessing our own orientation to perceiving, knowing, believing, feeling, and acting” (Mezirow, p. 13). However, in order to truly reflect on one’s practice, the professional may need a “hiatus in which to reassess one’s meaning perspective and, if necessary, to transform them. Critical reflection is not concerned with the how or the how-to of action but with the why, the reasons for and consequences of what we do” (p. 13). Teachers may need to meet together outside of their regular teaching assignments, i.e., in professional growth contexts, for the sole purpose of reflective practice activity. Mezirow strongly

emphasized that “free, full participation in critical and reflective discourse may be interpreted as a basic human right” (p. 11). This right extends to all teaching professionals, including music teachers.

Cranton (1994, 1996) further commented on the role of critical reflection toward transforming adult practice by stating that “critical reflection is the key to learning from experience. Educators learn about teaching by talking about their experiences, becoming aware of the assumptions and expectations they have, questioning these assumptions, and possibly revising their perspectives” (p. 2). Vella (1994) further defined dialogical reflection on practice toward a desired state of praxis — the process of action with reflection. In terms of discipline and management concerns, the goal of dialogical, critical reflection would be to transform teacher actions in classrooms based on critical reflection with other practicing professionals.

Brophy (1988) noted that knowledge about discipline and management must be related to the actual practice contexts in which this knowledge will be applied. Discussion and problem-solving with job-alike peers allows teachers to relate knowledge and experience within real-life, common practice frameworks. Doyle (1985, 1990b) furthermore argued that teachers should be provided with kinds of activities and assistance to help them interpret classroom events and decision-making within their highly complex and fast-paced practice settings. This kind of reflective practice assistance is reality-based, and therefore more closely linked to the problems teachers actually face. Expert models offering prescriptive formulas and ‘fix-it’ suggestions may not be linked appropriately to specific teacher concerns or serve to teachers develop and refine, with the help of knowledgeable others, appropriate strategies for improved



classroom discipline. Doyle added, “Management must be presented in a intellectual framework for understanding classroom events and consequences rather than simply as a collection of tricks and specific reactions to behavior” (1985, p. 33). In this same vein, Jones (1982) also criticized compartmentalized approaches to education in classroom discipline and management. Teachers need opportunities for in-depth reflection, discussion, problem-solving, application and re-thinking of new knowledge and techniques through work with others concerning common practice frameworks.

Reflective/constructive approaches addressing classroom discipline concerns.

Additional research about teacher training in classroom discipline supports the need for reflective approaches. Through a study comparing technical and reflective teacher training in classroom discipline, Stoiber (1991) determined that teachers trained through reflective-constructive approaches developed a more positive self-image as problem solvers within their own classrooms, gained the ability to create and generate more solutions to discipline problems, were able to take more personal responsibility for events in their classrooms, and reported more concerns about student attitude, learning, and progress than the teachers who were trained in classroom discipline through a more technical approach. Carter (1992) and Carter and Gonzales (1993) indicated that within reflective/constructive approaches with others involving classroom management, teachers are able to develop organizing concepts and principles by examining their underlying constructs, as well as to explore and experiment with new or optional views and teaching methods. Reflective activities where teachers relate their developing insights within their direct practice experiences are therefore highly desirable.

Carter and Gonzales (1993) furthermore suggest that new teachers might be paired with experienced teachers to explore (through dialogue) how decisions are made in the classroom and that these dialogical exchanges provide new teachers with opportunities to examine and restructure teaching concepts, skills, and other practice concerns. It is also highly possible that expert teachers could also benefit from dialogical exchanges with less experienced teachers because less experienced teachers' input and concerns may provide fresh views of known situations, offering additional perspectives and challenges for the more experienced teacher to consider. Therefore, much learning could take place by pairing teachers of varying degrees of experience in problem-solving, reflective practice activity.

Additional research has indicated that school and district environments may not serve to facilitate teachers' reflective practice needs (Little, 1987; Rosenholtz, Bassler & Hoover-Dempsey, 1986). Other writings suggest that in order for teachers to be lead to meaningful changes within their individual practices, reflective activity must accompany that experience (Anning, 1988; Schon, 1987; Schulman, 1986). Additionally, knowledge-based approaches to classroom discipline need to be linked with more reflective/constructivist approaches. Winitzky (1992) determined a positive correlation between the complexity of new teacher's knowledge base about classroom discipline and their ability to reflect thoughtfully on their practice experience. Teachers need to obtain both a solid knowledge base to develop appropriate discipline strategies as well as opportunities to reflect upon their practical experiences in the classroom. Furthermore, teachers may need to be trained in a variety of knowledge-based and technical

approaches to classroom discipline as well as be provided with ongoing opportunities to constructively reflect upon their actual situations in their own classrooms.

Dialogical activity / constructive listening and problem-solving. In order for teachers to self-reflect on practice concerns, and then constructively dialogue with others in problem-solving activities, an important dialogical starting point is the development of empathetic listening. Shifting focus to another's needs and perspectives is often extremely difficult, particularly when teachers are overwhelmed with their own classroom discipline concerns. In order to fully hear another's experience and input, this listening must occur within what Meier (1996) terms as actions of "informed empathy . . . a willingness to suspend belief long enough to entertain ideas contrary to our own, and the expectation that our ideas are forever in progress, unfinished, and incomplete" (p. 272).

In other words, if music teachers could learn to listen so that peers could be truly heard, the listeners might then experience the reflective habit of

stepping into the shoes of others, both intellectually and emotionally. We need literally to be able to experience, if even for a very short time, the ideas, feelings, pains, and mindsets of others, even when doing so creates some discomfort. . .

Learning empathy is not a 'soft' subject; it is the hardest one of all. It must marry imagination and scholarship (Meier, 1996, p. 272).

Furthermore, as an added bonus, listening to each other with this kind of learned empathy may serve to improve music teachers relationships with their own students, other colleagues, administrators, parents, and communities (McDonald, 2000).

In listening to peers' practice concerns, there may be a natural tendency for the listeners to prematurely interrupt with unwanted solutions based on their own hard-earned experience in the classroom, even before the talker has been given a chance to fully offer their situation toward group reflection and problem-solving. "Suggestions about how to 'fix' the problem can cut off important expressions of another music teacher's struggle, thereby diminishing the possibility of his or her self-discovery. In order to fully discover what the problem really is, a speaker may need to explore a troublesome situation by talking about it — before being able to hear and try new solutions" (McDonald, 2000, p. 4). According to Weisglass (1990), a good listener uses constructivist listening, a form of listening that "is for the benefit of the talker, has a goal of facilitating the talker's self-organization and growth" (p. 356). Weisglass adds that a constructivist listener's role is to encourage the talker "to reflect on the meaning of events, construct new meanings and make decisions" (p. 356). In other words, listening well is toward the benefit of the other.

Furthermore, constructivist listening does not paraphrase, interpret, or interrupt the talker's thoughts. Premature responses by listeners may cut off expression or, according to Weisglass, "manipulate the talker into avoiding emotions with which the listener is uncomfortable" (p. 357). More importantly, Weisglass notes that interruption and interpretation on the part of the listener may actually make the talker dependent on the listener for advice, meaning, and approval. Within actions of constructivist listening, the listener is not passive, but rather engages in thinking of appropriate, solicitous questions to help the talker focus on the subject, fully express ideas, and come to his or her own conclusions. Although solicitous, constructivist listening and reflective activity

are both time-consuming and people-intensive, such activities may contain the added reward of developing, as Weisglass concluded, “mutual support networks of teachers who are able to listen to each others’ thoughts and feelings and work together to make schools better learning environments for young people” (p. 368). Listening well to others may be at the heart of improving relationships within teaching and learning environments.

In reflective dialogues with others, we begin — through mutual solicitude, listening, and interaction — to seek knowledge about each other, create new knowledge, and begin to solve problems. When we invite others to talk, when we then are able to listen and invite others to listen to us, we do so in relation to each other (Ricoeur, 1992). Referring to Ricoeur’s work, Abascal-Hildebrand (1994) writes, “Each of us becomes whatever we become through others’ interaction with us; this mutual becoming constitutes our ethical obligation. . . . We create our text together as we engage” (p. 2). Abascal-Hildebrand (1994) adds

Implicit in our professional practice is the aim to make life better for others; whatever histories and traditions work within our professional practices also has the aim to make life better for others. Accordingly, Ricoeur points out that since we are speaking and acting beings, language is what obligates us to one another through our narratives and the way we use our narrative to portray our work together. . . Further, narrative only make sense as sets of interconnected narrative. Indeed, Ricoeur’s work points out that because we become who we are only when we are in a narrative relationship with others, that there is no such thing as an autonomous self. . . Narrative thus becomes the basis for mutually becoming and understanding ourselves as professionals and members of teams. (p. 4)

Thus, practicing professionals may be in need of telling their story as well as hearing others in dialogue in order to fully develop within their own practice and to help others to do the same. Abascal-Hildebrand (1994) describes Ricoeur's views of the opportunity for learning within the context of meaningful, solicitous dialogue by writing

Ricoeur's point here is that language is itself a unity that provides for its many diverse uses, even in its contradictions. His work is important for learning that there is always more to understand than we are capable of understanding, but this is not an impediment, it is an opportunity. He writes about the way in which the smallest units of meaning provide the means to narrate complex meaning, and, accordingly, to use those meanings to shape complex actions. Therein lies hope also for resolving apparently intractable problems; when we surrender to others what we know, both simple and complex ideas, we expand their possibilities, as well as our own. (p. 6)

In order for teachers to expand their capabilities in their practice, including their ability to understand their actions within discipline scenarios within their own classrooms, they need to make meaning of those actions with others. By doing so, new actions formulated and shaped with others might be effectively adapted into the teacher's own practice. In their writings about the leadership of organizations, Heifetz and Laurie (1997) comment on the challenge of leading or mobilizing people to do needed adaptive work. "Adaptive work is required when our deeply held beliefs are challenged, when the values that made us successful become less relevant, and when legitimate yet competing perspectives emerge" (p. 124). Heifetz and Laurie add that the responsibility for doing this adaptive work lies with the people closest to that work and that opportunities to form

their own solutions reside in the “collective intelligence of employees at all levels, who need to use one another as resources, often across boundaries, and learn their way to those solutions” (p. 124).

According to Heifetz and Laurie (1997) leaders must develop the ability to observe and perceive problems (as if observing the action from a balcony of a dancehall) and allow their observations to guide their actions while back on the “dance floor” with others. Leaders also need to be able to move back and forth between the more reflective mode of the “balcony” to the actual field of action with others. In terms of this study, music teachers engaged in self-reflection, as well as adaptive work (dialogues and problem-solving) with others about those practice concerns are moving between the “balcony” and the “dance floor” of their own classroom environments. More importantly, music teachers may be learning with others how to adapt solutions toward change into their own classroom environments, as well as how to then re-reflect, reassess, and continue to make other needed changes to improve discipline in their own classrooms. Heifetz and Laurie (1997) describe the positive results of this kind of change within an organization as happening when “the people who needed to do the changing had finally framed the adaptive challenge for themselves” (p. 132).

#### The Need for Case Study Analysis/ Reflective Practices in Music Teacher Education

Music teachers may also offer peers and future music teachers the benefit of their practical experiences with music classroom discipline through real-life case studies utilized in music teacher education. While many distinguished music teacher educators have agreed that the practice of music teaching can be improved by quality preservice education (Brand, 1993; Hope, 1995; MENC, 1996; Watkins, 1992), the literature also

indicates the need for a change in order to more effectively bridge the gap between theory and practice in music teaching (Elliott, 1992; Harwood, 1993; Leonhard, 1985; Meske, 1985; Reimer, 1993). Other research has begun to address the need to foster reflective thinking within music education courses (Apfelstadt, 1996; Brinkman, 1995; Gromko, 1995). Conway (1999) notes that the goals of connecting theory and practice will “require innovative approaches that are grounded in reflective thinking, problem-solving, and practical applications of knowledge” (p. 20).

One current avenue toward reflective practice for music teachers involves the use of the case study method (Atterbury, 1994; MENC, 1987; Robbins, 1993). Richardson (1997) adds that, “although it is not yet common practice, case studies are beginning to be used in undergraduate music methods classes. One particularly fruitful approach is the use of case studies as a means of nurturing reflective practice through cooperative learning activities” (p. 17). Additionally, case studies in teachers’ discipline and management problems have been determined as a useful and important strategy for connecting theory and practice within both preservice and inservice professional training for teachers (Shulman, 1992).

### Existing Casebook Literature for Teacher Development

Teacher education literature includes works by a variety of educators who have discussed the value and goals of the case method at length (Carter, 1989; Carter & Unklesbay, 1989; Doyle, 1990; Harrington & Garrison, 1992; McAninch, 1993; Merseth, 1991, 1996; Wasserman, 1994). In her comprehensive review of the literature concerning case study method in music teacher education, Conway (1999) indicates that case study discussions and analyses may help to develop skills in the following areas: (a) critical



analysis and problem solving, (b) reflective practice and deliberate action, (c) analysis and plans for action in complex situations containing an imperfect match between theory and practice, (d) community building among peers with similar problems” (p. 20).

Greenwood and Parkay (1989) created casebooks for teacher development based on survey data supplied by a general teaching population within six states. Teachers were asked to describe their most troublesome situations they faced in their teaching. From this data, 30 cases were developed in order to provide “(teacher education) students with the opportunity to strengthen their understanding of theoretical and conceptual knowledge by applying it to the resolution of realistic teaching situations and to become metacognitive about their professional decision making” (p. ix). Broudy (1990) developed cases identifying standard problems faced by teachers, videotaped versions of some of these cases, and prepared research-based materials for connection and further study about the cases. Silverman, Welty, and Lyson (1991) developed a casebook of 28 cases organized into sections including classroom management, learning, effective teaching, diversity, evaluation, and contemporary teaching issues. Madsen and Madsen (1981) also created cases to help teach classroom management and disciplinary skills. Schon (1991) edited a casebook for the use of case studies to foster reflection in and on practice. All of these casebook collections were designed for use in the general education methods environment with the purpose of “promoting reflection and bridging the gap between theory and practice in education” (Conway, 1999, p. 22).

A number of music educators have organized casebooks to be used in music education methods classes (Abrahams & Head, 1998; Atterbury & Richardson, 1995; Barrett, 1998; Conway, 1997; Thaller, Finfrock, & Bononi, 1993). Other studies support

the need and value of using case method in music education training (Jordan, 1989; Richardson, 1997; Wing, 1996). Abrahams and Head (1998) developed fourteen teaching cases for teacher training including information on how to analyze cases using activities and discussion prompts. Atterbury and Richardson (1995) developed a textbook and teacher manual based on a case method research project. In addition, they offer chapters that begin with a case study scenario of a new general music teacher faced with a teaching problem related to that chapter's theme. Each case is followed by activities for cooperative learning designed to give future teachers the chance to actively reflect on the ideas presented within each case study. These case studies are based on the authors' own teaching experience and reflect their ideas that future teachers become comfortable and familiar with important teaching strategies through their engagement in cooperative learning about those strategies and concerns with others. Richardson (1997) later expounded upon earlier work by connecting the use of case study and cooperative learning activities to teach reflection in courses for future music teachers.

Conway (1997) created a comprehensive casebook for instrumental music education based on her research through observation and extensive interviews with four veteran instrumental teachers. This work offers several teaching cases that highlight ten teacher decision areas pertaining to a wide variety of instrumental teaching concerns (elementary through high school level) such areas as lesson and rehearsal logistics, rehearsals, rehearsal pacing and classroom management, choosing literature, curricula planning, musicianship skills, relationships with students, etc. After each case is presented, a section follows providing discussion questions for future teachers.

Thaller, Finfrock, and Bononi (1993) have developed case studies based on videotapes of four music teachers within class situations in general and choral music, band, and orchestra at all levels of K-12 music education. After each video episode, the researchers conducted video-taped interviews that include those teachers' reflections on their own teaching. This ongoing video project includes teaching theme categories of classroom management techniques, how to sequence instruction, teacher modeling, evaluation of students, and rapport in the classroom. This study was designed to provoke reflection and discussion within classes for future music educators.

Other casebooks have been designed for certain populations (Mesa-Bains & Shulman, 1994; Shulman & Colbert, 1987, 1988; Shulman & Mesa-Bains, 1993) and could be useful for particular music teachers in urban schools. However, more research is needed in the area of realistic case studies in music teaching, particularly case studies collected from actual music teachers. In her review of the literature about case study method in music teacher education, Conway (1999) concludes:

An experienced music educator who was a competent writer and researcher might be able to create useful cases that would be based on data collected from large groups of music teachers. Cases developed according to this design could allow preservice and in-service music teachers who studied them to extract numerous generalizations that they might then be able to add to their knowledge and apply subsequent decision-making in numerous instructional settings. . . . Studies that explore reflection and measure learning in the areas of decision-making and problem-solving are difficult to design but might provide invaluable information to the music teacher education profession. . . All of these efforts can play

important parts in persuading the music teacher education community that innovative case method research and pedagogical research are not only legitimate but vital areas of research in music education. (p. 25)

### Conclusion

With these and other research findings in mind, practicing music teachers may need to be lead in critical reflection about classroom discipline and management, specifically in peer-formulated dialogical problem-solving with other music teachers. By doing so, teachers might acknowledge their commonality with the concerns of others and be lead to constructively formulate and implement peer-problem solving strategies created for and by those closest to the problems (Schon, 1983). Additionally, written data from real-life discipline concerns in the voices of actual teachers engaged in reflection and problem-solving with others, could potentially be used in the education of preservice and inservice music teachers.

Although a number of studies have been conducted that document music teachers' actual discipline problems (Atterbury, 1994; Atterbury & Richardson, 1995; Conway, 1997; Madsen 1981; Richardson, 1997; Robbins, 1993), they do not include data about how these case studies have been effectively used within critical reflection/problem solving activities with other practicing peers. Furthermore, no studies have been completed that document and analyze the dialogical processes of K-8 general music teachers actively engaged in critical reflection and problem-solving of real-life discipline and management concerns with job-alike peers within workshop settings. Finally, there is little research that assesses the affects and transfer of this type of reflective practice,

**critical reflection with music teaching peers within the teacher's own classroom and school environments over time.**

## CHAPTER THREE

### METHODOLOGY

This study employs a qualitative research design based on a collective case study analysis of a bounded system (Creswell, 1998; Stake, 1995; Merriam, 1998). According to Creswell (1998), “a case study is an exploration of a bounded system or a case (or multiple cases) over time through detailed, in-depth data collection involving multiple sources of information rich in context. This bounded system is bounded by time and place, and it is the case being studied—a program, an event, an activity, or individuals” (p. 61). The focus of a collective case study (more than one case studied) may be on a particular issue or issues with the cases illustrating that issue (Stake, 1995).

This study will focus on the issue of the participants’ reflective practices concerning discipline and management problems both through self-reporting and problem-solving with peers within the bounded system of reflective workshop environments. Multiple sources of data included the following: the researcher’s direct observations of workshop processes through written and tape-recorded field notes and logs, written documents of workshop participants’ self-constructed discipline and management case studies based on real experiences in their own classrooms, written documents of workshop participants’ problem-solving solutions of others’ self constructed case studies, and participant follow-up written survey data.

This study examines critical reflection processes within researcher-led “Creating Positive Discipline and Management” workshop settings. Therefore, participants within the study will be defined, as well as the reflective workshop process itself, self-constructed case-study and problem-solving forms, and follow-up survey forms. Finally, the establishment of trustworthiness, ethical considerations, and limitations of this study are addressed.

### Participants

General music teachers (K-8) self-selected to enroll in one of four, three or five day summer workshops for teachers held in Tennessee, North Carolina, Indiana, and Massachusetts during the summers of 1999 and 2000. It is important to note that participants in these workshops may teach in the state in which the workshop occurred or may teach in surrounding state areas including any of the following: Connecticut, New Hampshire, Vermont, New York, Maine, West Virginia, Tennessee, Virginia, South Carolina, Ohio, Missouri, Illinois, and other states.

Workshops were sponsored by Silver Burdett and Ginn Music (Pearson Education Group: Scott Foresman, Publisher) and the Tennessee Department of Education’s annual Summer Tennessee Arts Academy. Participants in these summer workshop locations are allowed to select several classes per day, one of which is “Creating Positive Discipline and Management” led by the researcher. If a participant choose to enroll in this class, they then attended the class each day for a three or five day period.

### Pre-Existing Data

Pre-existing data exist within a study completed during June of 1999. The researcher collected data from 35 K-8 general music teacher participants at the Tennessee Arts Academy, Belmont University, Nashville, Tennessee, as well as data from 29 participants at the Silver Burdett and Ginn Music Summer Workshop at the University of Massachusetts, Lowell.

Pre-existing data are combined with data from two additional “Creating Positive Discipline and Management” workshops sponsored by Silver Burdett and Ginn Music in June of 2000. The locations of these workshops were Indiana State University, Terre-Haute and Appalachian State University, Boone, North Carolina. An additional 40 teachers at Indiana State University and 34 teachers at Appalachian State University participated in this study. Therefore, this study’s total number of participants (1999 and 2000) is 137 teachers.

### Reflective Workshop Format and Processes

During the workshop, multiple forms of data collection included researcher observations and field notes, written documents from participants, and participant follow-up survey forms. During these four workshops in four state locations in June of 1999 and 2000, specifically designed activities occurred in which music teachers were asked to do some or all of the following in three or five day sequences. It is important to note that the format of the workshops was consistently followed at each workshop and included the following steps:



### Readers' Theatre

Direct, group participation) words of selected experts in the field — food for thought — for focus, vocabulary clarification, and common purpose. Researched quotes from numerous experts in discipline and management were offered and arranged on participant handouts to use during a reader's theater activity in which participants silently read as others read the quotes out loud. Participants took turns reading the quotes and comments and discussion followed each quote reading. The participants developed a common language of terms such as control, on task, off-task, cooperation, discipline vs. punishment, positive reinforcement, satisfaction of students and teachers, etc. Readers offered their quotations with articulation and feeling, citing the source of each quotation. The readers' theater served to heighten interest in discipline and management literature, and thereby set a more scholarly, reflective, and participatory tone to the workshop tasks ahead.

### Individual Teacher Concerns

The participants thought and wrote individually about their most troubling real-life discipline challenges in — self-constructed case studies based on actual classroom experience (“Discipline Situation: Personal Worksheet”- See Appendix A) — knowing others would be reading and listening to what they wrote on this individual reflection form. Participants were encouraged to carefully fill in this form completely and to write with honest clarity. They did so on their own time between the first and second day of the workshop. Forms were brought to class the following day.

### Groups of Four.

Participants told the story of their discipline situation (one at a time) within a small group of four teachers. The teachers were encouraged and guided in how to listen without interrupting or cutting off the teller of the story by making unwanted references to their own situations or offering ideas for solutions to the problem prematurely. This small group listening occurred for a controlled amount of time (15-20 minutes).

### Problem-Solving Dyads.

The groups of four broke into two sets of dyads. Each dyad worked on the other two teachers' (from their small group of four) written problems, therefore dyad members were not addressing their own problems. The focus of this dyadic problem-solving activity was to work as a peer team to formulate, write, and then verbally offer constructive suggestions to two other teachers, whose situations they had heard during small group listening (See "Discipline Situation Team Worksheet: Suggestions for Others"- Appendix B). This process of problem-solving dialogue and written suggestions for others took anywhere from 30 minutes to an hour. It was very important to allow time for teachers to use constructive listening techniques discussed in the first day of the seminar, in which participants carefully considered many suggestions from other practitioners.

After teams had completed their problem-solving suggestions and form, they then returned to their small groups of four — functioning both as a listener to team suggestions about their situation, and as a talker to another about the other's situation. Teachers talked back and forth in a highly focused and constructive manner. During this phase of problem-solving feedback, participants took a lot of time for suggestions,

questions, answers, and clarifying remarks by all members of the group. Participants took from 45-60 minutes or more to complete this important phase of the reflective workshop process.

### Large Group Reflection/ De-Briefing on Problem-Solving

The researcher then facilitated a large group de-briefing discussion to engage participants in sharing what they learned during the problem-solving activity. Selected participants identified common themes in classroom discipline concerns and shared their awareness that they were not the only ones experiencing problems, etc. They also expressed their desire to find ways to continue these kinds of reflective and problem-solving dialogues with others, and that the workshop process experience was helpful to them. This was an important 30-45 minute debriefing allowing participants to see the broader picture of what others face within their own music classroom environments.

Additional extension activities during workshops included some of the following:

1. Construction of small group solutions to specific situations of other teachers from other locations. For reasons of confidentiality and anonymity the teacher's name was deleted but years of experience in teaching was included.
2. Brainstorming of ways to enable teachers to advise individual school sites and districts to coordinate teacher-led classroom discipline and management dialogues for music teachers and other teaching peers. Participants might be interested in leading activities for other music teachers in their own districts, or in other professional music education organizations.
3. Developing resource lists of materials about classroom management and discipline.

### Instruments

#### Discipline Situation: Personal Worksheet

This form (see Appendix A) solicited a demographic profile of the individual music teacher participant, including information such as total years taught, type of music class in which the behavioral challenges occur, age of students, number of students in the discipline situation, and socioeconomic descriptors of the school population. In addition, the form allowed participants to write a qualitative description (in the form of a self-constructed case-study) of a specific discipline and management scenario that actually occurred in the participant's classroom. The specific prompt for that discipline scenario requests that the participant writer be explicit in the description of the incident and the students involved. Finally, the form contains space for the participant to reconstruct prior attempts at mediating or addressing that discipline scenario as well as the student responses to that teacher's actions.

"The Discipline Situation: Personal Worksheet" form was completed by each participant in each workshop on the first or second class meeting. Participants were instructed to bring the completed form with them to the next day's class meeting. They were told that their writing would be read, discussed, and problem-solved by others, that they should present a discipline situation that may be of special concern to them, or one that remains unsolved or unresolved. Truthful portrayal of the situation was encouraged and participants were asked to be highly descriptive. Additionally, participants were also encouraged to reflect and write without discussing their particular situations with others in the workshop.

### **Discipline Situation: Team Worksheet: Suggestions for Others**

This form (see Appendix B) consisted of four major sections. The first section asked team members to reduce the discipline problem of a peer into two or three sentences. The second section encouraged team members to analyze the possible causes of the discipline problem and/or behavior. Team members outlined both student and teacher behavior in the situation. The third section of the team worksheet required that the team formulate alternative actions and/or solutions to this teacher's problematic situation. The final section solicited words of encouragement from team members to the specific music teacher participant who completed that "Discipline Situation: Personal Worksheet" form.

The "Discipline Situation: Team Worksheet: Suggestions for Others" form was used by two other participants to problem solve the written situations (self-constructed case studies) of two other participants within their small group of four. The problem-solving teams first heard individual situations recounted and described without interruption (5-10 minutes) in their small groups of four. Two sets of dyads then worked together (30 minutes to one hour) forming possible solutions, strategies, and encouragement for those two other teachers. Teams later met in their original group of four to dialogue (30 minutes to one hour) about the problems and offer their solutions. Participants also heard the solutions of the other team (from the group of four) charged with problem-solving their discipline situations.

### **Participants Follow-up Letter and Participants Response**

All participants were mailed a cover letter and response form (see Appendix C and D) three months after the workshop. The response form included demographic

information, class size descriptions, number of students taught per week, as well as socioeconomic levels of the student population. There were five questions on this follow-up form.

The first question asked participants if they have been able to implement any of the techniques learned during the workshop within their own classroom environments. Respondents were asked to describe how and why (or why not) they were able to implement workshop techniques. In question two teachers were asked to rate their discipline and management challenges compared to the previous years and to describe the changes. In question three, participants identified the most meaningful concept or technique they learned during the peer problem-solving workshop. Question number four asked participants if they have been a part of any formal or informal peer interactions regarding classroom discipline and management at their school site. If they have participated in this type of peer interaction, they were asked to describe it. If they have not participated in this type of peer interaction, they were asked to state why. Finally, question five asked for participants' recommendations for further education in music classroom discipline and management.

#### Post Workshop Data Collection

At the end of each workshop, permission was be secured from each music teacher to participate in this study, allow their workshop forms to be duplicated, and to participate in a follow-up survey (see Appendix E). By doing so, every effort was made to assure the participants' anonymity. All participants were mailed a cover letter and "Participant Response" form three months after the workshop (see Appendix C and D). Teachers were also given the opportunity to respond via e-mail, fax or phone, if

preferred. The researcher removed any identifying information if participants chose to respond in this fashion. Participants would also be asked to offer additional follow-up data in the form of voice recordings at the end of the workshops, letters, and interviews with the researcher.

### Data Analysis – Qualitative Measures

The researcher compiled extensive observational data based on workshop participants' behavior and dialogical interactions during all workshop activities: readers theatre, case-study discussions, peer problem-solving dialogues, large group discussions, etc. A personal log was also kept which included the researcher's reflexive and introspective entries about what was happening during workshop processes, including personal commentary, hypotheses, expectations, and questions (Lincoln & Guba, 1985). Researcher notes were in both written and audio-taped form. Additionally, participants were invited to voluntarily provide audio-taped narratives concerning their impressions and or needs for further workshop topics, suggestions, etc. The problem-solving dialogues of the participants were observed but were not be tape-recorded.

The data collection process resulted in 137 participants' self-written case studies and peer problem-solving team solutions, as well as respondent follow-up survey forms. A number of coding categories were identified following multiple reviews of the data (LeCompte & Preissle, 1993). Categories were coded into group types of discipline concerns and peer solutions. The initial coding system for the data was developed by the researcher following the workshops. Refining the categories and identifying representative quotes was the responsibility of the researcher. To ensure that the initial

categories were captured for each of the participant forms, the researcher debriefed with another colleague or knowledgeable associate in the field (Bogdan & Biklen, 1992). The results of the participants' follow-up survey were also tabulated, coded and debriefed with a colleague four months after the workshops.

The notes were literally cut-up and placed in folders by theme (Bogdan & Biklen, 1992). The final themes and representative quotes were agreed upon by the researcher, and a peer debriefer (Lincoln & Guba, 1985). Discussion on each theme continued until consensus on each item was reached. Each of the themes was named, explained, and exemplified with quotes in the results section.

The written data from each of the 137 participants' workshop forms and follow-up surveys were reviewed by the researcher. If individual responses did not fit into one of the categories, new categories will be created. After each of the participant's responses were coded, each was re-examined to ensure that it fit into the assigned category and not a category that was created subsequent to its review.

### Establishing Trustworthiness

In order to assure the credibility of this study, several measures were taken during the data collection to ensure its trustworthiness. Triangulation occurred naturally through the comparison of multiple sources of data: 1) persistent observation, field journals, and reflexive diaries of the researcher while an investigator recorder of workshop processes in action; 2) written data from participants engaged in the observed processes; and 3) participants' written follow-up survey data indicating possible transfer of workshop techniques over time. These methods resulted in a thick, multi-faceted description of the data. Finally, the use of a peer debriefer, a non-involved professional



peer, helped the researcher both assess and continually re-assess the accuracy and quality of placement of data within certain coding categories as well as aided the researcher in refining working hypotheses about the observations of participants in workshop settings (Lincoln & Guba, 1985).

### Ethical Considerations of the Study

Participants were asked for written permission to use any case study or problem-solving data, discussions, or follow-up reports. No names were revealed. The teacher's number of years of teaching experience and state were reported. Participants were asked to sign this permission document, if agreeable, at the end of the workshop.

The researcher is concerned that the participants may have left the workshop having received personal attention and constructive suggestions to highly problematic challenges within their individual professional practice, yet will not be offered further opportunities for dialogue or critical reflection about their concerns at their school settings. Suggestions for extending the workshop's techniques and brainstorming how to seek peer problem-solving help at individual school sites were discussed at on the last day of the workshop. Participants were also told that the researcher would be in contact with them after three months to receive their suggestions and comments for improving work in this area.

Every effort was made to protect the identity of each participant's data whether in written or oral form. Participants were thanked for their contribution to others in the field who may be struggling to formulate discipline and management strategies in the music classroom, and will be informed in writing of opportunities to read the results of this study in possible upcoming publications and other documents.

### Limitations of the Study

This study was limited to 137 K-8 general music teachers from several states in four researcher-led summer workshop locations sponsored by SBG Music and other agencies. Participants self-selected these workshops among many choices of professional growth, summer study locations. Participation in “Creating Positive Discipline and Management” may have been determined by an individual’s self or outside identification of discipline and management problems in their music classroom, as well as their ability to pay for the workshop and housing expenses, travel, etc. Teacher participants may have been seeking outside help and advice out of their own need and/or previous failed experience in the classroom.

The researcher may hold an esteemed and influential position as both a former K-8 general music teacher, university professor, and national clinician in this field thereby possibly skewing participants’ views of the workshop content, processes, and direct applications to their practice. Peer problem-solving dyads were instructed to be “constructive” in their peer solutions to individual scenarios. Participants may have acted and reported in ways which may be artificial or specific to this reflective workshop environment behavior and therefore may not be generalizable to actual interactions with peers at school and district sites.

Participant follow-up data may have been influenced by the teacher’s perceived relationship with the researcher within reflective workshop settings. Findings may also have been influenced by a participant’s particular experience with the reflective workshops’ processes. Finally, the findings may have been greatly influenced by the

method of collection, that is, within a reflective workshop setting designed to help teachers with discipline and management in the K-8 music classroom.

## CHAPTER FOUR

### FINDINGS

It was the responsibility of this researcher to paint an in-depth, descriptive picture of findings drawn from the rich, reflective contexts of this qualitative study's multiple data sources; direct observation, collective case studies, peer problem-solving suggestions, and participant follow-up survey data. The challenge was to make sense of considerable amounts of written data as well as to report follow-up data concerning the transference of the workshop activities to individual teaching practices over time. Paramount to this inquiry were decisions about the best way to tell the story of what happened in the workshop and to ensure that the story provided a view of the larger picture of the teachers' reflective practices (Janesick, 1994). In order to tell that story well, it first becomes necessary to establish a "continuing unfolding of the inquiry, and, second, lead to a maximal understanding of the phenomenon being studied" (Lincoln & Guba, 1985, p. 224). Therefore, a descriptive picture of the stages of the workshop participants' reflective practices — group discussion and readings, individually written discipline situations self-reported within small groups, peer problem-solving of others' situations in written and discussion formats, debriefings of problem-solving, and individual participants' written reports of the workshop transference to their teaching practice over time— is in need of painting.

The first section of the findings is designed to set the reader within the context or actual environment of this study. Section I: Workshop Setting provides a rich narrative description of the entry mindsets, words, and actions of the music teacher participants, their preliminary large group reflective activities involving the readings and discussion, and the contexts from which their individual case studies were written. Section II: Workshop Processes includes data from individually written case studies within the teacher's "Discipline Situation: Personal Worksheet" as well as data from their collaboratively written and discussed "Discipline Situation: Team Worksheet: Suggestions for Others." It is important to note that results from these two written data sources will be interspersed with narrative descriptions of the teachers engaged in those reflective practice stages of the workshop. The first two of this study's four research questions are addressed in this second section: 1) How do selected K-8 general music teachers critically reflect upon, identify, and describe real-life discipline and management challenges within self-constructed case studies written and discussed during "Creating Positive Discipline and Management" workshops?; and 2) How do these music teachers offer one another solutions and strategies within workshop problem-solving dialogues regarding these challenges?

The last section, Section III: Workshop Follow-up, includes findings from the "Participants Follow-up Survey" describing transfer of the workshops' reflective processes within their actual teaching practices over time. These descriptive data are linked to the study's remaining two research questions: 3) In what ways, and to what extent, if any, do these music teachers transfer the techniques learned in workshop settings into their own classroom environments? If so, how? If not, why?; and 4) In

what ways, and to what extent, if any, do these music teachers engage in discipline and management peer problem-solving dialogues modeled in workshop settings with other teachers at their own school sites and district locations? Follow-up survey data also offered participants' suggestions for improving future workshops, as well as provided descriptions of needs and recommendations for further types of professional growth in this area.

### Section I: Workshop Setting

There may be many reasons contributing to the music teacher's decision to attend the "Creating Positive Discipline and Management" workshops. They may have been mailed information about the SBG and/or Tennessee Arts Academy summer workshops as much as six months in advance, allowing them time to select which workshop classes they preferred to attend at those events. In these cases, teachers may have selected to attend this workshop because of interest in the topic, a need for new ideas in classroom management, or events in their teaching practices or recent professional evaluations that caused them to actively seek help in this area. At the University of Massachusetts, Amherst workshop, participants were not aware in advance that there would be a session on classroom management as a part of the larger SBG summer workshop and therefore may or may not have actually selected to attend the "Creating Positive Discipline and Management" workshop based on their interests and/or needs. That workshop was part of a total workshop experience for all participating teachers.

### Participants' Workshop Entry Mindset

In order to describe the participants' mindsets as they began their "Creating Positive Discipline and Management" workshops, it is important to note that all 137 participants in this study attended other music teaching sessions each day and were therefore focused on obtaining new ideas for their musical instruction. With the exception of this discipline and management session, all other sessions involved active music-making, movement and dance, multicultural music, choral singing, music and children's literature, composition, music technology, etc. Therefore, the "Creating Positive Discipline and Management" workshops were a very different type of activity because they focused on the teacher's classroom discipline situations rather than modeling, through direct activity, new teaching lesson ideas in music. Because of the high musical activity factor in the other workshop classes, as the researcher, I established an environment with as little noise and media as possible in an attempt to focus teachers on reflection, listening, and dialogue with others rather than on their musical production and performance demands in their teaching practices.

Many participants entered the workshops the first day saying, "I've really been getting some great ideas for next year" or "We really had a blast today in our African dance class. My kids are going to love this!" Many teachers seemed excited to be gaining lesson material for the coming year. Some teachers entered the room singing and dancing together or laughing and talking about the events in previous classes. It was obvious that the teachers enjoyed interacting with other teachers as they made music together throughout their workshop experiences.

Others entered the room quietly and considerably ahead of the large group. One teacher approached me and privately said “I really need this class. I had a poor evaluation in April and I was told my discipline needed a lot of work. I am on probation. Will you be giving us time to get answers to our discipline problems? I am about to quit teaching, and am at my wits’ end.” Another teacher said, “What do you do if you are busting your rear end to build a music program with difficult kids and you get no administrative support or even an acknowledgement of your efforts?”

I noticed considerable angst, stress, and hyper-activity involving the teachers pre-workshop states of mind about their classroom discipline situations. When I was initially asked to give individual answers to their personal concerns, I consistently answered, “I understand what you are saying. . . That is what we will be working on in this workshop. Rather than give you my ideas (I am just one person with one view), we will be going through a process designed to give you attention to your needs and input and suggestions from many others. Stick with the process and I think you will come away from this workshop with many, many ideas.” I had hoped this comment would help the teachers know that they would be listened to and that they would be expected to participate in problem-solving with and for others. When individuals and the large group were told this before or during the early part of the first stage of the workshop, they seemed relieved and nodded in acknowledgement and acceptance of what I was saying.

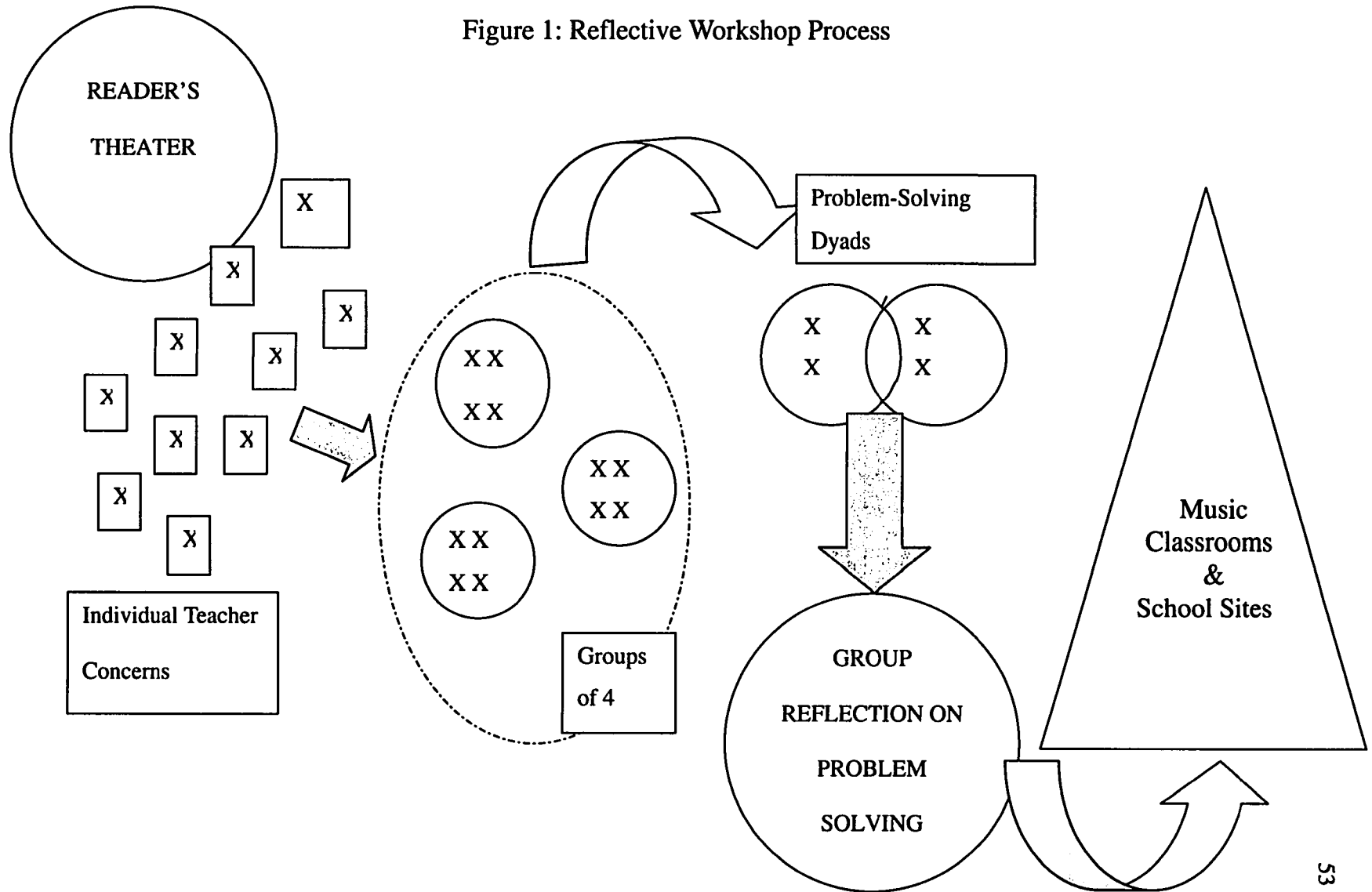


### Group Reflection Through Discussion and Readings

It was at this point in the workshop that the teacher's reflective practice began, first in-group discussions, then in group readings and reflection (see Figure 1: Reflective Workshop Processes)

Chairs were placed in multiple semi-circle rows facing a front area with blackboard space and/or flip chart. I greeted everyone and introduced myself as a K-8 general music teacher and university music educator who was very interested in assisting teachers to help one another problem-solve their discipline concerns because they are the ones "closest to those problems." The participants identified the following sources of music teacher stress: volatile students, large amounts of consistent noise, space and scheduling problems, performance stress, overload, inheritance of another teacher's or their school discipline problems, lack of support, isolation, etc.

Figure 1: Reflective Workshop Process



All participants were given a handout with an outline of the workshop forms, “Food for Thought” readers theatre about classroom management and discipline, and an extensive bibliography for possible further reading. We then discussed the meaning of the word discipline as meaning to “build up or cooperate” or “to make capable” as in “mastering the discipline” itself. The teachers then shared their descriptions of what individuals and groups must do to master the discipline of music. Responses included “the need to consistently practice and improve to make better music,” “actions of telling students how they are doing to help them build confidence and skill in music making,” “to listen, communicate, practice, and try to improve,” and “to work toward a musical goal in a consistent, self-controlled manner.” I pointed out that skills and needs in classroom discipline may be very similar to their composite definitions of the discipline of music or what is meant by making music well with others.

We then discussed teaching philosophy goals which strive to instill “self regulation or self control/self discipline in each student and each student with each other.” One teacher pointed out the “the mark of a good teacher is how well the kids behave when the teacher is not present.” Laughter ensued as the teachers thought about the reports of substitute and student teachers after teaching their students in their absence. Finally, we discussed the meaning of the words “to educate” as meaning “to lead out and make capable.” Later, one participant added, “I hadn’t thought about the big picture of myself as a professional educator in a long time. Discipline as ‘within the discipline of music’ is an interesting concept.”

I then presented a brief overview of the workshop. Comments included an overview of the workshop activities including constructive listening and the possible by-

products of helping ourselves as we help others in peer problem-solving dialogues. We then began a readers' theatre, "food for thought" activity through out loud reading of short quotes from experts in discipline and management. Each participant took turns reading as the others followed along in their handout. The readers' theatre seemed to establish a reflective, scholarly tone and that all our voices and individual private reflections may be part of a larger process of inquiry pursued over time by many experts in the field.

All quotations in "Food for Thought" included the author's name (read out loud) and all sources were included in a formal bibliography at the end of the readers' theatre to help interested individuals find the sources and read further. Group reflection continued when, with rare exception, the teachers read with great feeling, many standing as they read dramatically. The majority of the participants nodded their heads when quotes seemed to strike a chord and pencils moved frequently to mark their favorite "Food for Thought" quotes. One participant said, "Oh, Cliff Madsen, he was my Music Education professor at Florida State. It is good to hear his words again. They mean more to me now." Later, another teacher said, "Fay and Funk, funny names, but I like their concepts of the 'garbage and gold' statements teachers make. I'm going to try some of that." Another said to me, "Have you read Harry Wong's book? We are using it with all the teachers in our district." Many teachers turned to the bibliography and circled books of interest.

After the readers' theatre, one teacher commented,

The readings really made me think. I'm glad you didn't get into trying to answer everyone's 'What do you do if \_\_\_\_\_?' Thanks for not getting into little fix-it

formulas that mostly don't work in music classes. That's what we get in our district— little prescriptives. We need to talk to each other. It's been years since I stopped and thought about what I do with the kids in my classroom. I just function on automatic pilot half the time. I'm the only music teacher at my school and I don't have anyone to talk to about music class problems.

### Individually Written Reflection Assigned

At the end of this first reflective stage, participants were given a written assignment to complete and bring to the next day's workshop, "Discipline Situation: Personal Worksheet." Participants were made aware that "others would be reading their worksheets." I requested that the teachers "fill in the form completely and to the best of your ability" and write about a "discipline situation you can describe graphically, if needed, in which you think you were not able to solve or make better in your classroom. It can even be a situation that continues to occur in your classroom." I added that " the situation need not be your worst discipline nightmare, just a situation you would like to revisit or work on again." (Considerable experience with teachers has caused me to articulate this in hopes of avoiding potentially traumatic memories for individuals within their discussions and problem-solving with others.)

I stood at the door of the workshop room and said goodbye to each participant. As they were leaving, one participant said "This is exactly what I need. It makes me feel like I am not the only one with problems." Other teachers asked, "Are we really going to take time to tell our situations and have someone listen and help us?" and "What if my situation is something that got totally out of control and I don't know what happened?" and another, "What if it is just a little irritating situation? Nothing earth-shattering, but

annoying?” To all these inquiries, I answered, “That’s fine. Make your worksheet represent your life in your classroom. Everyone’s will be different.” Participants seemed to be very anxious to do the assignment right so that others could understand what happened in their classroom. I wondered if the nature of a performing musician and music educator seemed to naturally dictate or shape the need to properly prepare and know what they would have to “perform” in front of others ahead of time. There seemed to be a cautious anxiety associated with reporting things that didn’t go smoothly in their teaching practices to others who would understand what it is they actually do in their classrooms.

## Section II: Workshop Processes

### Individually Written “Discipline Situation: Personal Worksheet”

At the next meeting, with rare exception, all participants arrived ahead of time with their “Personal Worksheets” completely filled in and in their hands. Their willingness to complete the written assignment and to be ready for the next activity in the midst of very full days of classes and musical activities was a testament to the importance of this activity.

The demographic questions at the top of the participants’ “Discipline Situation: Personal Worksheet” resulted in the following data descriptions: The study included a total population of 137 K-8 music teachers, 116 females and 21 males. The breakdown of the location of the participants’ school sites includes a profile of participants from a total of 16 states (see Table 1).

Table 1:

State Location of Participants School Site (16 states)

State	Number of Teachers	Percentage
Tennessee	35	26%
Indiana	28	20%
Massachusetts	24	18%
Virginia	15	11%
North Carolina	10	7%
Illinois	8	6%
Maine	3	2%
Georgia	3	2%
Michigan	2	1%
New Hampshire	2	1%
South Carolina	2	1%
New York	1	<1%
Wisconsin	1	<1%
Pennsylvania	1	<1%
Florida	1	<1%
Mississippi	1	<1%

This study therefore represented a considerable range of K-8 music teachers from state locations within the Northeast, Midwest, and Southern regions of the United States. There is also a wide range reported concerning the participant's total years of teaching experience (See Table 2):

Table 2:

Total Years Taught

Years Taught	Number of Teachers	Percentages	Comments
1	9	7%	
2	3	2%	1-2 years (probationary)= 12 teachers or 9%
3	2	1%	
4	3	2%	
5	13	9%	3-7 years =27 teachers or 20%
6	4	3%	
7	5	4%	
8	5	4%	
9	1	<1%	
10	6	4%	8-12 years= 20 teachers or 14%
11	5	4%	
12	3	2%	
13	3	2%	
14	5	4%	
15	6	4%	
16	1	<1%	13-17 years=17 teachers or 12%
17	2	1%	
18	4	3%	
19	3	2%	
20	9	7%	18-22 years= 21 teachers or 15%
21	2	1%	



Years Taught	Number of Teachers	Percentages	Comments
22	3	2%	
23	5	4%	
24	2	1%	
25	10	7%	23-27 years= 24 teachers or 17%
26	2	1%	
27	5	4%	
28	3	2%	
29	3	2%	
30	3	2%	28-32 years= 10 teachers or 7%
31	0		
32	1	<1%	
33	2	1%	
34	1	<1%	
35	0		33-37 years = 4 teachers or 3%
36	0		
37	1	<1%	
38	2	1%	Over 37 years= 2 teachers or 1%

NOTE: The range of participants' total years of teaching experience was 1-38 years.

Twelve (9%) of the teachers were within their first two introductory, or probationary years. Thirty-nine (29%), or nearly one third, of the teachers were within the first seven years of their teaching careers. It is important to note that an additional 40 (28%) participants were veteran teachers with 23-38 years of experience. In summary, the

teachers in this study represented a balanced distribution of teaching experience within a 1-38 year range of music teaching experience.

Although the range of total teaching experience was evenly divided between 1-38 years, the data concerning the number of years the teachers have been at their current school site presented a much different view (see Table 3). Forty-seven (34%) of the teachers (including the 9% reporting that they are within their first two probationary years of teaching) have only been at their current school site for two or less years. A total of 83 (61%) of the participants reported they have been at their current sites for five or less years. Therefore, the majority of the teachers in this study are relatively new to their current school site teaching situations.

Table 3:

Years at Present School Site

Years	Number of Teachers	Comments
<1	5	
1	29	
2	13	1-2 <1-2 years= 47 teachers or 34%
3	13	
4	8	
5	15	3-7 years= 45 teachers or 33%
6	4	
7	5	
8	5	
9	1	

Years	Number of Teachers	Comments
10	4	8-12 years= 16 teachers or 12%
11	2	
12	4	
13	3	
14	2	
15	4	13-17 years= 10 teachers or 7%
16	1	
17	0	
18	2	
19	0	
20	5	18-22years= 8 teachers or 6%
21	1	
22	0	
23	1	
24	2	
25	3	23-27 years= 7 teachers or 5%
26	0	
27	1	
28	2	
29	1	
30	1	28-30 years= 4 teachers or 3%

Teachers were asked to list the type (specialization) and grade level for the music class involved in their reported discipline situation case study (see Table 4). (It is

important to note that most music teachers in this study reported general music classes as the largest proportion of their teaching assignments with choirs, bands, orchestras, and instrumental pull-out classes as “additional” teaching responsibilities). Eighty-five teachers (62%) reported discipline situations that occurred in their K-5 general music classes, the greatest percentage (33%) occurring within 4<sup>th</sup> and 5<sup>th</sup> grade general music classes. Eight teachers (6%) reported situations that occurred in elementary choirs, bands, orchestras or instrumental pull-out classes. Eighteen teachers (13%) reported discipline situations occurring in their middle school general music classes. Additionally, 19 teachers (14%) cited discipline situations within their middle school choir, band or orchestra classes. Seven teachers (5%) reported discipline situations that occurred during performance preparations (dress rehearsals) or actual performance situations of Elementary or Middle School music.

In summary, an overwhelming majority, 113 (75%) teachers, reported discipline situations which occurred within their K-8 general music classes, 19 (14%) during choir, eight (6%) during instrumental rehearsals, and seven (5%) surrounding actual performance events.

Table 4:

Types of Music Classes in Discipline Situations

Type of Music Class	Grade Level	Number of Situations	Percentage of Teachers
Elementary General Music (Primary)	Grades K-3	40	29%
Elementary General Music (upper)	Grades 4-5	45	33%
Elementary Chorus	Grades 4 and 5	5	4%

Elementary Instrumental	Grades 4 and 5	3	2%
Middle School General Music	Grades 6-8	18	13%
Middle School Chorus	Grades 6-8	14	10%
Middle School Instrumental	Grades 6-8	5	4%
Performance Settings (Elementary)	Grades K-5	3	2%
Performance Settings	(Middle School) Grades 6-8	4	3%

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When asked which month of the year the discipline situation took place, 60 teachers (44%) remembered the event as occurring from January-June, 23 teachers (17%) reported events between July-December. Additionally, it is important to note that 54 teachers (40%) wrote in the following categories indicating the repeated occurrence of their situations throughout their school year, years, or teaching career: all year, unending, continuing, everyday, every year, persistent, nagging, continual, in all my classes at this school, and everywhere I teach. In summary, most teachers remembered events occurring during the previous (Spring) semester, or as continuing challenges in their classrooms.

Similarly, when asked to list the year in which their situation happened, the teachers in this study reported events from seven years past to the present. One hundred three (75%) of the teachers cited events occurring within the past school year. Within that total of 75%, 34 teachers (25%) wrote in some of the following descriptors indicating that their discipline situation may be part of an ongoing set of events in their classrooms: continuing, consistent problem, inherited from classroom teacher, status quo with this kind of class, expected behavior with the kids from this teacher, and typical for Middle School chorus. It is interesting to note that when asked how many students were involved

in their particular discipline situation, 92 (67%) of the teachers described events in which 1 or 2 students were featured. The teachers listed these students by name, usually several times during their case study. These results indicate that the teachers were focused on problems dealing with a few challenging students within their larger music classroom environments.

Another 27 (20%) of the teachers referred to groups of challenging students (three or more students per class) in the following ways: small group of friends in class, naughty boys, popular girls, peer group, enemies, special needs students, mainstreamed, good musicians, poor musical skills, non-listeners, slower kids, cousins, group of friends, usual gangs, battling contingencies, popular kids, children who cannot get along, and kids from this teacher. It is interesting to note that 18 (13%) teachers made reference to the following perceptions of entire class behavior within their reported discipline situations: power struggles with me and with each other, black kids, white kids, white power contingencies, special needs class, class with a bad reputation, underclass mentality, combined, unruly classes, non-musical class, and usual out of control behavior. Of this 13%, nearly all consistently added that “nothing works with this class,” “I have given up trying to deal with this class,” or “I don’t know how to handle this.”

In describing the socio-economic status of the school environment in which their discipline situation occurred (see Table 5), 76 (69%) teachers reported that the school was within a very low to moderate socio-economic environment, while 26 (19%) reported the environment as moderately high to affluent. Additionally, 17 teachers (12%) wrote in their own socio-economic descriptors as “mixed” or “diverse.” In sum, a

majority of discipline situations reported by the participants in this study were within schools with very low to moderate socio-economic areas and populations.

Table 5:

Socio-Economic Status of Schools

Economic Area	Number of Teachers	Percentage
Very Low	19	14%
Low	30	22%
Moderate	45	33%
Moderately High	14	10%
Affluent	12	9%
“Mixed” category written in by teachers	17	12%

Additionally, school neighborhoods in which the discipline situation occurred were described by the teachers in the following manner: Forty-nine (36%) were reported as within urban environments, 51 (37%) were described as suburban environments and 37 (27%) as rural environments. These reports included numerous written-in subcategories indicating the teachers desire to more accurately describe their varied school neighborhoods and settings in the following ways: small town, transient, independent school, affluent country club set, mountain community, poor side of town, desirable neighborhood, undesirable neighborhood, run down school site, rough school, worst school in the district, sheltered community, gated community, high achieving school, private school, independent school, parochial school, Catholic school, church school, school within military housing/ enlisted Navy, and Christian school. The frequent and varied nature of these added descriptors may indicate a wide range of colloquial or

regional terminology associated with a study that includes music teachers from many states and regions within the United States. Results may also indicate the language used by practicing music teachers based on their impressions of that particular school neighborhood as described by others within their surrounding larger community or urban area.

### Teachers Self Report Classroom Discipline Situations within Small Groups

After briefing the participants on the time frames and expectations of their out loud, uninterrupted, five-seven minute sharing of their discipline situation within groups of four, the teachers formed groups, decided who would go first, and were ready to begin their individual descriptions of their classroom discipline situations. It is important to note that the teachers were told not to interrupt the teller of the story and especially not to comment on possible solutions or alternative actions the teacher should or might have taken. Participants were then asked to extend their individual written reflection about a classroom discipline situation into an out loud, uninterrupted retelling of their case study and that to do so required others' complete attention to what was being said.

Teachers were encouraged to ask questions of the reporting teacher, questions purposely asked to help clarify events that might be unclear to the listeners and allow the teller to elaborate on what may not have been understood by individuals in the group. The participants were guided to not place judgment on what was being said but rather solicit the teller of the story to give more input to the group so that the listeners could more fully understand the person's classroom situation, school environment, viewpoint and actions. Finally, the teachers were told that they would be working in teams to make suggestions to two others in their group, while their situation would be team problem-



solved by two others. The teachers nodded with understanding and seemed prepared and eager for the task to begin.

During this reporting phase of self-reflection on a discipline situation in their classroom, the participants sat in small circles spread around the room so that other groups' activities were not a distraction. While in their small groups, most reporting teachers looked at information on their written worksheet to help them describe events in their classroom to the group. One teacher later told me that "without the discipline of filling in that worksheet, I wouldn't have known where to begin. It kept me from rambling and moaning." The teachers described their years of teaching background, type of school environments, and ages of the class in their case study. Many teachers read from their paragraph situation and later placed the worksheet on their laps as they talked further about their situation and answered questions from other members of their group.

The room was a literal beehive of activity. Many groups leaned forward as the teacher talked and seemed to affirm the teller non-verbally with nods of empathetic acknowledgement of their situation. One teacher commented after this portion of the workshop, "I began to see I was not alone in these problems. I am not the only one — that's comforting." Another teacher commented, "I thought I had problems, wow! It was like listening to myself in conversations I have with myself inside my own head. I think I know exactly what one teacher was saying although I am going to have to really think about some solutions for him." More poignantly, another teacher shared

It was so hard to not interrupt, hard to listen to problems I also have. Depressing really. I wanted to fix it for her and not have to listen to the same things that bug

me all day long. I wanted her to listen to what works for me and just get on with it. I'm not a very good listener.

Another teacher said,

That was the first time anyone has listened to my problems without interruption.

They were really listening and I got to get it all out. When I heard myself saying all that stuff, I shocked myself. Why did I try to solve my problem that way in my classroom? Nothing worked. I think I would have done things differently now.

Something happens when you have to write down what happened and what you did, read it, and say it out loud to other teachers. Maybe I can't solve my own problem, but I've got some ideas for others. I think I get what we are trying to do here.

The many types of individual discipline situations reported by 137 teachers were understandably varied both in context, content, and tone. After multiple readings, categories of discipline situations were collapsed and then repeatedly re-collapsed so that emerging themes were placed naturally into appropriate categories. After careful review and collaboration with a knowledgeable colleague, followed by several more re-readings of the data, the following 8 categories of discipline situations emerged (see Table 6):

Table 6:

Types of Discipline Situations Reported

Type of Problem	Number of Teachers	Percentage
Off task behavior	31	23%
Power struggles or negative peer interactions	26	19%
Verbal Disrespect	17	12%
Abusive Verbal or Physical Behavior	16	12%
School Site Relationships and Communications with other Teachers, Administrators, Parents	16	12%
Specific Behavioral Disabilities	12	9%
Teacher and Student Performance Stress	11	8%
Non-Participation	8	6%

This category includes types of teacher reported music classroom discipline situations in which student attention was not appropriately focused on what was happening during instruction and activities. It is important to note that this category included a wide range of reported student behavior. The reports ranged from mildly off task (inattention, lack of focus, etc.) to reports describing students' off task behavior which escalated into acting out, attention seeking behavior and/or distraction of other students or the entire class. The category "off task" therefore includes teacher descriptions of discipline problems (student behaviors), which initially manifested themselves as mildly off task behavior.

### Off Task Behavior

One teacher wrote,

I had one class of fourth graders who consistently were unable to follow directions. This group had about 6-8 children who did not look at me, could not follow simple directions and attending to them took up far too much class time...

Though they made vast improvement, it was continually a challenging class.

Another teacher explained, "I have an ongoing problem of this student being distracted and then defending his actions with 'what-what-what was I doing? Why are you always picking on me?'" Yet another teacher explained, "I'm worried about my growing impatience with students that continue not to follow instructions, like Lorena and her attitude and Frank and his total lack of focus, too many unnecessary questions at the wrong time."

Problems also included frequent reports of off task behavior of the entire class in reaction to the more disruptive behavior of one or more students. One middle school music teacher reported, "One vocal student disrupts class. Others are amused and lack focus." Another added, "Ricky constantly disrupts class to attract the attention of the students who are on task. He persists in pursuing social interactions, mostly off-task talking, as the chorus class pursues music learning activities." Similarly, one elementary teacher described her struggles with distracting students and the off task affect on the rest of the class,

The students were learning how to play the recorder. Jake, a loner type child, was playing while I was giving instructions. I had already explained and warned the

class to keep the instrument quiet while I told them what to do. Jake played instead.

Additionally, some music teachers described what they feel were sources of and/or payoffs for off task behavior in some students. One teacher wrote: “Gavin is a 2<sup>nd</sup> grade student who causes problems both in the regular classroom and in special area classes (PE, Art, Music, Drama). In speaking with his classroom teacher, it appears that he does what he wants to at home and feels he should also be able to do this at school.” In another example, a teacher wrote, “Kenny, a first grader, was acting out in music class by squatting on his chair, leaning forward and playing with his shoes, wiggling, etc. He is not ADHD. He was listening and not particularly doing it to amuse the other students, but to get attention from me.”

Other off task descriptors used by teachers within their written case studies included the following: “she just wasn’t listening, attention seeking, distracted or distracting actions, wasting time, poor listening skills, inappropriate actions, problems following any directions, moving about the room, non-attending behavior, bothering neighbors, distracting others, clowning behavior, not looking at me, too much looking around the room and at other students, interrupting, inattention that disrupts the class focus on music making, attention called to themselves because I have to stop and get them with the program, bent on spoiling music for others, distracting behavior, and not with the program.”

In summary, this largest category (23%) of discipline problems described a vast range of off task behavior, as well described students’ initial behavior which either

escalated into other types of discipline problems, or affected the focus of the majority of the students in the music classroom.

### Power Struggles or Negative Peer Interactions

This category included situations in which the teacher described a sense of power struggle with individuals or groups of students. Student behaviors included actions of challenging class rules and procedures, the teacher's authority and/or reasons for disciplinary actions, as well as power struggles among peers within the class. These student problems ranged from older students' non-verbal "bad attitude" toward the teacher or other students, to all ages of children engaged in negative, inappropriate, and/or destructive interactions (verbal and non-verbal) with other students in the music classroom.

One teacher wrote of her 6<sup>th</sup> grade class:

Taylor, Karen, Jenny, and Lauren were the best of friends until Taylor wanted to be the boss or in control. Being in control meant telling the other two what to wear to school, who could be their friends, who could call them on the phone, etc. One child would call others on the phone and make remarks only to upset them. . . This bickering went on and on most of the year. Each girl would deny being a problem. They couldn't attempt to settle their differences and always brought them to my class.

Another teacher wrote of a struggle with a problem student in the following way, I had a talented young lady from the inner city in my choir. She wanted to pick the songs, sing louder than anyone else, boss the other students, and boss me in

class. I tried to win her approval by rewarding her on the Winter concert with a ten speed bike, but after the Winter break, she came back with more attitude.

Other teachers focused on particular student's behavior within their music classroom peer group as well as in peer group structures throughout their school environment. In one such situation, a teacher wrote,

Michael has a negative attitude and vocally demands attention from his classmates and teachers. His homeroom teacher also has a problem with him. He is going for counseling. The boys in his class seem to magnetize to him and laugh when he does something wrong.

Other teachers expressed an escalating frustration and loss of control of their classes because of student ring leaders of inappropriate class behavior. One teacher wrote of a situation within her problematic 2<sup>nd</sup> grade music class,

This particular second grade class had a very bad mix of personalities. On this day, two boys decided to continue to talk while the rest of the class was singing. During movement activities, these boys grabbed others, and ran across the stage when they were supposed to confine their movements to their own personal spaces .... In short, these boys were bent on spoiling the music time for everyone just to get a little attention.

Similarly, another music teacher described her frustrations within her 4<sup>th</sup> grade music class, "What grinds at me are the 'song-killing' students who can take an activity that has worked well with another group their age, and label it with negative remarks, practically daring anyone else in the class to like it!"

Other teacher reports of classroom discipline situations in this category were focused on peer interactions during large group music making activities in upper elementary and middle school (choir and instrumental music settings). One teacher described the behavior and social climate in her middle school chorus in the following way:

Boys couldn't be seated together and wouldn't sing without making jokes. Two boys were volatile. The girls used choir as a social time. When asked to participate, the girls would not and would choose to stare me down. The boys were disciplined with time outs beside me as I worked with the rest of the class. Exhausting experience!

Another teacher described her peer-group challenges in her 5<sup>th</sup> grade choir as follows:

A girl by the name of Sherry was the ring-leader and daily set the tone for her faithful followers; Lauren, Jessie, Krissy, Michelle, and Serin. Whatever Sherry did, the others would follow. If Sherry sang silly, the others sang silly. If Sherry would lip sync the song, so would the others. They all caused disruption in choir because rarely did they put forth any positive effort.

Other teachers described peer interactions based on the students' outside-of-school relationships, activities, or general classroom behavior brought into the music classroom. One teacher described this situation in her 4<sup>th</sup> grade music classroom:

Reina and her cousin, Marla, are in the same class. Many times they enter the room angry with each other. . . If one girl thinks her cousin is calling her (or her mother) a name, she yells this out in class and disrupts the whole group. When



there is a movement activity, both girls seem to gravitate to each other and often a pushing game ensues.

Another teacher noted,

In a fourth grade music class, I have a student named Eddie who is passionate about go-cart racing. Nothing in school motivates or interests Eddie. However, Eddie does enjoy being the class clown and since he is a macho hero, he is idolized by the other boys. It is difficult to get Eddie to participate, and when he does, it is in a manner, which will amuse his classmates.

Other teachers described problematic situations involving students from troubled families with which conferences and/or support from home was impossible to obtain.

One teacher described the following scenario within her inner-city music class:

Most people try to stay away from Shona. Others suck up to her so she won't pick on them. There is no support from the mother. This is a black family that does not like white people (the mother has verbalized this). The mother claims that we are prejudiced. Most of the staff is tired of correcting her and just tries to accommodate her.

Some descriptions included scenarios in which very young students developed habits of peer-group misbehavior throughout the school day. As one music teacher described,

In 3 of my 1<sup>st</sup> grade classes, I have 4-5 boys who are constantly interrupting, arguing with each other, over-doing any actions, dancing, or instrument playing. This has been continuous all year. They behave the same for the classroom

teachers. They seem to feed off each other and are a constant distraction to me and the students who want to learn.

A teacher of middle school music described her perceptions of the following situation in which older students took control of the classroom and teacher:

The first day of class my 8<sup>th</sup> grade class was horrid. . . . I had to do very assertive discipline. . . . The next day the entire class played against me. They decided that I was to be punished with silence. No one would say a word, even to answer questions when I called on them by name. Brian made sure that each student I called on got his death look.

In sum, 19% of the teachers described negative peer interactions and power struggles in their classroom discipline situations in a wide variety of ways. Descriptions included scenarios involving one student, a few students, or the entire class in peer actions that were in some way detrimental to musical learning.

### Verbal Disrespect

Teacher's descriptions of discipline problems included within this category included classroom scenarios in which one or more students were disrespectful through comments made to the teacher during music class. These situations ranged in severity from mild attitude, sarcasm, and talking back to the teacher, to more volatile and seemingly abusive remarks.

One teacher described a scenario in which she identified possible reasons for the student's verbal outburst:

Ever since 4<sup>th</sup> grade, Ernie arrived in music class with a defiant attitude. He wanted to argue with me and every student in class. We were listening to

Amazing Grace in class one day and Justin began to cry and scream that he hated this song. I asked him after class why he hated the song. He said it was sung recently at his grandfather's funeral.

Another teacher described a student's verbal reaction when told to go to the principal's office: "One day I had had enough and sent him to the principal's office, however he ran out of my classroom and yelled back at me swearing his daddy wouldn't let me do this. It was awful." Another teacher commented on the following situation and possible pathology of that problem:

Brent is a rough, angry boy from a large, tough family. (His mother was removed from the home for much of the school year following an incident in which she shot a gun at an older brother.) Brent wants attention and likes to be in the spotlight. He has chronic behavioral problems in every class he's in. In the music room he frequently blurts out comments that are loud, rude, and very distracting.

Other teachers reported less severe problems, but none the less described their annoyance and students' inappropriate verbal behavior. One teacher added,

During 'teacher talk' time, I expect students to listen respectfully and seek permission before talking. I have several students who don't want to wait for permission, and continue to talk out at inappropriate times. The most frustrating times are when we review rules, and the class is attentive, but the main offender has to get one more word in to prove his control. I hate to make a big issue of one little comment, but at the same time that 'one little comment' is a blatant show of disrespect.

Other teachers described situations resembling the following in which bright students are unable to control themselves verbally: “Cam is a bright third grader who constantly speaks out to get attention. He yells out answers as well as inappropriate, loud language.” Additionally, one middle school teacher wrote about a situation occurring his 8<sup>th</sup> grade general music classroom:

After Pilar continued talking to fellow students during class, I went over to him, looked him in the eye and asked him to be quiet and pay attention. He talked back using profanity. I sent him to the principal where upon he was suspended for 2 days.

A similar incidence of inappropriate student language was described by another teacher:

A 6<sup>th</sup> grade boy was talking to his classmates when I heard him say something to the effect of ‘she’s a f\_\_\_\_\_ b\_\_\_\_\_.’ I immediately called the boy aside and took him to the office. I told the assistant principal what I heard (spelling it out) and the boy responded by saying, “I didn’t say you were one, I said you were acting like one.”

In summary, 12% of the teachers expressed frustration with situations in which students were disrespectful to the teacher in their use of inappropriate language during music classes. At the same time, the majority of these teachers wrote that they were “at a loss as to how to prevent these situations from occurring in the first place,” and wondered “how to insure that these behaviors would not repeat themselves in the future.” It is also important to note that in the majority of teacher reports, problematic students described may be within a teacher’s music classes for three to six years in a row. Therefore, the

teachers may have had previous experiences and other situations involving the same students in the past.

### Abusive Verbal or Physical Behavior

This category included discipline situations in which a student or group of students used inappropriate, or abusive language and/or inappropriate physical actions toward another student or students within the music classroom. Data in this category differ from the previous category because of the discipline situation's troublesome, acute nature and potential danger to other students and the music teacher. Although many teachers stated that these situations were not normal behavior in their classes, they were none the less deeply concerned about what they perceived as an increase in the number of these kinds of incidences in their classrooms and in the larger school environment. In many cases, offending students were suspended or removed from the school site permanently.

One teacher expressed her shock at the following event in her middle school music classroom:

In the class period before music, the students had been in health (split up boy/girl groups) to be taught personal hygiene, etc. The boys came in first, the girls were running approximately 5 minutes late. One boy said to me, "Today we learned how to clean our penis properly. Do you want me to tell you what I learned?"

Some of the girls began to walk in the room as he continued to try to shock me.

Teachers describing inappropriate student behavior were also concerned about "administrative follow-through" and/or lack of guidance available to help teachers deal with very troubled students. Also, in some elementary classroom situations students

exhibited overt sexual behavior usually associated with much older children. One teacher wrote,

I was in my first year of public school teaching. . . . In my 5<sup>th</sup> grade class, Martin enters the classroom, finds his assigned seat and verbally tantalizes a girl. I quickly find a different seat for the girl. During the course of instruction, Martin is relentless with his remarks and noise-making. I remove him to an isolated area and relay to him that the other students are choosing to learn, etc, and that his actions are interfering with their learning. Minutes later children are exclaiming, 'Ms. Stevens, you won't believe what Martin is doing!' I ignore him. As students began to have a look of disgust and disbelief, I turn to see Martin masturbating. Martin was suspended for 2 days and back in my class the following Monday morning.

Situations in this category also included physical acting out behaviors. One teacher described the following incident in detail:

Donny came into class dancing and hopping around with a radio headset. I asked him to hand it to me and he refused as he walked to the back of the room. He then handed the radio to a buddy while he became involved immediately in a chest bumping argument. I asked the student holding the radio to relinquish the headset to me while I attempted to get Donny to sit down. He realized that I then had his radio and demanded that I give it to him. I said, 'No' and asked him to sit down so that we could begin class. Whereupon he swung his fist and hit my nose before I could react defensively. Blood spurted from my nose profusely. I ran over to the intercom and called for help. Donny ran out of the room. The principal and

assistant came quickly and tried to help stop the bleeding. The police were summoned and a warrant was issued for Donny's arrest. I appeared in Juvenile court one month later to testify about what happened. Donny was assigned to an alternate school after he and his parents were given some strong warning and admonitions from the juvenile court judge.

In many incidences, particularly those involving girls, students entered the music classroom with negative behaviors stemming from events during the school day or the day before. Many such scenarios involved younger students. One teacher described the following scene in her 1<sup>st</sup> grade music class within an inner city school:

Darla and Luanna were in the 1<sup>st</sup> grade. On this particular day, they came into my room already agitated about something that happened earlier that day. They went to their assigned seats on the opposite sides of the room and waited for roll call. They began aggravating each other with gestures and facial expressions. When I asked the class to form a circle, they were still on opposite sides of the room and still aggravating one another and disrupting my class. Finally, when I went to turn on the CD, Luanna went across the room and began a fist fight with Darla.

In summary, 12% of the teachers described situations in which abusive verbal or physical student behavior occurred in the music classroom. Some teachers expressed their lack of background, need for support, and inability to handle acute verbal and physical misbehavior in the music classroom. Finally, the discipline situations described in this category represented all of the grade levels, K-8<sup>th</sup> grade, in this study.

### School Site Relationships and Communications

The discipline situations within this category contained references to the music teacher's communicative life at the school site involving student and classroom teacher behavior in the music classroom. Situations involved working relationships with peer teachers, administrators, sometimes involving parents of troublesome students. There was a great variety of communications described ranging from "tense" school site communications, to "run-ins" or confrontations within less-than-collegial professional circumstances. Many reports involved incidences where inappropriate disciplinary actions and/or administrative decisions were made without the input of the music teacher.

In some teacher reports, administrators offered little assistance and support for the music teacher's discipline concerns. One teacher explained,

I had an extremely difficult 5<sup>th</sup> grade music class. From the beginning, the students were in a chaotic state 100% of the time. I was never able to finish calling roll, teaching a song, introducing an activity, etc. They came into the music room yelling, talking at will, pushing, shoving, and left that way. Each music class remained that way throughout the year regardless of various methods used. I even encouraged the Assistant Principal to observe to get feedback from him (hoping the kids would settle down while he was present. . . they didn't). He said to continue my current strategies (which weren't working) of writing office referrals, and providing positive reinforcement to those 10 who were cooperating (no one ever heard me compliment or reward them because of the horrific situation going on).



Another teacher wrote of unusual student and parent comments about the students' behavior in middle school general music. She described the resulting administrative action, which removed the student from her class without "dealing with the real problem — his behavior":

The second day of class Brandon came in about 8 minutes late. He wandered around talking to people after I asked him to be seated. He said, 'In a minute!' I asked him to leave the room and wait for me in the hall. I got my class started and then went out to talk to Brandon. I asked him what was the problem and after some shrugging and avoidance, he said that he was a bad person. I asked him why he was bad and he said it was God's fault. After a response like that, I felt he should talk to the principal. The principal apparently got nowhere so a parent conference was scheduled. At the conference, I told the mother what had occurred and she agreed with Brandon that it was God's fault. It was decided by the principal that Brandon had met his requirement for music for the year by being in band, and was transferred out of my general music class to PE.

Other teachers wrote about music classroom discipline problems inherited from a classroom teacher's standard of discipline. Students enter the music room with various types of actions reflecting the acceptable behavioral standard established in their own classroom. One veteran teacher wrote this of a second grade music class,

This discipline problem is inherited from the classroom teacher. Her room is regularly in such chaos that the assistant principal and other teachers have to be called in regularly to calm the class down. The class comes running down the hall to music with the frazzled teacher at the end of the line. Once we get into the

music room, about 1/2 of the class cannot focus and show little interest in being a part of the music class. These students are 'hyper'— they yell out constantly and have problems with their bodies being in constant motion. Most of the time with this class is spent dealing with their problems.

Other reports focused on unwanted or uninvited disciplinary actions by uniformed classroom teachers within the music room environment. One music teacher described the following scenario involving a Kindergarten classroom teacher who regularly attended music classes with her students:

She chooses to speak to children, if she hears anything she deems inappropriate, without knowing what is actually occurring in my lesson activities. During a lesson when the group was playing 'Ring on a String,' I had given a student the signal to hold the ring because I wanted everyone to have at least one chance to go to the middle of the circle. The teacher saw a student hold the ring and then proceeded to use that student as an example of what not to do during music class (while my class was going on). This absolutely flabbergasted the student (whose eyes filled with tears). I decided to tell everyone that he had in fact done exactly what he was instructed to do and deserved applause! The teacher then apologized to the group for making such a 'blunder.' I felt I needed to teach the teacher a lesson although I didn't want to do it in this way. It was necessary in order to repair the damage done to the students. His eyes met mine with a true feeling of gratitude and respect.

Other teachers expressed a sense of lack of support or follow-through about discipline concerns from classroom teachers. One music teacher offered the following

description of unwanted or negative remarks and discipline from a First Grade classroom teacher during music class held in the general classroom:

I have a discipline situation that involves the regular classroom teacher. When I come into her classroom to teach music, she lectures her class right before music starts about getting a “U” in music if they don’t behave. It’s very threatening to the students and sets a negative atmosphere on my starting the lesson. Part of the problem is that she doesn’t follow through with actions; just a lot of words

Other teachers mentioned their stress based on overloaded (administratively) determined music teaching schedules and “doubling up” or “1 and 1/2” classes combined during music classes. One teacher explained, “My 2<sup>nd</sup> and 3<sup>rd</sup> grade classes come to music as a class and a half. This causes my groups to average 30-35 students. Although I do not have any major discipline problems, I feel like I spend the majority of my time working on crowd control.” Another teacher described the following ongoing problem of unbalanced classroom membership (“too many boys”) in one of her music classes:

This 3<sup>rd</sup> grade class has 19 boys and 8 girls. The constant problem was keeping the boys from talking. There were so many boys, it was difficult to separate them. It was never a severe problem, but a constant and annoying one. The classroom teacher never really was able to establish total control of this class and the other ‘special’ classes had similar problems.

Another music teacher described the following schedule-related scenario affecting behavior in her 1<sup>st</sup> grade music classes:

This discipline situation concerns my 1<sup>st</sup> grade music classes. When children come to music from 10:30-11:10 or 11:10-11:50, they have spent the morning

working hard on reading and language arts. Children come into my music classes complaining of being hungry and tired, asking to go to the bathroom, and thinking they need a drink. Getting the attention of the children and keeping them on task with music activities is a problem when their tummies are saying lunch and their bodies are saying recess!

In summary, teachers reported varying situations in which discipline problems were traced or linked to inherited discipline standards from classroom teachers, lack of support from classroom teachers and administrators, and varying scheduling problems adding to less-than-desirable music classroom environments.

### Specific Behavioral Disabilities

Data within this category include teacher descriptions of music classroom student behavior in which one or more students involved were children identified with special needs (i.e. ADHD, Learning Disabled, etc.) manifesting related physical, emotional, and learning disabilities, as well as situations involving music classroom mainstreaming issues. It is important to note that although this category of discipline situations represented only nine percent of the total situations reported in this study, the teachers who cited challenges in this category wrote lengthily descriptions of specific events in their classroom. Some teachers wrote about specific children they thought were in need of testing, special help, or counseling.

Most teachers wrote about their concern for the child or children's welfare, happiness, and progress in the music class, as well as their own frustration at their inability and lack of training as to how to best include and/or customize music instruction for these special needs children. Teachers frequently mentioned parents who refused to

have their children tested in spite of repeated requests for testing from other teachers.

One middle school music teacher described their dilemma in the following way:

Rick is an 8<sup>th</sup> grade chorister with a terrific tenor voice and good music skills. He is also extremely distractible with very poor impulse control. Rick talks and fidgets constantly and seems to 'space out' from time to time. He is always apologetic and remorseful when called back to task, but almost immediately is unable to focus again. His parents are reluctant to test for ADHD and to complicate things further, Rick's history includes leukemia as a pre-school student. He is in complete remission at this time. Rick has good intentions and I want to keep him in my chorus. P.S. Mom is on our faculty!

Another teacher expressed similar frustration with parents by writing, "This 4<sup>th</sup> grade child has serious behavioral problems and has to be monitored closely in my class. Daily communication with parents is essential. The child should be on a behavioral plan, but the parent refuse testing." Yet another teacher explained a similar situation concerning a 1<sup>st</sup> grade music student:

All year, Nick has had trouble being seated, not making noises or comments throughout class, and generally staying on task. He would walk into the room like a monkey, blurt out relevant funny comments and non relevant noises. He always sings loud and an octave above everyone else (yes, he is aware he is doing it). Students were seated on risers with some space between students and the primary disruption is to other students, because although body language is off task, Nick can answer any question about the lesson. Other students are used to his behavior and try to help him remember correct behavior. He has art immediately before

music (at the teacher's request) and exhibits several signs of autism, but parents won't test. Classroom teacher had some trouble with Nick also.

Other reports described how students with specific behavioral disabilities were handled within the music classroom and how the music teacher felt frustrated, uninformed, or unaware of the proper way to teach students with special needs. Some elementary general music teachers commented that they teach many students (usually entire school populations) and report that they do not always understand or have time to become informed of the needs of individuals within their multiple grade-level, and in some cases, multiple-school site schedules. Other teachers referred to classroom situations in which one third or more of the students had special needs. In these scenarios, the music teachers frequently expressed angst at the failure of their attempts to customize instruction within these large classes, often referring to children with disabilities as a consistently disruptive element within their classes.

Some teachers reported that classes with special needs children were often scheduled at the end of the day when the children were over-tired. One teacher wrote of his frustration with handling special needs children within an overcrowded, late-in-the-day, Friday music class:

With 12 special needs kids mixed in to a total of 37 4<sup>th</sup> graders, they would talk constantly. About 7 of them were real trouble makers week after week. I tried lots of different things to keep their interest, many games, rhythm instruments, great songs, tangible rewards for good behavior, but these 7 kids would get others talking, broke some of the instruments on purpose, etc. By the way, this class met the last 45 minutes of the school day on Fridays.

Teachers also describe special needs children who were challenged by usual group music making and cooperative learning activities. The following discipline scenario described a 4<sup>th</sup> grade music student:

Amanda can be a sweet, fun-to-be around, when in a one-to-one situation.

However, in groups, she can be moody, bossy, obstinate. Because of this, no one wants her in their groups, and unfortunately, will tell her so. This isn't just in music class, it is in all classes. Amanda is 'labeled' E.H. Her self esteem is low. She wants to be friends but doesn't know how to go about it consistently.

Situations also included descriptions of special needs students' physical isolation within their general elementary classrooms. This general classroom set up then became the inherited physical environment the roving or traveling music teacher must enter and teach music within. One teacher writes of her 1<sup>st</sup> grade music class in their general classroom:

Cody doesn't sit with the rest of the class. The classroom teacher always has him in back or off to the side by himself. I walk in — every student has the desk cleared and ready for music — except Cody. He is constantly talking out (at least 6 times per 30 minute class). If our routine is to circle around the room as we pick up our textbooks, he goes the opposite direction, runs, or pushes the student in front of him. When given a rhythm instrument, he bangs his desk, the floor, or just won't ever 'keep it quiet.' Cody is a very bright child, but he is a never-ending challenge.

Other teachers identified specific needs in their teaching, such as help with the children with autism in their classes. One teacher wrote,

I have an autistic student named Craig who is extremely gifted musically, however, his behavior in class is very unpredictable. At times, his behavior is perfectly acceptable, and at other times he can be very disruptive. He is extremely sensitive to loud noises and physical contact with other classmates. He loves playing the Orff instruments and can play just about any ostinato he hears. However, once he starts an activity, he has a hard time switching to something else. He adores routine and is most comfortable when he knows what to expect. My biggest concern is that he doesn't always participate in class, which is something I expect of all students.

Other teachers expressed frustration and sometimes sarcasm concerning their responsibilities of teaching special needs children who cannot behave in the music classroom. These teachers also indicated that their problems were shared with classroom teachers. One teacher said this of a 2<sup>nd</sup> grade music student, "Kenny (and others like him) just cannot sit still. Typical ADHD poster child — mother is in denial and refuses to have him tested — classroom teacher also finds him a trial — but he literally jumps out of his seat in music. He can't handle any kind of activity at all."

In summary, nine percent of the teachers expressed concern about how to handle special needs children within traditional group music classes. Most teachers also expressed concern that these types of challenges sometimes continue for three to six years in a row as the child or children attend music classes throughout elementary and middle school. While this category was a relatively small percentage of the total discipline situations reported, teachers citing concerns in this category wrote detailed descriptions of individual children's behavior and needs. Additionally, many teachers



solicited help from peers to try to find alternative ways to teach and manage special needs children within their music classes.

### Teacher and Student Performance Stress

Music teachers wrote of stressful situations involving large groups of students, other teachers, and administrators occurring anywhere from two weeks prior to an actual musical performance to scenarios taking place during the actual performance. It is important to note that the K-8 general music teachers in this study reported that they must regularly prepare three to 10 musical programs per year at each school site at which 50-500 or more students perform in each program. Performance situations included the following: afternoon informal concerts for parents, band concerts, choral concerts at other schools, evening concerts at school and regular holiday programs, school musicals, and performances at special events and graduations (back-to-school, holidays, community events and recruiting programs at other schools). Discipline situations described within this category included inappropriate student behavior in response to competition and auditions, behavior during large group music making, verbal exchanges with other teachers, parents, and administrators, and situations involving scheduling conflicts involving student rehearsal times and auditorium reservations immediately before musical performances.

One teacher wrote of the problems with a student's response to competition for featured parts or roles within upcoming performance as well as her stress in preparing for the performance with large groups of children:

We were 4 days from 5<sup>th</sup> grade graduation. I had 3 final rehearsals. On Monday, students were given the opportunity to audition for a small group to sing the

verses and all the other students would sing on the chorus part. The song was chosen by the students and everyone wanted to sing this song for graduation. After giving Monday's class time for the selection of the singer that knew all the words and could perform on their own, the verse, we were ready to work for a 'rushed polish' on the music. On Wednesday, several students began to say, 'I know all of it now.' I knew that the verse lyrics would be muddled by a large group and only a small group would work. Students seemed to be fine with this decision. However, Lon stood up and said, 'It's not fair. I know it. I can sing it!' I asked Lon to sit and I told him I didn't have time to audition others as Monday was given to that. After, he continued to mumble and fuss. I somewhat overlooked his attitude, forcing myself to keep the group on-task. I was running out of time! After we sang through the song, I praised the students. Lon blurted out, 'It's not fair!' I said, 'OK, Lon, each of these students have sung for me, alone. You may do so after class.' He stood up and gave me the 'suck it' sign. I was appalled (not really knowing the meaning at that time, but class reactions told me it was awful!) He also gave the same 'sign' to the group standing to my side (the select group who were chosen to sing the verses). I asked him to leave the class.

Other teachers described performance preparation challenges and stresses involving other teachers at their school site. One teacher wrote:

My situation actually involves a colleague, not students. For the past several years the drama teacher and I co-direct a musical. For a few years, I was blessed to work with gifted drama teachers — all I had to concern myself with was the

music. Two years ago we got a new drama teacher— she's 30, but this was her first teaching job. I have usually graciously collaborated with her on two shows. She works too slowly, has the most irritating, whiney voice (drives me and the kids crazy) and she will not take my suggestions very seriously. She also misses way too much school— she's sick a lot! Somehow, through sheer determination and a few power struggles, we got through it and had excellent shows. I dread doing another one (show) with her. The kids would love it if I did it all, or got another stage director. Professionally and politically, I don't see how I can not use her since she is our drama teacher. By the way, the principal is not too happy with her absences.

A middle school music teacher described the following conflict with a teaching peer before a choral concert:

One week before Spring Concert, I had two rehearsals after school. I announced this, weeks ahead of time. Over half of my male section came to me very upset because the football coach said he needed them to lift weights. I thought this was very wrong—having the students choose between the two. I went to the coach and asked if they could come to rehearsal for 45 minutes and I would rush them to the gym. To no avail! This was a problem!

Another teacher sited the following incident occurring during a musical performance:

The situation was during a program based on 'Music Tells a Story' which was a portion of a school wide story-telling day. (During this 9 weeks we were also expected to perform for a Veteran's Day program and Christmas caroling in the

community.) Teachers without performing groups were asked to escort visiting 4<sup>th</sup> graders from one performance to another, apparently without being given schedules, as our 2<sup>nd</sup> audience entered during the middle of our 1<sup>st</sup> performance! When I used a walkie-talkie to communicate this dysfunction to the office, one of the guidance counselors (whom I never know how to respond to anyway) really jumped me about broadcasting our problem to the whole school. Already under my usual performance stress, I simply retreated to my office where I crumbled and then tried to quickly recover for the next performance. I tried to be as unemotional as possible for the remainder of the day— which certainly affected the children's performance. The guidance teacher was totally baffled by my reaction and to this day handles me with kid gloves (which is also not a natural situation). But perhaps other faculty did become aware of the stress the music teachers feel.

Another teacher described the following situation involving a scheduling dilemma affecting her middle school concert:

I scheduled our band concert at the beginning of the year before the first day of classes for students. One week before the concert, the guidance counselor scheduled the 8<sup>th</sup> grade classes for a 9<sup>th</sup> grade orientation at the high school on the night of the Spring Concert. I was flooded with phone calls from parents concerning the orientation as well as their child's final performance in the middle school music program. It took four days to get any response from my administration. (One could imagine the anxiety of the 74 students involved with

this situation.) The overall feeling from the staff was that all they (the band) do is just play!

Other teachers wrote about situations in which parents and administration did not support the music teacher before student performances. In one unique situation, a middle school music teacher wrote:

1. Superintendent's son does not have money or permission slip for a field trip. I call Dad's office to learn he's golfing in Florida this week. Principal tells me to take him anyway.
2. Superintendent's son stays in the music room with 4 other boys during my planning period. I return to find globe, stereo, flag, etc. in disarray and destruction. All parents are called and detention is given by the principal. Detention is during my dress rehearsal. Superintendent is golfing all week.
3. Superintendent's son destroys another child's chorus shirt just before a performance. His Dad is golfing in another state while attending a reading conference. Child says, 'You can't make me, my Dad signs your paycheck!'

Other teachers wrote of circumstances involving performances away from school sites and instructional time missed in other classrooms. One teacher wrote,

As a performance-oriented teacher, I take my students off-campus quite a lot during the year. Trips are never a problem, but the biggest problem I have is returning students to their classrooms after the trip. Every teacher has a different schedule and different rules for returning students to class. Our final off-campus performance for the Symphony League was fabulous. Upon returning with 35 minutes left in the teaching day, I rushed students to the restroom and into classes.

When I got to Coach W's class, he became very angry in front of the students and said he did not want them back at the end of the day. Chorus students were deflated and I was humiliated!

Many teachers described situations in which a student or students acted out inappropriately during performances. One elementary music teacher described the following:

During final performance of our 2<sup>nd</sup> grade musical, Sherry, who had a lead role, turned to the audience and stuck out her tongue for quite a long time. She left out lines others were expecting and the rest of the cast became confused. This behavior was caught on camera by parents who were filming. Discussion with classroom teacher revealed Sherry often destroys the work of others and shows no remorse. In spite of discussions with me, classroom teacher, and principal, Sherry continues to be concerned only with self.

Another teacher described the following situation occurring during and elementary musical performance:

In the middle of the Spring Concert a boy in the front row began to try to talk to a boy in the audience. Once he had the boy's attention, he began to make lewd gestures to him with his mouth and tongue. At the moment I caught it, the principal was on her way to him and she whispered something to him. He stopped immediately and looked stunned. Mom came to pick him up and said that he couldn't return for the evening performance. The next day he had an apology letter (his classroom teacher made him write) and he tried to just hand it to me and leave. I said I needed to hear from him what he was apologizing for. He

explained that he embarrassed me. I told him, ‘No, you embarrassed yourself the most.’

In summary, eight percent of the descriptions of discipline situations related to performance preparation and actual performances which cited a variety of stressful interactions with students, teaching peers, administrators, and counselors. These situations concerned inappropriate student behavior, school-site scheduling conflicts, and lack of understanding and empathy for the music teacher’s performance preparation needs.

### Non-Participation

Discipline situations within this category included descriptions of information or reasons why the student or students’ were not participating or stopped participating in large group music making and other music classroom activities. Many short descriptors included the following: “student simply cannot handle open space in the classroom, student simply stares at me and at others, I haven’t got a clue as to why!, and This situation remains a frustrating mystery. I’ve tried everything.”

One teacher described a problem in her upper elementary general music classes by writing that she was puzzled when “eliciting cooperation and participation in singing. When the song is the teacher’s choice, the older children look around to see if their friends are singing.” Another described her challenges with non-participating students during recorder activities in an elementary music class:

In our school district, 3<sup>rd</sup> graders are required to purchase and leave at school, a recorder. By 5<sup>th</sup> grade, many students are playing very well. Jake, on good days, enjoys music class and likes to be the helper, but plays recorder very poorly and

never participates in this activity. Sometimes he sits and makes fun of those who try to play with not much success, but shows respect for the good players. But usually he just sits and does nothing. He gets an 'O' on playing tests and shrugs his shoulders at the assessment

Many teachers described frustration at not understanding why young children would choose to not participate in what they felt were fun and engaging musical activities. One teacher wrote of her primary classes,

I have 1<sup>st</sup> and Kindergarten students who insist on being silly or total non-participants in any educational activity. It doesn't matter if they like the activity or not — there is not in-between. I feel like I've tried everything — gentle reminders, moving them to a new place, 'show me' statements, etc. I have 90% of the kids participating and having fun; stressing the positive behaviors I am seeing in them. It's becoming 'cool' not to participate. Parent response has varied from situation to situation.

Other teachers noted that non-participation was sometimes associated with off task or alternative activity not matched to what was happening at the time. One teacher noted, "I had observed Danny's ongoing patterns of total lack of effort to participate in class. As classmates were doing a quick musical pattern search for something identified and learned earlier, Danny was leafing through his book." Other teachers reported former off-task behavior in the lower grades has been replaced by the same students' non-participation and uncooperative attitude within upper elementary music classes. One teacher wrote,



This is the third year I have had Darrin in my general music class. His attention span has never been long, and he has been prone to talk to neighbors, turn around in his seat, and act like a class clown. This year he added to these behaviors a very uncooperative attitude. I have given him the choice many times this year to participate in our musical activities or go to Time Out. (He often chooses Time Out.)

Other teachers wrote about discipline situations in which the student's non-participation was interpreted to be insubordination and resulted in punishment or isolation in which the child then acted out negatively, either physically or verbally. One teacher wrote,

A 4<sup>th</sup> grade student, Brian, refused to participate in any activity. He always asked why he had to do anything — sing, echo clap, etc. When I replied that I wanted everyone to at least try, he ignored me. He would do the opposite and the other students responded with laughter, although some did ignore him. (The chemistry of this class was NOT good. We were a new school and new kids, etc., and we didn't know how the students should have been split up.) Finally, I was exasperated and sent him to time-out. He yelled that he hated music and that I always picked on him.

Another teacher wrote about a situation involving the singing activities within her 1<sup>st</sup> grade music class, “. . . In this particular 1<sup>st</sup> grade class, K.R. would not participate generally. Although he usually did not disturb the other children, he would never sing. He seldom participated.” Other teachers seemed perplexed at what to do to motivate older students to participate in music classes. One teacher wrote, “It seems that in a large

(approximately 40 students) middle school class, there is usually a few students who are almost impossible to motivate. For elementary ages, I can think of different ways to get them involved, but nothing seems to work on this middle-school age. What would help?”

In summary, seven percent of the teachers cited discipline situations involving the motivation of non-participating students throughout the K-8<sup>th</sup> grade level. In most cases, music teachers seemed at a loss to think of new ways to motivate students and many times did not understand the reasons why a child might choose not to participate in their music classroom.

“Discipline Situation: Personal Worksheet”: Teacher’s Actions Taken within Self-  
Reported Discipline Situation

As teachers shared their individual reports of discipline situations within groups of four teaching peers, they went on to describe the actual actions they took in response to that discipline incident in their classroom. Teacher’s written self-reports of their actions, as well as the sequence of those actions, were consequently varied and highly individualized. In most cases, individual teachers reported five to eight actions taken per discipline situation. The task of organizing resulting large amounts of data was accomplished first by listing all teacher actions per incident and then grouping these actions into similar discipline-type categories (see Table 6). The total number of actions within each emerging category then became percentages of total actions taken by all the teachers, as reported on the “Discipline Situation: Personal Worksheets” (see Table 7).

It is important to note that 52% of the teachers felt none of their actions worked while 48% indicated that one or more of their actions seemed to help for a while. In order to accurately paint a descriptive picture of the types of teacher actions included in each

category, it is necessary to first describe each teacher action category found in Table 7.

The actual types of actions taken within each category will then be further articulated by using representative quotes from the teacher's written descriptions of their own actions.

Table 7:

Teacher Actions within Discipline Situation

Types of Actions	Percentage of Teacher Reports
Control	42%
Control then Collaboration	21%
Collaboration w/ S, T, P, Admin	11%
Control then Alternative Tasks and Assignments	10%
Rewards (+), Consequences (-)	7%
Control then Ignore	3.5%
Outliers-assorted	1.5%

Control

Control actions are those in which the teacher initially, immediately, and/or consistently responded to student behavior by taking control, or authority, over the student through various means. Teachers reported actions within this largest category as traditional, authority-based, teacher-in-control, and appropriate disciplinary actions. The most frequently mentioned teacher actions within this category were: "verbal warnings or reprimands, gave a dirty look to the student, moved the student's seat, sent to time out, isolation, referrals or sent to the office, removal, and expulsion." Some teachers

explained their control actions based on the following rationales: “school-wide discipline policy, three strikes-you’re out, how I was taught to discipline, what I usually do in these situations, what the other teachers in the school do and it seems to work, we are told how to handle things in this manner, the most efficient method, gets the offender out of my hair, things were out of control, I had had it, we’d been this route so many times before, I’ve seen this before, I knew what to do, and I didn’t know what else to do since I had tried everything with this student.”

In summary, the largest category (42%) of actions taken by the teachers within their self-reported discipline situations were those actions related to teacher authority or control within the music classroom. Teachers indicated that these actions were based on their decisions to alter inappropriate behavior in the following ways: by verbal warning or confrontation, by moving the child to a new location in the classroom, by isolation or time out, by referral to the school office, by following school disciplinary policies resulting in temporary student isolation or removal from class, or by permanent removal or expulsion from the general music class. Finally, some teachers indicated that their decisions and actions within this category were based on their desire to efficiently and/or immediately stop inappropriate student behavior by removing the child or children from the music classroom, based on school policy and/or personal experience with certain discipline situations.

#### Control then Collaboration

Actions within this category included initial repeated attempts to address student behavior through the control actions mentioned above. Teacher reports in this category included the following reasons for their initial actions: nothing was working, what I was

doing wasn't helping, and I was desperate. However, teacher actions in this category were additionally characterized by a shift or change in which the teacher then actively sought solutions in the following collaborative ways: support from parents, talked to the student alone, advice from parents and other teachers, called a conference, called home, met with parents, discussions with classroom teachers, meetings with administrators and counselors, needed to dig a little deeper, and checked the student's file and asked a lot of questions.

Teacher actions associated with control which then shifted to actions seeking collaboration with others about discipline concerns in the classroom were indicated on 21% of the teachers' self-reported discipline situation worksheets. Collaborative actions included one-to-one conversations with the student, meetings and conversations with other teachers, parents, and administrators, as well as research about the background of the students involved in the discipline situation. Finally, some teachers indicated that their change or shift to collaborative action was based on their awareness that their control actions were not working or helping to solve the problematic situation in their classroom.

#### Collaboration with Students, Teachers, Parents, and Administrators

Teacher actions within this category included initial, immediate, and repeated attempts by the teacher to seek solutions to the discipline situation through soliciting input or advice from and with others including students, teachers, parents, and administrators. The most frequently mentioned actions included the following: "immediately called home, sent a note home that night, talked to the student one on one, asked the student to tell me what happened, asked the student to apologize, listened to the

child, had the vice-principal come to our class to see what he/she thought, asked the school counselor for help, talked to a Special Ed Resource Teacher, requested that the child be tested, called a conference with the student, parent and principal, asked the entire class to help me find a solution, tried to work out a plan directly with the student, one-on-one, and talked to his/her classroom teacher to see what he/she did.

In summary, 11% of the teachers reported initial attempts to collaborate with others as a way to seek solutions to their self-reported discipline situation. These teachers indicated that their collaborations and decision-making included conversations with specific students, the entire class, parents, other teachers, administrators, school counselors, and resource teachers. Finally, collaborative actions taken by these teachers were described as containing acts of listening, problem-solving, and exchanges of ideas and various perspectives about the discipline situation.

#### Control then Alternative Tasks and Assignments

Actions within this category were also characterized by initial, repeated attempts to address student behavior through teacher control actions mentioned above. However, actions reported within this category changed or shifted from teacher control to the teacher's attempts to alter or change classroom activities for the misbehaving child or children or the entire music class in attempt to change inappropriate behavior. The most frequently reported actions included the following: "changed to another activity, assigned an alternative task, asked that the student write an apology and a plan for the future, asked the student to write what just happened, stopped what we were doing and talked about the misbehavior and what to do about it, changed my attitude about my demands,

asked the students to give input on decisions, formed teams of children, and assigned buddies or mentor students during music.”

In summary, 10% of the teachers indicated that initial attempts to solve their self-reported discipline situations were based on aforementioned teacher control actions. However, these teachers also indicated that they decided to change, alter, or adjust classroom activity in attempts to change or stop the inappropriate behavior in their classroom. Alternative tasks included changing the entire class focus to an alternative musical activity, stopping the class activity to talk about the discipline problem and formulate a solution, asking problem students to stop class activity to think about what had happened and create an apology. Finally, some teachers also indicated that they formed teams of students or music classroom mentor students to help other students during class.

#### Rewards (+) and Consequences (-)

Teacher actions within this category were characterized by initial and repeated use of positive and/or negative rewards for student behavior in the form of point systems and/or other rewards and consequences associated with music classroom or school rules. The most frequently mentioned teacher actions were the following: “student’s name on the board, student lost points, student gained points, grade was lowered, tried to praise every little improvement, told them when they were doing well and when they were not, ignored the student until behavior was more appropriate, reviewed rules and points system in our class, student was breaking a signed behavioral contract, and student broke the rules and I had to enforce the school consequences posted in my room.” Additionally,

other teacher comments in this category included references to a “school wide behavior plan” or “standardized system of rewards at our school.”

In summary, seven percent of the teachers indicated actions associated with systems of rewards and consequences within their music classroom disciplinary plan, or school discipline policy. While teachers often indicated actions of taking away points for misbehavior, they also indicated repeated attempts to alter behavior by praising the student or students for appropriate behavior when it occurred. Finally, teacher actions in this category indicated that teachers felt they were expected to follow or abide by their school-wide discipline policy in their music classroom.

#### Control then Ignore

Actions within this category were also characterized by initial, repeated attempts to address student behavior through teacher control actions mentioned above. However, actions within this category included a change in the teacher to the following types of ignoring actions: “decided to ignore him and not give him the time of day, it wasn’t worth it, so I ignored them, didn’t have time to stop what I was doing and give that my attention, flat out ignored her, and seemed a waste of time to even try anything more.” Additionally, other teachers indicated the following: “I had had it, was at my wits’ end, selectively ignored them so that I wouldn’t lose my mind, I gave up on this class, nothing will ever change with this class, and there is no hope for this kid.”

In summary, three and one-half percent of the teachers indicated that they initially responded to discipline situations in their classroom through aforementioned control-based actions changing to intentional ignoring of the student or students with inappropriate behavior. It is important to also note that teachers cited several reasons for



this decision to ignore including feelings that misbehaving student actions were not worth their or the students' class time or attention and that certain misbehavior was never going to change.

### Outliers and Assorted Teacher Actions

Outliers, or unusual, assorted teacher actions were characterized by their unique nature including the following descriptions: “physical emergency, child had a seizure, had to call the police immediately, we had to leave our classroom, and I removed myself and retreated to my office.” These actions were in response to unusual circumstances surrounding classroom behavior, which became an emergency situation, potentially placing students and/or the teacher in danger.

In summary, though infrequent, one and one-half percent of the teachers indicated actions taken within self-reported discipline situations which were characterized by responses to unusual, potential threats to student and teacher health, safety, and well-being.

### Summary of Self-Reported Teacher Actions

In summary, data reports of teacher actions include high incidences of control actions (42%) as the teacher's initial and often repeated response to discipline situations in their K-8 music classrooms or initial control-based actions changing to collaboration (21%), alternative tasks and assignments (10%), and ignoring of problematic students (3.5%). A smaller total percentage of teachers indicated that their initial actions were based on collaboration with others (11%), rewards and consequences (7%), and other types of actions (1.5%). Finally, most teacher responses to music classroom discipline situations and school site communication problems were initially based on control in

order to establish, re-establish, and/or maintain the teacher's authority position in the music classroom.

### Workshop Processes: Team Worksheet Suggestion for Others

After each of the teachers individually shared their discipline situation and actions in small groups of four, the next phase of the workshop participants' reflective processes began. The teachers were instructed to exchange their "Discipline Situation: Personal Worksheets" within their established group so that two individuals would be working together toward problem-solving the discipline situations of the other two individuals. Teachers were advised not to work on their own situations, nor be near enough physically to be distracted by the other pair of teachers (from their group of four) who were working on solutions to their two individual situations. Participants were also encouraged to take in all new ideas, even the way-out or creative idea to try as a solution. The action of working toward the improvement of others' classroom was discussed and participants were assured that they would be playing the role of problem-solver as well as the recipient of others' ideas and possible solutions to their own problems.

The participants were asked to spread their chairs around the room, or at tables, facing each other in conversational-style dyads as they re-read and attempted to problem-solve the discipline situations of the two other members of the group. Dyads continued their dialogue and problem-solving, framing possible solutions about others' discipline situations through conversation and writing. Teams used the "Discipline Situation: Team Worksheet: Suggestions for Others" to guide their discussion and eventually record all their ideas. During this phase of the workshop, the researcher roamed around the room,

changing positions frequently so that participants' would not feel they were being spied on and that their conversations were private.

The noise level in the room increased markedly. At times, it was difficult for individuals within dyad structures to hear as the voice levels were animated and very expressive. Most participants were at times looking at their partner, nodding, shaking their heads, exclaiming, and sometimes laughing at new ideas. They would then write down ideas. In general, the entire room could be characterized as on task, or highly and actively engaged in the problem-solving activity occurring at that time. It was difficult to ask the participants to wrap up their discussions for that day. Most teachers continued their talking and had to be asked repeatedly to stop for now.

The researcher then collected the Team Worksheets (so that they would not be misplaced) in whatever stage of completion they were in, and told the participants "we will begin our work at our next meeting where we left off today. Please do not discuss your solutions or the scenarios with the actual teachers involved in those situations. Try to continue your discussion with your problem-solving partner if you get a chance during the day. Jot down any additional ideas you may have before we meet again. You may be thinking of new ideas."

The teachers left the room, often with their dyad problem-solving partners, talking in an highly animated way and at a loud volume. One teacher handed in their Team Solution page saying, "Don't lose this, we've got some good stuff there!" Another commented, "Boy, I thought I had problems. This is a hard one." One teacher added, "It's great to be thinking of stuff for someone else. I'm getting ideas for my own problems." Another teacher expressed frustration by saying, "We don't know what to do with this

situation. It's just too terrible." One teacher expressed his concern by saying, "I hope we'll get a lot of time to de-brief after we're done with solutions. We're not sure this teacher will hear us or be willing to consider new solutions we want to suggest."

It is important to note that the teachers all arrived on-time to the next session. For the most part, the participants sat in the exact location from the day before. Participants were told to continue and finish their solution worksheets adding any words of encouragement for that teacher on the back of their worksheet. Dyad discussion continued until it was determined that most teams had completed their work. The teachers were then instructed to decide how they would like to debrief within their groups of four. Without exception, all groups decided to sit in a circle, facing all group members to address each teacher's needs one at a time with input and discussion from all group members.

Individual participants were also encouraged to "try to hear new solutions without interrupting the problem-solving team or individually talking. Then ask questions of the problem-solver and try to dig a little deeper into how they are thinking about your situation. Feel free to discuss other possible ways of looking at your discipline situation and write down new ideas that may emerge from the group discussion." The participants then began their debriefing phase of their team problem-solving of others' discipline situations in a highly animated and focused manner.

#### Suggestions Offered within the "Discipline Situation: Team Worksheet"

Written data from the "Discipline Situation: Team Worksheet: Suggestions for Others" were recorded in the following way: Data from each team worksheet's set of possible alternative actions or solutions were recorded within the category of the

discipline situations described by an individual teacher on their Personal Worksheet. For example, if the team problem-solved an individual teacher's discipline situation which was later categorized as "Verbal Disrespect", the solutions they offered were recorded within that category. All team solutions and suggestions were recorded and the most frequently mentioned were listed and ranked by percentage of the whole (see Table 8).

Table 8:

Team Suggestions and Solutions for Other Teachers.

Type of Discipline Problem	Types of Solutions	Number	Percentage
Off-Task Behavior	Use positives more frequently	26	22%
	Change class activities	22	19%
	Teacher/ Parent conference should take place much sooner	11	9%
	More T/S 'one on one' sooner	9	8%
	T needs to 'set tone' of class upon S entry to room	8	7%
Power struggles or negative peer interactions	Seek help, confer with other students, teachers, parents, counselors, admin.	16	21%
	Use more (+,-) rewards and consequences	11	15%
	Change, alter class activities and/or Assign alternate tasks	10	13%
	Assign reflection papers to trouble-makers	7	9%
	Create discipline options in collaboration with students	4	5%

Type of Discipline Problem	Types of Solutions	Number	Percentage
Verbal Disrespect	Confer, sooner with students, parents, teachers, administrators	23	42%
	Use more (+) positives	8	15%
	Alternate class activities	5	9%
	Give S added responsibilities	5	9%
	Ask students to write/reflect	4	7%
Abusive Verbal or Physical Behavior	Confer sooner with S/P/A/counselors	26	31%
	Change class environment, assign student buddies/mentors	16	19%
	Assign alternative tasks and reflections	13	15%
	Make discipline plan very clear, enforce student discipline contracts	8	10%
	Establish clearer expectations and entry behavior	4	5%
School Site Relationships	Confer, collaborate and make needs and expectations clear and known, Communications with other Teachers, Administrators, Parents	18	41%
	Establish ongoing dialogue w/others,	7	16%
	Clearly ask for help	4	8%
	Make needs known ahead of time	4	8%
	Respect others, calm down	3	7%
Specific Behavioral Disabilities	Seek help, ask others	46	42%
	Change class activities	25	23%

Type of Discipline Problem	Types of Solutions	Number	Percentage
Teacher and Student Performance Stress	Create alternative tasks	16	15%
	Assign peer mentors	9	8%
	Ask for district in-service and help	8	7%
	Collaborate, ask for help from teachers, administrators and parents	17	43%
	Create performance standards and expectations with students	13	32%
	Make expectations frequently known	6	15%
	Ignore, go on, continue	4	10%
Non-Participation	Change class activities an/or give alternative assignments	29	58%
	Confer with S, T, P, Counselor	13	26%
	Give student choices, decisions	5	9%
	Have students work in pairs	3	6%

### Off-Task Behavior

Problem-solving teams indicated 26 (22%) solutions to off-task student behavior which suggested that the teachers use positive reinforcement on a more consistent and frequent basis. Twenty-two (19%) of the team suggestions indicated that the teacher should change or alter class activity sooner to adjust or ward off further off task problems. Additional data, 11 (9%), suggest that the teachers pursue conferences with parents much sooner, as well as one-to-one discussions (teacher-student) as soon as possible within discipline situations, nine (8%). It is interesting to note that an additional eight (7%) of the team solutions indicated that the teacher should set the tone of class

behavior standards as or before the students enter the music classroom. Finally, the aforementioned data differ greatly from the teachers' original reports of their own control-based actions to off-task discipline situations in their classroom.

### Power Struggles or Negative Peer Interactions

When confronted with power struggles or negative peer interactions in the classroom, 16 (21%) of the team solutions suggested that the teachers collaboratively seek help and confer with other students, teachers, parents, counselors, and administrators. Additionally, teams suggested that the teachers should use more frequent and consistent rewards and consequences in the classroom, 11 (15%). In addition to these two larger categories of suggestions, 10 (13%) team solutions suggested that teachers should change or alter the class activity and find alternative tasks and assignments as a way to change negative peer interactions and power struggles between peers or students and teacher. Other teams, seven (9%), indicated that teachers with discipline situations in this category should assign reflection papers, apology letters, or other assignments in which the student must individually write about the problematic event. A smaller percentage of team solutions, four (5%), suggested that discipline options or rules might be discussed, formulated, or re-formulated in collaboration with students.

In summary, problem-solving teams wrote solutions to peers' discipline situations involving power struggles or negative peer interactions which suggested that the teacher collaborate more with other teachers, parents, counselors and administrators concerning possible ideas to solve problems of this kind. Additionally, the teams suggested the use of more positives in the music classroom as well as the consideration of alternative tasks



and reflective assignment for problem students. Finally, teams suggested that the teacher create alternatives or options in collaboration with the students involved in these events.

### Verbal Disrespect

Teams wrote about problems involving students' verbal disrespect in which 23 (42%) solutions suggested that teachers confer much sooner, and in a give and take manner, directly with the students involved, as well as parents, teachers, and administrators. Another eight (15%) suggestions indicated that the teacher use more positive reinforcement in the music classroom to "encourage appropriate verbal interactions" and "discourage inappropriate behavior." Additionally, five (9%) of the teams suggested that teachers think of alternative class activities for both the problem students as well as for the whole class as a way to "shift the focus of what just happened." Five (9%) suggestions indicated that the teacher give students involved in scenarios of verbal disrespect opportunities to "change those behaviors by assigning them added responsibility in the classroom." Finally, four (7%) of the solutions suggested that the teacher ask the problem students to write about their inappropriate actions in a reflective assignment.

In summary, when asked to make suggestions for teachers with concerns involving verbal disrespect in the music classroom, a large majority of the peer teams wrote solutions stating the teacher's need for more immediate collaborations with others. Other solutions included the use of positive reinforcement, alternating class activities, and assigning more responsibilities and reflective written assignments for the students involved in these events.

### Abusive Verbal or Physical Behavior

Twenty-six (31%) of the team solutions indicated that teachers should confer sooner with students, parents, administrators and school counselors when discipline situations involved students' abusive verbal or physical behavior. Sixteen (19%) of the team solutions suggested that the teacher assign music classroom buddies or student mentors to help problem students. Another 13 (15%) team suggestions maintained the teacher should assign alternative tasks and reflection assignments to the students involved in this kind of event. Eight (10%) teams wrote that the teacher should more firmly enforce student discipline contracts. Finally, four (5%) of the suggestions indicated that the teacher should establish clearer expectations and entry behavior standards for students entering the music classroom.

In summary, while 31% of the solutions indicated suggestions that the teacher confer sooner with others concerning abusive student behavior, additional suggestions (34%) indicated that the teacher should assign more mentoring opportunities with other students as well as alternative assignments and reflections for the students involved in these events. Interestingly, another 15% of the suggestions pointed to the need for direct teacher action to both consistently enforce student discipline contracts, as well as to establish or make clearer expected classroom behavior upon students' entry to the music classroom.

### School Site Relationships, Communications with Others

While 18 (41%) team solutions indicated that teachers should confer, collaborate and explore ways to make their teaching needs and expectation clear and known to others, another seven (16%) solutions indicated that the teacher should take the initiative

and establish ongoing dialogues with others at their school sites. Another four (8%) of the suggestions indicated that the teacher should “clearly ask for help” from others when needed, while an additional four (8% ) indicated the importance of “articulating needs ahead of time” to ward off possible negative school site communications with teachers, administrators, and parents. Finally, three (7%) of the solutions indicated that the teacher should respect others’ needs and simply “calm down, regroup to think more clearly before acting.”

In summary, team solutions to concerns involving school site relationships and communications indicated a high percentage (41%) of suggestions that the music teacher confer and collaborate with others to make their particular needs known. It is important to note that another 24% of the solutions indicated that the music teacher should initiate ongoing dialogues and exchanges of information in which he or she should clearly ask for help, if needed, from others. Finally, team solutions also indicated the importance of planning ahead and articulating the needs of the music program and teacher well ahead of time, and that these communications should involve the respect of others’ in calm communications rather than less positive or heated interactions with others at the school site.

### Specific Behavioral Disabilities

Forty-six (42%) of the written team solutions indicated that the music teacher should take direct action in seeking help or asking others for help and suggestions to improve their discipline strategies with students with specific behavioral disabilities. Another 25 (23%) of the team solutions suggested that the teacher change class activities for the students involved while another 16 (15%) of the solutions suggested that the

teacher create alternative, more appropriate tasks for students with specific behavioral disabilities. An additional nine (8%) solutions suggested that the teacher should assign music class peer mentors while another eight (7%) of the team solutions suggested that teachers ask for district inservices and professional growth opportunities to explore new ideas and learn to better teach music students with special needs.

In summary, team suggestions within this category included suggestions that the teacher take direct action in seeking help both from others at the school site, as well as help for special learners from other students within the music classroom. The findings also indicate that the teacher should change and/or alter class assignments to better serve the needs of special learners and that district administration should be asked to provide professional growth opportunities for music teachers to help them with needs and concerns in this area.

#### Teacher and Student Performance Stress

Seventeen (43%) of the solutions suggested that teachers should collaborate with other teachers, administrators, and parents as a way to seek help with dealing with stressful events at or leading up to musical performances. Another 13 (32%) of the team solutions indicated that teachers should create and discuss clear performance standards and expectations in collaboration with the students involved in these performances, while another six (15%) of the solutions suggested that the teacher should make their performance expectations frequently known to students and others. Four (10%) of the solutions suggested that the teacher should simply ignore the inappropriate performance behavior or events and to go on.

In summary, the largest percentage (43%) of team solutions in this Category indicated that music teachers needed to collaborate with others and seek help in dealing with performance stress concerns. Another large percentage of solutions (32%) indicated that the teacher should create clearer performance standards and expectations with the students involved in musical performances while another 15% of the solutions indicated that the teacher should take measures to make their expectations for performance behavior frequently, and clearly known to students and others. Finally, a smaller percentage of the solutions (10%) suggested that the music teacher simply ignore inappropriate student behavior during performance events.

#### Non-Participation

A large majority, 29 (58%), of the team solutions suggested that the teacher take actions to change class activities and/or give alternative assignments to students with non-participating behavior. An additional 13 (22%) team solutions suggested that the teacher should confer with the students involved as well as seek help through collaborations with teachers parents and school counselors. Another five (9%) solutions suggested that the teacher should offer non-participating students more choices and decisions about music activities while an additional three (6%) team solutions suggested that non-participating students be paired as “buddies” with students who were participating in music making activities.

In summary, peer team solutions to discipline situations involving student non-participation included a large percentage of suggestions stating that the teacher should change or alter class activities as well as think of alternative assignments (58%). Another large category of suggestions (26%) stated that the teacher should seek help and advice

for these challenges from the students involved, as well as from other teachers, parents and counselors. Smaller categories of problem-solving suggestions included ideas to give the students more choices and decision-making about their participation (9%) as well as ideas to pair students with others to increase their interest and participation in music making (6%).

#### Summary of Team Worksheet: Suggestions for Others

Team problem-solving data indicate a broad range of suggestions for the teacher to consider as possible alternatives to help solve discipline concerns in the music classroom. The majority of the suggestions included both ideas for the teacher to create, change, or alter their teaching approaches, as well as actively seek collaboration with others to help form solutions to problems in the classroom. Help-seeking suggestions included ideas for the teacher to more immediately and consistently collaborate with students, teachers, parents, counselors and administrators. Suggestions were also made to help music teachers express their needs as well as the importance of considering other views of the problematic discipline event in their classroom. Additionally, teams indicated that the teacher should solicit the help of other students in the music class as a way to help students with inappropriate or undesirable behavior problems.

In summary, while the teachers' self-reported case studies concerning their own actions in discipline situations in their classrooms include high percentages of control-based actions in response or reaction to problematic and escalating student misbehavior, peer team solutions indicated that the teacher might instead take more collaborative or help-seeking actions to find solutions to these discipline challenges. It is important to note that while the teachers frequently described their own discipline concerns as events

in which they felt they had lost control of the students involved, team solutions indicated that the teacher should instead take direct actions to change or alter the ultimate outcome of discipline events in the music classroom. Finally, peer team solutions offered a broad range of suggestions for action, often including more initial, collaborative approaches to altering, solving, or changing student behavior, establishing more positive classroom environments, and improving relationships with others at individual school sites.

#### Words of Encouragement to the Teachers from Problem-Solving Teams

In addition to the solutions from problem-solving teams offered in written and out loud discussion de-briefings, teams also wrote informal words of encouragement to the teachers. In general, these written passages were private, empathetic messages to the teacher from the problem-solving teams. Teachers suggested that others “stay firm, don’t enable behavior to continue” and that others should “Try everything. Don’t be afraid of making a mistake!” Among these messages were empathetic acknowledgements of the teacher’s discipline challenges such as “I know that these kinds of students are difficult to reach,” “This has happened to me. Don’t give up,” and “Try to calm down. Let it go. the bridge has been burnt. Leave it alone.”

Other messages stressed that the teacher should have confidence in how well they are handling their discipline challenges by stating “Great job! You focused on another aspect of the situation and the student was caught off-balance,” “You love your work in spite of lack of support from colleagues. Keep doing this for the kids,” and “Rejoice in small rewards. You successfully reached part of the group. Hooray!” Other messages focused on what they teacher could do to improve their discipline challenge in the classroom by suggesting that they “send stronger messages of consequences in your

classroom,” “Learn to start your class in the outside hallway,” “Maybe you could change your focus and have more success,” and “Never give up and be confident in yourself and capitalize on your strengths. Remain steadfast and focus on the overall picture.” Finally, the teachers wrote messages indicating their support for peers by writing “Love to stay in touch with you,” “You are not alone — know that we all are there for you.”

In summary, when asked to write words of encouragement for other teachers, nearly all teams did so, and did so at length. Many teams created messages, which were more than two paragraphs long. In addition, these words of encouragement were read aloud to each teacher at the end of problem-solving debriefings (in groups of four) and teachers took both worksheets and words of encouragement with them as they left the workshop.

#### Large Group Debriefing: End of Workshop Processes

The teachers were asked to share their insights and thoughts about the reflective practices, peer problem-solving processes they had just experienced. Many participants offered their opinions about the workshop structure, problem-solving techniques, and further needs both out loud and in written reflections. One teacher wrote the following concerning the team problem-solving process:

I’m glad to know that I am not the only one with these kinds of problems. It was so hard to listen and get out of my own set of problems long enough to concentrate on someone else’s needs. I felt like my partner and I really had some good advice and creative solutions for our people, even though we both have trouble solving the same kinds of problems in our own classrooms! We had to take a different perspective to be able to get creative, step outside the problem



itself, and try to think of other approaches. We actually gave ourselves permission, I guess, to re-think our own problems. Also, it was a really good exercise to not interrupt and have to listen all the way through to a problem from another teacher. Otherwise, we would have all interrupted each other with uniformed and maybe unwanted advice.

One teacher said, “Our group wanted to hear all the other groups’ solutions so that we would have more new ideas than just the stuff about the 4 of us.” Another said, “Just post everyone’s set of papers, situations and solutions, and then we can roam around the room and read them.” Another teacher enthusiastically suggested that “we pass around a clipboard with everyone’s e-mail so we can stay in touch and maybe establish a chat-room type of music discipline dialogue with each other.” Yet another teacher then added, “Yeah, but we will all be going our separate ways and what we really need is to talk to other music teachers in our district.” Nearly every participant nodded in agreement with this statement.

Other participant input included comments similar to what one teacher said, “In our district, we have professional development seminar days, but they never have anything to do with our music class problems. We just go for a while, then asked to be excused to our rooms to do our own work.” When asked if they had ever experienced a situation where music teachers problem-solved with other music teachers about discipline in the classroom, the overwhelming majority answered “No.” Those few who answered “yes” were involved with what one teacher explained “Arts teachers’ conversations and new music teacher mentor programs in our district.” Another teacher said, “I sometimes

informally talk to other music teachers once a year when I see them at the State or National Music Education Conferences.”

In summary, while the teachers felt that the workshop processes were interesting, creative and informative, they also expressed their belief that the processes of listening well to others’ discipline concerns and problem-solving with others about those concerns took a great deal of effort, creativity, and discipline. Most of the teachers also expressed that this kind of reflective process (peer problem-solving about discipline concerns) was new to them and that they were not involved in similar opportunities to dialogue with other music teachers about their classroom discipline concerns. Those who indicated that they did do so, said that these opportunities were through district peer mentoring programs or informal conversations with peers at professional growth conferences.

### Stage III: Workshop Follow-up: Participant Response Follow-up Survey

In order to assess possible affects of the workshop’s peer problem-solving, reflective practice processes within teachers’ individual teaching practices over time, all participants were mailed a follow-up survey three months after attending the “Creating Positive Discipline and Management” workshops (both 1999 and 2000). The total response rate of this survey was 65 (47%).

In addition to soliciting responses to questions involving the teacher’s use of workshop techniques in their classroom, this survey also asked participants to provide further demographic information regarding the actual situations at school sites. The following data reflect the participants’ responses tallied from all 65 participant follow-up surveys:

1. Within a reported range of one to four school site locations per week, 38 (58%) of the respondents teach at one school site during the week. Twenty-three (36%) teach at two sites while the remaining four (6%) teach at three to four sites per week.

2. Within a reported range of two to ten classes taught per day, 19 (29%) of the respondents teach two to five classes per day, 42 (65%) teach six to nine classes per day (the greatest majority teachers report teaching seven or eight classes per day), four (6%) teach ten or more classes per day.

3. Within a reported range of 115-1375 students per week, 14 (21%) of the respondents teach 100-299 students per week, 14 (21%) teach 300-499 students per week, 18 (27%) teach 500-699 students per week, 12 (19%) teach 700-899 students per week, five (8%) teach 900 or more students per week.

#### Participant Response: Transfer of Workshop Techniques to Classrooms

In addition to the demographic information indicated above, participants were asked if they had been able to use any of the techniques used in the workshop. Sixty (92%) of the respondents indicated yes, while five (8%) indicated no. Teachers indicating yes were asked to further explain how they were using ideas and techniques learned within the workshop (see Table 9).

Table 9:

Transfer of Workshops Techniques to Classroom

How Workshop Techniques are Used	Number of Yes Responses	Percentage
Use discipline ideas shared by other teachers	19	31%
Solicit input/dialogue with others at school site	13	22%
Listen more and collaborate with students, parents, other teachers, and administrators about discipline concerns. Changed, clarified, or improved expectations of students' behavior in the music classroom	8	13%
Use more positive reinforcement with students	6	10%
More cooperation and responsibility asked of/ placed on students (teacher less "dictatorial")	5	9%
Involvement in decision-making school discipline or IEP (Individual Education Plan) committees	4	7%
Less teacher talk, more student activity during classes	3	5%
Use reader's theatre quotes and sources for extended reading	2	3%

Use Discipline Ideas Shared by Other Teachers

Nineteen (31%) of the 60 respondents who indicated that they used techniques from the workshop referred to their frequent and successful use of music classroom discipline ideas shared by their peers in the workshop. The teachers felt that useful ideas were the "tried and true techniques shared in our small group" as well as "large group quick fix ideas for classroom management." One teacher wrote the following about how she used the workshop techniques in her current teaching practices:

I can't tell you the amazing difference a few simple additions to my classroom routine have made. I was concerned about this year because our school system had closed one of their inner-city schools. About half of these students were sent to my school. You can imagine how concerned I was about what I might find this year especially in light of a couple of really rough third grade classes that I had this year. This has been the best start to a year that I have ever had.

Another teacher wrote that her training in music classroom discipline and management prior to the workshop was very limited and that this workshop's exchange of discipline ideas was "a shot in the arm. It saved my career." Another teacher reported, "Most of us never had this type of information given to us. We were told to ignore discipline problems and that they would go away. I was a well-behaved student and came from a school where there were no discipline problems (at least that I remember). It has taken me years to develop strategies that work for me. This workshop gave me many new and effective ideas. Thanks."

In summary, 31% of this group indicated that they were able to use ideas shared by other teachers in the workshop settings and that these ideas and techniques were successful in helping them to create better discipline in their own classroom.

#### Solicit Input / Dialogue with Others at School Site

Thirteen (22%) respondents indicated that they were listening more, soliciting input, dialogues, and collaborating more with students, parents, other teachers, and administrators about discipline concerns in their music classroom. One teacher wrote that she was beginning to "solicit input from and dialogue regularly with other teachers at my school site." Another teacher added, "I now listen more to both co-workers (classroom

teachers and administrators) as well as other music teachers.” Another teacher wrote that he had begun to “work with others to listen and collaborate about problem students.” Another added that she had learned from others by writing, “I have found out that I am not the only one with discipline problems at my school.”

Respondents also expressed their awareness that “those closest to the problems (us) really do have the solutions.” One teacher explained her transference of the peer-problem-solving techniques used in the workshop by writing, “The idea of forming a team of educators to listen and make suggestions regarding a difficult situation really makes sense. We all share similar experience and being able to receive feedback from others can sometimes be very helpful.”

One teacher wrote that in addition to inviting dialogues and discussions with others at the school site, there was a feeling that “I am not waiting for formulas and experts to help us anymore.” Another teacher wrote of a change in her school site relationships with other teachers, “What is most important to me was to learn the value of dialogue with other teachers concerning specific children. We, as a group, are now trying to modify behavior of these specific children.” Similarly, another teacher referred to the workshop’s small group problem-solving processes by writing, “The talking in our groups of 4 and having the other teachers give their insights to my problem was very helpful. Also, learning that many teachers had situations far worse than mine helped put things in perspective.”

Other teachers wrote about what they do in their classrooms to help establish better relationships with the students in their music classes. Some respondent wrote in the

form of advice for other teachers or future music teachers, as an example of actual ongoing dialogues they have with other teachers. One teacher wrote,

I have found it very important to have a solid, strong relationship with students. Talking to the kids ‘as if’ you are interested in their lives and really mean it is so important to the discipline process. Kids need to know that you care about them. They also need to know how much you love them. Ask students, ‘At what point could this problem you are having with another student have changed? How can you change it? What could you have done to make the outcome different?’ Reflection is used at our school a lot — talking it out — especially after physical or emotional situations.

In summary, 13 (22%) of the respondents indicated that they were initiating active dialogues and discussions with other teachers concerning discipline concerns in the classroom and that these collaborative exchanges had a positive affect on their own views and actions within music classroom discipline situations.

#### Changed, Clarified, or Improved Expectations of Students’ Behavior in the Music Classroom

Eight (13%) respondents indicated that they had in some way changed or altered their music classroom discipline plan based on ideas they learned or thought about during the workshop processes. Some teachers wrote about changes they made in clarifying new behavioral expectations at the very start of each class, upon entry to the music classroom. One teacher wrote about using the idea that “music class starts in the hallway.” Another wrote, “I am now teaching entry behavior to shape the students’ focus for the entire class period.” Yet another teacher wrote, “I was especially inspired with your premise that we

manage our classroom. I take a lot of time to plan lessons and prepare. I use lots of routines and like structure, but the thought of managing my classroom never occurred to me.”

Another teacher wrote a detailed list of specific changes in discipline procedures as well as physical changes she made within her music classroom. That same teacher added, “These little changes have made a great difference in my classes. I not longer have to settle them down before we can get down to work. They are working now from the time they come in my door. I have also done things like added curtains, area rugs, and plants to my room, all in an effort to make this a place that students want to come.”

Another teacher wrote of a newfound personal awareness and the resulting changes in her classroom discipline by explaining, “I have found out that being more organized, lecturing less, and keeping things moving along made for a lot less discipline problems. It’s a rude awakening to find that most of the problems were me and not them.”

In summary, eight (13%) respondents cited changes in their discipline plan and actions based on techniques and/or awareness they had from workshop processes. It is important to note that teachers also cited specific examples of direct actions they took to change their discipline plan and environment in their music classroom.

#### Use More Positive Reinforcement with Students

Six (10%) respondents wrote about their increased efforts to use more positive reinforcement with their students in order to create a more positive music classroom environment. One teacher wrote that he was using “more positive reinforcement with the students to create a better learning environment.” Another teacher explained that she was “learning to state things in a more positive and encouraging way.” Yet another teacher



wrote how she was working on “showing students with facial expressions and body language what I am trying to communicate in a positive way.”

Other teachers wrote about changes in their own classrooms due to ideas they obtained or thought about after the workshop. One teacher explained, “Since the workshop, I have been better able to control my temper and keep a more relaxed classroom.” Similarly, another teacher wrote, “I have been very conscious about stating things positively.”

In summary, six (10%) of the respondents in this group expressed that they were actively implementing ideas about positive discipline learned through workshop processes. Additionally, these teachers also expressed that increasing positives in the classroom was helping them establish better learning environments for students in their music classroom.

#### More Cooperation and Responsibility Required of Students

Five (9%) respondents in this group wrote about actions they were implementing in their discipline plans in which they encouraged more student cooperation and placed more responsibility with the students in their music classroom. Teachers wrote about the effects of this change from a more “dictatorial” position, to that of inviting “student input and cooperation.” One teacher explained this change by writing, “I now use techniques to lower my voice and become less of a dictator and more of a facilitator of the students’ learning.” Similarly, another teacher wrote, “I am listening more to the students and don’t enter into power struggles with students anymore.” Another teacher wrote how they were “placing more responsibility on the students” to increase their “self control and awareness of their own actions.” Another teacher wrote about changes to ‘involve the

students in decisions about classroom rules and procedures. This creates class cooperation about classroom rules.” Yet another teacher wrote the following:

The workshop really helped remind me of how important it is to give the students more responsibility. In (supposedly) the interest of time, its’ so easy to do too much for them. Putting responsibility on them obviously give them ownership for success and failure. I am now asking more — telling less.

In summary, five (9%) of the 60 respondents in this group cited changes in their classroom discipline plan in which student cooperation and responsibility was encouraged and less teacher control or “dictatorship” was occurring. Additionally, teachers reported that they were listening more to students and assuming more of a facilitator role to increase student learning in the music classroom.

#### Involvement in Decision-Making School Discipline Committees

Four (7%) of the 60 respondents in this group indicated that they were now serving on school and district discipline policy committees and providing leadership in decisions about discipline plans in the classroom. Teachers also indicated that they were organizing others to implement changes in school and district classroom discipline policy. One teacher wrote that “I have become a school site leader engaging and facilitating others in dialogue about problems with certain students and classroom management in general.” Additionally, other teachers wrote about their work leading music teaching peers. One teacher wrote, “I am organizing other music teachers to share discipline techniques at district meetings.”

In summary, four (7%) of the respondents in this group indicated that they were now serving as leaders and/or members of school and district committees engaged in

policy discussions about classroom discipline. It is important to note that teachers also indicated that they were initiating leadership or organizing other music teachers to exchange ideas about music classroom discipline at district meetings.

#### Less Teacher Talk, More Student Activity During Classes

Three (5%) of the 60 respondents in this group indicated that they were now talking less during music class and that the rate of student activity was increased in their classroom. Teachers wrote that they were now actively engaging the students in more activity rather than having them listen to more teacher talk. One teacher wrote of an awareness that there were “less problems stemming from student inactivity which used to occur when I talked too much.” Another teacher wrote, “I am more successful with classroom management now. Talking with students, not at them is more effective in communications and gaining trust of students. I am talking less and doing more. So are they!”

In summary, three (5%) of the 60 respondents in this group cited that they were using workshop ideas which included suggestions to increase student activity rate and decrease teacher talk. Teachers also believed that this change resulted in fewer student behavior problems and discipline concerns in their music classrooms.

#### Use Readers' Theater Quotes and Sources for Extended Reading

Two (3%) of the respondents in this group indicated that the workshop's readers' theatre and resource list for further reading in classroom discipline and management provided them with insights helpful to their classroom discipline environments. Teachers indicated that the reader's theatre quotes and bibliography were helpful by writing, “I carry the seminar packet with me. When I start to get frustrated, I read through it for

ideas for improvement.” Another teacher wrote, “I checked your bibliography and saw Harry Wong’s book on the list. I figured it must be a good book. I can’t begin to tell you how much that book has helped me establish better strategies for discipline in my classroom.” Another teacher wrote, “Thanks to Day 1 of the workshop (reader’s theatre), I have put the responsibility on the kids and they do respond with positive results in lots of cases.”

In summary, two (3%) of the respondents in this group indicated that the workshop reader’s theatre quotes and resources for further reading in discipline and management provided them with helpful ideas toward direct implementation within their music classroom discipline plan.

#### Respondents Indicating Negative Transfer

Respondents who answered negatively when asked whether they were able to use workshop techniques in their classroom environments indicated a variety of reasons why not. Five (8%) of the 65 respondents answered that they were not using any techniques learned in the discipline and management workshop within their classroom environment (see Table 10).

Table 10:

#### No Transfer of Workshop Techniques

Why Not?	Number of No Responses	Percentage
Not needed, don’t have discipline problems	3	60%
Can’t remember this workshop, too much information at the larger summer workshop events	1	20%
Not currently employed	1	20%

### Not Needed, Don't Have Discipline Problems

Three (60%) of those five who had not used workshop techniques reported that the workshop itself was not needed. One teacher wrote that “I really don’t have any discipline problems, therefore the workshop was not needed.” Another explained, “Most of the techniques covered in this workshop I already know and use. Therefore, it was not needed.”

In summary, three (60%) of the teachers in this group indicated that they were not able to use workshop techniques by writing that they felt the workshop was not needed or that they did not experience discipline concerns in their own classrooms. Additionally, teachers explained that they already use the activities covered within workshop processes.

### Can't Remember This Workshop

One (20%) teacher in this group indicated that too much information was offered at the larger workshop week in which the discipline and management workshop was contained. That teacher wrote

Sorry, I can't remember what we learned in this workshop. The whole summer is a blur. The workshop was held 2 days after the end of school. To tell you the truth, after the year I just had, I don't remember anything!

That same teacher also wrote, “It has been a trying year. Don't have time to think about it.”

In summary, one (20%) of the respondents indicating that they were not using workshop techniques in their classroom indicated that they had either forgotten the workshop content due to year-end stress and workshop overload or that their current

teaching year was not going well. Additionally, these teachers also indicated that they did not have time to think about the workshop experience.

### Not Currently Employed

One (20%) teacher indicated that workshop techniques were not being used in their classrooms because they were not currently employed. The reasons for this individual's unemployment were not made clear. In summary, 20% of the reasons cited for not using workshop techniques in the classroom involved a change or end to an individual's employment as a music teacher.

### Summary of Follow-up Data on Transfer within Classroom Environments

An overwhelming majority, 60 (92%) of the 65 respondents to this study's three-month follow-up survey, indicated that they had actively transferred various workshop processes by using various techniques from the workshop's reflective practice, peer problem-solving processes as part of the ongoing classroom management and discipline in their music classrooms. A much smaller percentage of respondents, five (8%), indicated that they were not using workshop techniques cited various reasons involving workshop week information overload, perceptions that workshop ideas and techniques are already being used in their classroom, or that they were not needed due to an absence of discipline and management problems in their own classrooms.

### Participants' Description of Dialogues with Peers Concerning Discipline

Participants were asked if during this school year they had participated or planned to participate in any formal or informal interactions and/or discipline problem-solving dialogues with other music teachers or classroom teachers at their school site and district locations. Forty-six (71%) of the respondents indicated yes, 19 (29%) indicated no.

Those answering yes were asked to explain what they have done or plan to do (see Table 11), while respondents answering no were asked to explain why (see Table 12).

Table 11

Teachers in Dialogue about Discipline

What have you done or plan to do?	Number of Responses	Percentages of Yes Responses
Personally initiate or organize more exchanges and dialogues with other classroom and/or music teachers about discipline and concerns	23	49%
Became a part of school-wide committee about discipline policy	7	15%
Asked for district help in providing more inservices in classroom discipline and instructional strategies for students with specific behavioral disabilities	6	13%
Asked administration for time for scheduled district inservices (dialogues-music teachers with music teachers) discipline and management.	6	13%
Find or became a mentor to one other teacher	5	11%

Personally Initiate or Organize Dialogues with Others

Twenty-three (49%) of the respondents indicating that they did engage in discipline dialogues with other teachers indicated a variety of ways in which they initiated and participated in these exchanges with other music or classroom teachers. These exchanges occurred informally as well as those that were more formally organized efforts. One teacher wrote that they had organized “music teachers county-wide in inservices to discuss our discipline problems and form new strategies.”

Other teachers wrote about informal exchanges with other music teachers or “classroom teachers I have befriended.” One teacher wrote the following, which was representative of other comments,

I’ve discussed some students’ behaviors with their classroom teachers as well as special needs teachers and guidance counselors. I was led also to students’ folders that include testing, report cards, as well as any behavioral or learning problems. I feel the best way I have learned classroom management techniques is by observing and talking to other teachers. My own management gets better each year, probably just from experience. Workshops like this one are very helpful because being able to discuss situations with music colleagues is a wonderful tool for all of us!

Other teachers wrote about their frustrations and isolation because they are the only music teacher at their school site. Although these teachers want to talk more to other music teachers, the district may not schedule opportunities for music teacher dialogues. Additionally, many teachers expressed frustration at knowing how to initiate and invite dialogue with classroom teachers because, as one teacher wrote, “I am excluded to some extent because my discipline problems are unique due to the fact that I am the only music teacher at my school.” Another teacher added, “I see other music teachers in my county rarely to never. Our staff development is dictated by our administrators and is usually school-based to subject specific. I am always left out.” However, another teacher addressed this problem by writing, “There are no other music teachers at my school but I plan to and have already talked with other teachers regarding students’ discipline



problems. We all try to work together — classroom teachers, specialists, guidance, administration — to solve the problems.”

One teacher wrote of her experiences discovering that classroom teachers could be a great help in formulating strategies for improving music classroom discipline. One teacher wrote, “All my problem-solving dialogues have been in informal. I find K-2 teachers give the most sensible advice and whine the least!” Another teacher wrote, “We have ongoing discussions. We have several children who require constant feedback from the classroom teachers.” Other music teachers explained their contacts and exchanges with resource teachers and inclusion specialists at their school sites. One teacher wrote, “I’ve talked with our resource person (degree in Special Education) for her insight with a few classroom management situations. She helped with many ideas and was reassuring that I wasn’t the only teacher concerned with certain behaviors.”

Other teachers expressed their delight in developing new peer relationships in which problem-solving dialogues naturally evolved. One teacher wrote, “I team teach with another music teacher. We always share discipline problems and solutions, sometimes exchanging students for a day or two to create a different environment and teacher personalities for those challenging students.”

In summary, 23 (49%) of the respondents indicating that they were engaged in peer dialogues about discipline problems cited that they personally initiated, led, or organized school site or district opportunities for themselves and others to dialogue about discipline concerns in the classroom. These exchanges ranged from informal dyads with classroom teachers and music teachers to more formal settings in which groups of music teachers were engaged in peer problem-solving dialogues concerning classroom

discipline. It is important to note that teachers also expressed frustration that while they wished to engage more often in peer dialogue, their schedules and work load did not allow them opportunities to meet with other teachers at the school site.

#### Became a Part of School-Wide Committee about Discipline Policy

Seven (15%) of the respondents indicated that they had become a member or leader of a school-wide committee responsible for formulating and implementing school-wide discipline policy. Teachers cited a variety of ways they were participating in these decision-making bodies. Some teachers reported that they had become part of a school-wide or district instructional support team. Others indicated that they were now serving on an IEP (Individualized Educational Plan) committee for students with special needs. One teacher wrote that they were a “part of a new team of school-site classroom and/or music teachers who meet regularly to informally discuss discipline problems in the classroom.” Another teacher wrote that they had “started a school-wide system of communication through new peer teacher-created discipline plans.”

Other reports indicated more informal ideas for organizing peer exchanges about discipline into a system of communication among peer teachers. One teacher “started a system of sending notes to other teachers informing them of a problem I am having.” Another teacher used actual workshop forms to help lead and create a new system of discipline at the school site and wrote, “As a result of your session, our school now has an inter-departmental form which enables teachers to communicate with others concerning specific problems with specific students. This is proving to be a great benefit! The students know we are talking.” Similarly, another teacher wrote, “We constantly discuss disruptive students and what strategies work best for different types of students.

We've done no formal evaluations together but may in the future. I like the forms presented in class for this process."

In summary, seven (15%) of the teachers who indicated their participation in peer problem-solving about discipline concerns cited they were currently organizing, leading, or members of formal or informal opportunities for peer dialogue about discipline concerns at their school or district locations.

#### Request for Discipline Workshops Concerning Children with Behavioral Disabilities

Six (13%) teachers in this group indicated that they had asked for administrative help to provide more opportunities for classroom discipline suggestions and instructional strategies in order to better serve the needs of music students with specific behavioral disabilities. One teacher wrote that "I have asked for administrative help to learn how to teach special needs children in the music classroom." Other teachers indicated that they suggested to their administrators that "a special education teacher work with our music teachers in the district." While some teachers wrote about their district's lack of "resources for music teachers concerning special needs children," one teacher decided to "meet with an inclusion expert to discuss behavior modification plans. This would be a good idea for all the music teachers in my district."

In summary, six (13%) of this group of respondents indicated that they were involved, formally and informally, in actively seeking help from administrators and resource teachers to obtain strategies for their music classroom discipline concerns involving students with specific behavioral disabilities.

### Request More Problem-Solving Workshops with Job-Alike Peers

Six (12%) of the respondent teachers in this group indicated that they had asked administrators to schedule regular times for music teachers to meet with other music teachers to dialogue and exchange strategies for music classroom discipline. While some teachers indicated that this has not yet taken place or that they never get to meet as a group of music teachers, others indicated that these meetings were to take place in the near future. One teacher wrote,

We need to talk to others who do the same thing we do, day after day. We are not the same as classroom teachers. Music teachers understand other music teachers' needs and the music classroom environment. I will not give up on asking for the opportunity to meet with music teachers about discipline. We need this.

In summary, respondents in this category indicated that they felt the need to dialogue and discuss classroom discipline with other music teachers. Teachers also indicated that they were intent on making these exchanges happen in the near future.

### Mentoring

Five (11%) of the respondents in this group indicated that they either found a peer teacher mentor or were engaged in a mentor pair exchange concerning discipline concerns in the classroom. These mentors or those who received mentoring were usually other music teachers. One teacher described their joy in "finding another music teacher in the district for long talks and one-to-ones when needed." Other teachers described similar exchanges with other music teachers in the district as well as with "classroom teachers I have befriended." Mentoring of this kind was described by one teacher as "helpful, a real life-saver," and by another by writing, "I trust what they (classroom teachers) share with

me because that help is based on many years of real experience in their own classroom with kids at this grade level.”

Other teachers wrote about their delight in developing new peer relationships in which problem-solving dialogues naturally evolved, as well as the benefits of these exchanges to the students in their music classes. One teacher described the following concerning exchanges with a peer music teacher, “I have begun to team teach with another music teacher. We always share discipline problems and solutions, sometimes exchanging students for a day or two to create a different environment and teacher personalities for those challenging students.”

In summary, five (11%) respondents indicated that they were engaged as a mentor or a recipient of another teacher’s mentoring, concerning classroom discipline, and that those exchanges were positive and beneficial to their teaching practices. It is important to note that these mentoring dyads consisted of music teachers with other music teachers, as well as music teachers with trusted classroom teachers at their school and district sites.

#### Summary of How Teachers Engage in Problem-Solving Dialogues

When teachers in this study were asked if during this school year they had participated in (or plan to participate in) any formal or informal peer problem-solving dialogues with others at your school or district location, 46 (71%) of the respondents indicated yes. Respondents in this group described these dialogues with others in a variety of ways. Twenty-three (49%) wrote that they had personally initiated or organized more formal and informal exchanges and dialogues about classroom discipline among several classroom and/or music teachers at their school or district sites. Seven (15%)

teachers had become a part of a school- wide committee or policy-making body concerned with classroom discipline.

Another six (13%) of this group of respondents indicated that they had specifically asked for district help in providing more professional growth inservices for teachers (music and classroom teachers) to develop strategies in instruction and discipline for students with specific behavioral disabilities. Another group of six teachers (12%) had asked or intended to ask their administrators for time within scheduled district professional growth inservices for dialogues — music teachers with other music teachers — concerning their music classroom discipline concerns. Additionally, five (11%) respondent teachers indicated that they were now a part of a peer mentoring pair exchange with either another music teacher or classroom teacher at their school or district location. Finally, teachers in this group indicated that these various forms of dialogues concerning classroom discipline were both positive and beneficial to their music classroom teaching.

#### Why Teachers Do Not Engage in Problem-Solving Dialogues with Others

Nineteen (29%) of the 65 follow-up survey respondents wrote that they did not participate in dialogues with peers concerning classroom discipline. Respondents answering no as to whether or not they had or plan to have dialogues with others concerning classroom discipline indicated a variety of reasons as to why not (see Table 12).

Table 12:

Why Teachers Do Not Engage in Problem-Solving Dialogues Modeled During Workshop Processes

Reason	Number	Percentage of Respondents Indicating No
No time or contact with music teachers and/or classroom teachers	12	62%
Meetings for music teachers are never scheduled	3	15%
Don't want to	2	12%
Don't know why	2	12%

No Contact Time With Teachers

Twelve (62%) of this group reported that they have no contact during their teaching day or days at their school site or sites to have contact or discussions with other music teachers or classroom teachers. The reasons teachers described concerning this lack of contact include “no time between my classes, then I have to travel to another school during lunch,” as well as “When I have a minute, I rest. The teachers lounge is the last place I would go!” One teacher wrote of her isolation from others in the following way, “There are days when I have no contact with other teachers other than a (classroom) teacher bringing the kids to music. They nod and quickly walk away in order to have some planning time. They have no idea what goes on in my classroom, so why should I discuss my concerns with them?”

In summary, 12 (62%) teachers in this group indicated that there was either no time or desire on their part to dialogue with peers concerning discipline problems in their classroom.

#### Meetings Never Scheduled

Three (15%) of the teachers in this group indicated reasons involving the fact that meetings for music teachers are never scheduled within their district, so, as one teacher wrote, “exchanges with other music teachers just don’t take place. Can’t get the music teachers together all at once.” Another teacher reported that “there are no meetings planned” indicating that dialogues would need to occur within formally organized district music teacher meetings. Another teacher believed that no time was “allowed for such exchanges” by the organizers of district music teacher meetings.

In summary, three (15%) of the respondents in this group wrote that they had not participated in dialogues with others concerning classroom discipline because of no meetings scheduled for music teachers, or that organizers or leaders of district meetings did not allow time for music teachers to engage in dialogues about discipline concerns.

#### Don’t Want To

Two (12%) of the respondents in this group indicated that they had not participated in dialogues with others at their school or district sites because of a lack of interest in doing so. In the majority of responses within this group, reasons for this lack of interest and/or unwillingness to dialogue with others was unclear. However, one teacher wrote, “I still don’t have all the answers, so, until somebody asks, I keep what I know or think to myself.”



In summary, two (12%) of this group of respondents wrote that they had not participated in dialogues with other teachers concerning discipline concerns because they did not desire to do so. It is important to note that teachers also indicated their unwillingness to initiate dialogue, and until asked, did not plan to talk about discipline concerns with others.

### Don't Know Why

Two (12%) of the respondents in this group simply wrote "I don't know" or "Don't know" as a response to why they were not currently engaged in dialogues with others about classroom discipline. It was not clear from the data what the reasons or circumstances were for these responses.

### Summary of Why Teachers Do Not Engage in Problem-Solving Dialogues

Although 46 (71%) of the respondents in this study's follow-up survey indicated they were engaged in various types problem-solving dialogues with others about classroom discipline, another 19 (29%) indicated they were not. Reasons cited for not participating in such dialogues included the following: teacher comments about the lack of time and/or contact with other teachers (62%), meetings for district music teachers are never scheduled or time is not allowed within meetings for such peer exchanges (15%), there was no desire on the part of the teacher to dialogue with others (12%), and that the respondent did not know why or did not indicate reasons why they were not participating in peer discussions about classroom discipline (12%). Finally, it is important to note that the majority of respondents in this category indicated that scheduling or contact time for teachers to engage in such exchanges, or for such exchanges to take place in the first place, was the responsibility of others (administrators and district coordinators).

### Summary of Teachers' Participation in Dialogues with Others

In summary, a large majority, 46 (71%) of the 65 respondents indicated they had engaged or planned to engage in informal or formal dialogues, discussions, and problem-solving with others concerning their classroom discipline concerns. These reported situations included a variety of ways teachers have been or plan to be engaged in problem-solving dialogues with others: informal exchanges with one other music or classroom teacher, discussions with several other music teachers, classroom teachers, and others, as well as the active leadership of new school-wide or district-wide plans to increase discipline dialogues among peer music teachers.

The 19 (29%) respondents indicating that they were not engaged in dialogue with others cited reasons involving isolation and lack of understanding from other classroom and music teachers, lack of time, scheduling conflicts, district meeting scheduling problems, as well as lack of personal interest in dialogues with others about their music classroom discipline challenges.

### Respondents' Recommendations for Further Inservices in Classroom Discipline

The participants in this study's follow-up survey were asked to recommend ideas for further inservice or preservice education in music classroom discipline and management. Findings indicate suggestions for the following; more time allotted for discipline role playing and active problem-solving with practicing peers "who speak our language, suggestions for teaching children with specific behavioral disabilities, more emphasis on strategies for dealing with problematic administrators, ways to work more closely with classroom teachers and others at the school site, techniques to calm the students down and gain focus, strategies for dealing with large classes and performance

situations, and use of live demos with students using practical applications and solutions within actual musical contexts in which they occur.

In addition to the aforementioned suggestions, respondents also indicated that this kind of workshop (peer problem-solving of discipline concerns) was “greatly needed and appreciated.” One teacher felt that workshop interactions of this kind should be a part of all music teacher education as well as inservice professional growth by writing,

This workshop should be required of all college students dealing with music classes of any size. We are in a non-traditional classroom setting where students are not at a desk, etc. This atmosphere can create loose discipline and tendencies to talk, throw shoes, pull hair, and other behaviors. This workshop saved my career!

Other teachers wrote that they hoped the workshops would continue in their present form and to let them know “if any more workshops would take place near our area.” One teacher wrote, “Keep the workshops going and ongoing! We stand alone so often in our work and our problems are not the same as the regular classroom teacher.”

In summary, respondents in this follow-up study suggested that “more of the same” should occur during peer problem-solving music classroom discipline workshops with even more time devoted to new discipline techniques and strategies, more problem-solving with others, more role playing, realistic contexts with actual students from which to discuss music classroom discipline strategies, and more ideas for collaborations and improvement of communications and relationships with other teaching professionals and administrators concerning their discipline challenges in the music classroom.

Finally, the considerable amount of qualitative data collected within this study's workshop settings, reflective practice peer problem-solving workshop processes, and follow-up data provide a thickly textured, rich, detailed description of the teachers' challenges in their K-8 general music classroom discipline and management through their own voices and written words. Chapter 5 will address a discussion and analysis of that data as well as provide conclusions and recommendations for further research in this area.

## CHAPTER FIVE

### DISCUSSION

This study employed a qualitative research design based on collective case study analysis of a bounded system (Creswell, 1998; Stake, 1995; Merriam, 1998). Data reported in Chapter 4 provide what Creswell termed “an exploration of a bounded system or case (or multiple cases) over time through detailed, in-depth data collection involving multiple sources of information rich in context. This bounded system is bounded by time and place, and it is the case being studied— a program, an event, an activity, or individuals” (p. 61). The challenge of reporting substantial amounts of data was addressed by painting a rich, descriptive picture of the participants’ reflective practices within 3 sections; Workshop Setting, Workshop Processes, and Workshop Follow-up.

These three sections of Chapter 4 provided descriptions of: 1) the participants’ large group discussions and readings; 2) demographic profiles; 3) individually written discipline situations self-reported within small groups; 4) peer problem-solving solutions of others’ situations in written and discussion formats; 5) debriefings of problem-solving; and 6) individually written follow-up survey reports of the transfer of workshop techniques to their teaching practice over a 3-month period of time. Participant words were frequently included to accurately tell the story of their reflective activities. This final chapter provides a discussion of study’s findings linked to existing research, offers conclusions, and establishes recommendations for practitioners; music teacher trainers,

district music coordinators, school administrators, and professional growth organizations for music educators. Lastly, implications for further research in the area of reflective practice, peer problem-solving of music and other classroom discipline and management concerns are included.

### Question 1: Teachers' Self-Reports of Discipline Situations

*1) How do selected K-8 general music teachers critically reflect upon, identify, and describe real-life discipline and management challenges within self-constructed case studies written and discussed during "Creating Positive Discipline and Management" workshops?*

Although a number of studies have been conducted that document music teachers' actual discipline problems (Atterbury, 1994; Atterbury & Richardson, 1995; Conway, 1997; Madsen, 1981; Richardson, 1997; Robbins, 1993), the literature also indicates the need for a change to close the gap between theory and practice in music teaching by using real-life music teaching experiences to educate others about the profession and offer relevant professional growth opportunities to practicing music teachers (Conway, 1999; Elliot, 1992; Harwood, 1993; Leonhard, 1985; Meske, 1985; Reimer, 1993). While there have been many studies in which educators have elaborated the need for such reality-based, case method research in discipline and management, as well as its possible applications toward improving teacher training (Atterbury, 1994; Broudy, 1990; Carter, 1989; Carter & Unlesbay, 1989; Doyle, 1990; Greenwood & Parkay, 1989; Harrington & Garrison, 1992; Madsen & Madsen, 1981; Merseth, 1991, 1996; McAninch, 1993; MENC, 1987; Richardson, 1997; Robbins, 1993; Schulman, 1992; Silverman, Welty & Lyson, 1991; Wasserman, 1994) this study offers additional insights (in the teachers' own

words) into workshop processes of critical reflection with peers concerning K-8 general music classroom discipline. Additionally, the study offers a follow-up assessment of the effectiveness of those ideas transferred within participants' teaching practices over time.

#### Large group discussions.

Within large group discussions leading to individually written case studies, the 137 teacher participants from 16 states showed great interest and eagerness to address their individual discipline and management concerns with job-alike peers in this workshop setting. Similar to other research findings, the teachers offered many comments and questions indicating that discipline and management problems indeed dominated or colored their own sense of teaching effectiveness, sense of job satisfaction, and job-related stress (Claremont Graduate School, 1993; Emmer, 1994; Mansfield, Alexander, & Ferris, 1991; Ornstein & Levine, 1989, Wang, Haertel, & Walberg, 1993). The findings of this study also confirm research that indicates that classroom discipline is a primary concern for music educators (Apfelstadt, 1996; Atterbury, 1994; Dropkins & Taylor, 1962; Madsen & Madsen, 1999; Reimer, 1993).

Adding specific data about music teachers to other existing research (Claremont Graduate School, 1993), the teachers in this study reported their frustrations in finding help from knowledgeable others to address specific problems in the music classroom and that time and opportunities for much-needed critical reflection with peers had indeed not been provided at their school and district locations. The teachers in this workshop study indicated that they were seeking practical help within this professional growth environment in order to find ways to improve their own classroom discipline. Confirming existing research (Blum, 1994; Madsen & Kaiser 1999) teachers in this study cited both a

lack of background in classroom discipline and management as well as their ongoing concerns that their current discipline actions in many classroom scenarios were simply not effective.

Participants were aware that their efforts might make a direct contribution to case study research about music classroom discipline. Furthermore, because the teachers knew that their own struggles with music classroom discipline might be used by others to improve their own practices, they indicated a willingness to admit and revisit their failures and challenges in their own classrooms. Additionally, teacher participation within workshop processes and follow-up study offered what other researchers have called for — a safe environment for reflective practice activity — connecting theory, professional growth, and peer problem-solving activity leading to practical applications of that knowledge transferred into individual teaching practices (Conway, 1999; Cranton, 1994, 1996; Mezirow, 1990; Schon, 1993; Vella, 1994). This particular workshop environment — away from usual school and district settings — provided the music teachers a unique and safe haven for such critical reflective practice, free from tension or worry about how their failures might be perceived or judged by those who might evaluate their professional teaching performance.

When asked if they had received previous training in music classroom discipline and management, the teachers indicated that they had none or very limited training in their undergraduate music education programs. Consequently, they had learned to manage their classrooms through trial and error experiences within their own teaching practice. These findings confirm other research about music teacher background in classroom discipline (Blum, 1994; Madsen & Kaiser, 1999). However, adding to this



research, the music teachers in this study acknowledged their need to improve their own situations and actively sought help they needed (by their attendance at these professional growth workshops) to improve discipline in their own classrooms. They were willing to do work with peers to seek solutions. Importantly, the teachers indicated that current school site and district offerings (professional growth) in classroom discipline, often based on expert models offering various discipline methods and strategies, were simply not perceived as relevant or potentially transferable to their music classroom environments.

#### Demographic information/ personal worksheets.

Individuals in this study represented a very broad spectrum of music teaching experience, divided over 1-38 years. This indicated that not only new teachers need and/or seek help in classroom discipline and management, but that discipline concerns continue to challenge K-8 general music teachers throughout their career. However, upon closer examination of participant demographic information, findings indicate that the majority of music teachers in this study had been at their current school site for a relatively short period of time. Findings indicate a possible connection between their recent (or frequent) job site changes and current help-seeking for challenging discipline concerns.

There is therefore evidence that these teachers experienced discipline concerns in new school-site general music classes, possibly causing them to seek new resources and help with these challenges. It is also likely that these teachers may have changed teaching sites in part because of similar, if not worse, music classroom discipline challenges. It may be inferred that similar discipline and management concerns may have been (and

may continue to be) a consistent challenge for the teachers in this study, if not the propelling reason for their relatively recent relocations to their new (present) school sites.

It is also important to note that an overwhelming majority of reported problems occurred within general music classes, not during musical performing groups. Based on my own general music teaching experience, the challenge of teaching many classes and students per day (spanning up to 6 individual grade levels) contributes to a unique set of challenges for the music teacher. Children may enter the music classroom with or without specific guidelines for behavior. For instance, many music teachers have the children sit on the floor or in rows of arranged chairs, which may differ from the physical setting, and personal space boundaries the children experience in their general classroom. Consequently, there may be changes in the students' behavior based on their individual abilities to adjust to changing environments and the expectations of a different teacher.

Additionally, general music instruction involves singing, movement and out loud group responses in which students do not necessarily work alone, but together, interacting directly by making sound with others. Those children who do not work well in groups, noise situations, or do not like to be physically near other children, etc., simply experience problems in general music classes. Musical performing groups (choir, band, orchestra, musical theatre) on the other hand, are usually composed of students who like group music making and choose to participate. In contrast, general music classes are for all children at the school site, including those who may not be able to, or may not want to participate.

In terms of the school site socio-economic areas in which discipline case studies occurred, most of the teachers reported events within very low to moderate socio-

economic areas. These findings are similar to other research findings linking low socio-economic profiles with school site concerns (Claremont Graduate School, 1993).

However, when asked to describe their school site neighborhood, the teachers described a fairly equal distribution of urban, suburban and rural settings.

Additionally, the participants in this study provided their own descriptors of their school settings reflecting colloquial, regional, and revealing attitudinal insights as to how that environment was viewed by them. Many teachers wrote detailed descriptors of their school neighborhood environment such as “worst school in the district, or transient population” as explanations surrounding the pathology of events reported in their own music classroom discipline scenarios. These explanations may also indicate that the teachers believe the misbehavior problem in their classroom was somehow importantly linked to that school’s socio-economic environment. Also, teachers may have provided augmented information of this kind to enable their workshop peers to better understand — based on a common language understood by other teachers — what kind of school environment surrounded their particular classroom concern. In sum, the teachers’ demographic information provided detailed introductory background for music teachers to introduce their particular discipline scenarios to job-alike peers.

#### Reporting of individual discipline concerns/ small groups.

With my guidance, the teachers were structured into discussion activity time frames, peer groupings, and suggested behavioral frameworks in which the self-reporting of their written case studies took place. Because they were told not to interrupt the teller of the situation or make suggestions how to fix their problem (but rather listen without interruption, only asking questions of the reporting teacher to help clarify and bring out

more information about their particular discipline concern), this sharing phase of the self-reflection was characterized by empathetic listening, focused attention to individuals, and solicitous words and actions toward others (Cranton, 1994, 1996; Mezirow, 1990; Schon, 1983; Vella, 1994; Weissglass, 1990). Additionally, and unique to this study, K-8 general music teachers were engaged in these reflective activities with job-alike peers.

As reported by Weissglass (1990), teachers reported that this phase of reflection, that of purposeful empathetic listening to another, was extremely challenging. Some teachers reported that they had an instinctual need to jump in and fix the situation based on their experience in similar situations. Other teachers discovered with surprise that they were not alone with their problems, and that other teachers had either the same kinds of problems, or, in some cases, much worse scenarios in their classrooms. Finally, teachers reported that this experience, that of being fully listened to all the way through a professional classroom discipline concern, was the first time they had experienced empathetic listening from practicing peers. These data provide an important understanding that these music teachers do not experience opportunities to constructively dialogue with practicing peers about classroom discipline concerns.

#### Participants' written discipline situations/ personal worksheets.

Due to the breath and depth of data from 137 individually written discipline situations, I found it necessary (through multiple re-readings of that data) to collapse emerging themes into eight representative categories of the discipline problems cited. Among these categories were the following (listed in rank order): off task behavior, power struggles or negative interactions, verbal disrespect, abusive verbal or physical behavior, school site relationships and communications with other teachers,

administrators, and parents, specific behavioral disabilities, teacher and student performance stress, and non-participation.

Within each category, the teachers consistently wrote expressive and detailed accounts of events in their classrooms, indicating a strong desire to have that situation understood by others and also that those events were still very clear in their own minds. Included in these often lengthily self-reported case studies were: descriptions of individual problem students, what happened, what actions were taken by that teacher, and the affect of that incident on the entire music class. It is important to note that due to the nature of self-reporting within this workshop process stage, the teachers' case studies were characterized by what-the-student-did-wrong mentality, rather than providing a more comprehensive picture of the overall classroom environment and details of their own role in the discipline scenario. Also, the teachers self-selected only one discipline scenario which may have been chosen because of its memorable, or unique set of circumstances or resulting frustrations.

#### Off task behavior.

Teachers reporting off task behavior described scenarios in which student attention was not appropriately focused on what was happening during instruction and activities. Although this category encompassed a broad range of reported student behavior and degree of severity of the problem, most teachers described in detail situations in which a student or students could or would not follow instructions, acted out inappropriately, or in other ways distracted or bothered other students during music class activities. In most cases within this category, off task student behavior then escalated into

more severe types of discipline problems which then affected the behavioral focus of the majority of the students in the music classroom.

In other words, the teachers were unable to initially control or manage off task behaviors which then escalated into more severe discipline problems. Throughout many of the case studies in this category, the teachers reported frustration both with the students' inappropriate behavior, as well as their own frustration that nothing they did seemed to work. The teachers wrote that frequent student misbehavior of this kind often ruined music making for the rest of the class. It may also be inferred that even though the teachers reported one remembered incident, that incident may be representative in some way of their ongoing, career-long struggles with similar off task behavior in their music classroom.

Once certain off task behaviors occurred in the music classroom, the teachers often stopped group instruction entirely, called class attention to student misbehavior, and attempted (often unsuccessfully) to control or stop that behavior, causing disruption and distraction of the entire class. In effect, the off task behavior of individual students became an entire class problem. In many cases, ineffective teacher control efforts resulted in even more acting out misbehaviors and increasing student and teacher frustration. The teachers saw these events as annoying, ongoing, anger producing, the student's fault, as well as a mystery as to how to solve or prevent such events from occurring in their classrooms.

With this evidence, it may be inferred that music teachers frequently attempt control actions which do not change, alter, or stop off task student behavior. Furthermore, throughout the case studies in this category, there was a distinct absence of the usage of

non-verbal communication and action as the teacher attempted to address off task behavioral challenges. Findings indicate that music teachers may not know how, or choose not to use non-verbal cues and other communications to draw the students' focus back to the musical learning activities.

In many cases, the teachers indicated that nothing they did worked, yet they continued to try to control the off task student behavior with more of the same kinds of traditional teacher control actions. Importantly, the teachers were often not aware of (or did not admit to) their own role in escalating the discipline situation, but rather focused entirely on what the student did next. In other words, teacher control actions were in reaction to student misbehavior and did not serve change or alter that particular behavior. Additionally, those actions did not provide proactive solutions to those kinds of future student misbehavior in the music classroom. Simply put, no one in the classroom learned from the experience.

#### Power struggles/ negative peer interactions.

The teachers in this study provided unique insights and descriptive details of these types of discipline challenges in the K-8 music classroom. Teachers reporting incidences involving power struggles or negative peer interactions described events in which students overtly challenged class rules, teacher authority, and other students. Severity of these reports ranged from the teacher's perception of 'bad attitude' to destructive interactions (verbal and non-verbal) with others in the classroom. Interestingly, student 'ring leaders' and 'bad personality mixes' within music classes were described within first through eighth grade classes, not just in upper elementary and middle school classes

where peer group pressure and dominance might be expected (Claremont Graduate School, 1993).

In many reported discipline scenarios, the children entered the music classroom continuing various conflicts originating in other classrooms, school, home, and neighborhood environments. Teachers described situations where children continued the same behavior throughout their entire school day, continuing throughout the school year. This implied that these teachers somehow investigated or communicated with other teachers about certain student behavior, and that those communications with others did not serve to change that student's misbehavior. Importantly, the music teachers consistently indicated that they faced the same problems with the same students year after year, and that they felt they could not (like other teachers) pass their problems on to the next teacher. With this information, it may be inferred that general music teachers experience ongoing challenges with certain students year after year, adding to teacher and student dissatisfaction and stressful interactions in the music classroom. Furthermore, these ongoing discipline challenges in the music classroom contribute to teachers' feelings of difference or isolation from other teachers at their school sites.

Leaders of this type of student misbehavior were both boys and girls. Teachers were again at a loss how to control misbehavior of this kind and stop it from continuing. This again indicated that the teachers' often frustrating reactions to student misbehavior may have been based on the fact that they did not feel prepared or trained to handle events of this kind in their music classroom (Madsen & Kaiser, 1999). Furthermore, the descriptions of situations in this category were characterized by feelings of great disappointment that they had lost control of the class, that the class became out of



control, or that the children with these behavioral challenges ruined the class and music making for others, and subsequently controlled the music class. It is important to note that music teachers viewed student misbehavior as destructive to their greater instructional goals of positive and controlled group music making.

Teacher views of controlled music making included expectations (based in part on their traditional musical conducting/leadership training) that the students would be quiet and completely focused on the leader of the music, within a rehearsal mode. Those students who did not behave were seen as destructive to these goals and sometimes, literally, were perceived as the enemy. In this view, student misbehavior thereby contributed to the teacher's need to assert more authority and secure tighter control of the music classroom behavior. It may be inferred that while music teachers are trained in how to lead group music making activity, they are simply not prepared to address and alter situations in which one or more students become uncooperative, challenge the teacher's authority, or whose behavior then leads others in the class to misbehave.

In teacher reports in this category, once control of the music making was lost, many teachers were at a loss as to how to continue the class, regain focus, and continue the class activities. Again, there was a complete absence of the use of non-verbal communications with the students, and frequently an absence of positive reinforcement when problems improved temporarily. In other words, student misbehavior of this kind controlled the teacher's actions not vice versa. Once again, this study provided evidence of music teacher's reactive rather than proactive stance within certain challenging classroom discipline scenarios.

### Verbal disrespect.

Those case studies involving students' verbal disrespect to the teacher ranged in severity from mildly negative attitude, sarcasm, talking back to the teacher, to more volatile and seemingly abusive remarks. In many situations, the teachers described students' escalating, inappropriate verbal outbursts, which resulted in the increasing use of ineffective control tactics to attempt curb the behavior. Teachers expressed that they were at a loss as how to stop these situations from happening again as well as concerned that students with these problems will be, or have been, in their music classes for three to six or more years in a row.

Many teachers described the challenges of facing these same problems with the same children year after year and that a change in the student's classroom teacher did not necessarily alter that student's behavior from one year to the next. The music teachers therefore indicated that not only did they experience verbal disrespect on an ongoing basis with certain students, but that they and other teachers were unable to change that student misbehavior from occurring frequently and consistently over several years. This indicated that communications with other teachers did not serve to help the situation, and that they continued to be at a loss as to handle problems of this kind in the music classroom. Finally, teachers expressed their lack of power or control in increasing incidences where students used profanity in the K-8 general music classroom.

### Abusive verbal or physical behavior.

In cases where abusive verbal or physical behavior was present, teachers expressed an overriding concern that they or the class might be harmed in some way, consequently generating a sense of emergency and need for quick response on the part of

the teacher. There was evidence that the teachers thought that these kinds of discipline scenarios were increasing in frequency in their music classrooms and that they were ill-equipped to handle these situations. In many cases, the teachers were not only alarmed by the event, they were also, in their own words, shocked. The teachers again indicated their lack of training and ability to handle more severe or abusive behavioral problems in the music classroom.

When teachers were faced with more severe student behavior problems of this kind, they simply felt overwhelmed, surprised, and completely at a loss as how to handle the situation. This indicated that solutions for classroom scenarios of these kinds were not within the teacher's professional training background. Teachers also indicated that they had not discussed or problem-solved discipline strategies for these kinds of discipline problems and that they were in need of proactive and alternative solutions to these challenges. In addition, the teachers were highly concerned about the lack of appropriate guidance available to them from qualified school-site administrators and counselors. Finally, teachers expressed the need to be helped in developing discipline strategies for dealing with what they saw as escalating incidences of troubling, inappropriate, and abusive behaviors from students within the music classroom. Findings in this category therefore suggest that music teachers affected by these types of problems are in need of support and guidance to help them develop successful discipline strategies for dealing with student misbehavior of this kind.

#### School site relationships and communications.

Discipline situations including scenarios involving school site relationships and communications with others featured reports ranging from tense or uncomfortable

discussions to more heated confrontations, many under less-than-collegial circumstances. In many cases, the music teacher left these communications feeling unappreciated, misunderstood, and isolated from other teachers and administrators. The music teachers also wrote about ongoing communication problems where inappropriate disciplinary decisions about students were made by others without their input. They also wrote about their feelings that administrators at the school site were not supportive or informed of their needs regarding music classroom discipline. In other scenarios, teachers wrote about students' discipline problems, which were 'inherited' from certain classroom teachers' poorly, managed teaching environments.

In other words, certain classes of students entered the general music classroom with the same discipline standards, or lack of standards, evident within their general classroom environments. Teachers indicated that student behavior may have also changed as the students walked to the music room. It is important to note that music teachers must adjust to many age groupings and classroom teacher discipline standards per day, therefore music teachers may have considerable insights as to the standards of certain classroom teachers. The music teachers also wrote that some classroom teachers did not follow through or support them concerning discipline problems with their students during music instruction indicating a need for that support from teaching peers. Finally, the teachers expressed frustrations with music class size and very packed scheduling problems (too many classes too closely scheduled) that affected their planning, focus, and disciplinary adjustments in the music classroom.

### Specific behavioral disabilities.

Teachers who provided data concerning students with specific behavioral disabilities wrote very detailed descriptions of their struggles with music classroom discipline. Throughout the scenarios in this category, teachers expressed concern for the child or children's welfare and the progress these children made in their music class. At the same time, teachers admitted to their own lack of training as to how to best include or customize music instruction for these children. The teachers referred to, sometimes sarcastically, continuing challenges with "kids who just cannot behave in the music classroom." Findings also indicated the teacher's resentment, confusion, and possible inability (based on lack of training) to implement effective discipline involving these types of discipline scenarios. The teachers made reference to the their need to obtain information and guidance from others at the school site concerning the teaching of children with specific behavioral disabilities. Finally, the teachers wrote about their desire to solicit direct help from other music teaching peers to find alternative ways to teach and manage special needs children within their music classes.

### Teacher and student performance stress.

Those discipline scenarios involving teacher and student performance stress highlighted events occurring anywhere from two weeks prior to actual musical performance to discipline scenarios taking place during those actual performances. Teachers reported that they led three or more musical programs per year (at each school site) at which 50-500 or more students perform in each school program. Under these particular and unique teaching circumstances, scenarios in this category included; inappropriate student behavior in response to competition and musical auditions,

inappropriate student behavior during large music making activities, and heated or frustrating verbal exchanges with teachers, parents, and administrators involving scheduling and rehearsal problems immediately before musical performances.

Reports of performance stress emphasized the music teacher's tension or anxiety based on program preparation demands in coordinating large groups of students, scheduling problems based on poor communications with those who schedule auditorium and rehearsal space and times, and less-than-supportive peer teachers and administrators. The music teachers indicated that they had trouble understanding why others did not understand the pressures they faced right before performance, and why others did not offer empathy and direct support to them in some way, i.e. supervision of students and other help.

In many situations, the teachers who wrote about problems in this category were unaware that others might not understand and therefore might not respect the mechanics (scheduling, large group discipline, teacher and student focus on the rehearsal of music in the actual performance space, etc.) of preparing for musical programs. Findings again indicate that music teachers may not communicate their needs ahead of time with others at their school site and may not request desired help and support with program preparation. The music teacher's isolation, lack of communication with others before events, and resulting resentment may have affected their frustration and anger level during these stressful interactions with others immediately before or during performance. Furthermore, events of this kind shape others' attitudes about the professional behavior of the music teacher and may contribute negatively to that teacher's relationships with others at their school site. Additionally, the teachers described situations in which

individual students or groups of students acted out inappropriately in a bizarre manner during musical performances, indicating forms of student reaction to performance stress, teacher stress, and other considerations.

#### Non-participation.

Music teachers were puzzled as to why certain students did not participate in class activities. They often expressed frustration by adding, “I’ve tried everything.” Teachers felt that what the class was doing was “fun” and subsequently that they were confused about one or more students’ unwillingness to participate in that music class activity. Sometimes non-participation scenarios were compounded with reports of students’ out-of-focus and escalating off task behavior. In many instances, the teacher’s reactions to these kinds of behavioral challenges were to punish or isolate the child, rather than give the child choices about their decisions to participate. In other non-participation scenarios students were overtly explicit as to their feelings about not liking the musical activity and, in some cases, these verbal protests (followed by teacher control actions) often escalated in to more severe discipline problems such as physical acting out behaviors. Non-participating students seemed to experience great frustrations when they were forced to participate in group music making. Incidences were reported throughout the K-8th grade levels and were commonly characterized by the teacher’s initial responses of ignoring. However, teachers also expressed a strong sense of frustration that nothing they tried could motivate certain students to participate in music classes.

Again, teachers were at a loss as to how to motivate non-participating students and expressed their need to obtain new ideas from peers. Particularly when class activities were perceived as positive and fun, the teachers simply could not understand —

nor had insights — into certain students' non-participation. Additionally, non-participating students were viewed as distracting to uniform group music making and therefore both frustrated and puzzled the teacher. There again was a lack of non-verbal communications with students as well as the absence of the teacher eliciting help or mentoring for these students from other students in the class. The teacher, in this way, viewed the student non-participation problem as something they, as the teacher, should be able to solve.

### Teacher Actions within Self-Reported Discipline Situations

When asked to list their actions (in order) taken during their reported discipline situation, individual teachers cited a wide variety of actions, usually five to eight per incident. The majority of the teachers felt that none of their actions worked, while others reported that one or more of their actions seemed to help only for a while. This may indicate that the teachers selected to report situations which may continue to cause them puzzlement and concern. In general, teachers reported personal discipline scenarios or patterns of student/teacher interaction indicating an ongoing sense of frustration with discipline incidences of that kind. It may be inferred that the teachers wrote about certain kinds of incidences because they sought peer guidance (within the workshop setting) to help formulate new discipline strategies and changes in their usual discipline response patterns to challenging situations of this kind with students in their classroom.

### Control.

The largest category (42%) of disciplinary actions were those based on control, or the teacher's consistent response to student misbehavior based on regaining control or resuming authority over the student through various means. Typical patterns included



traditional actions such as repeated verbal warnings, changing the student's seat, isolation or time out, referrals or removals to the school office, and sometimes permanent removal or expulsion from the music class. Teachers indicated that their motivation to use these types of control actions was based on what they were taught to do as teachers, what was modeled to them by their own teachers, the need and necessity to follow school discipline policy, and a strong desire to immediately stop student misbehavior and resume control of the music making activities they were leading in their classroom.

In many reports, the teacher's course of action was based on automatic or reactive patterns or actions they repeatedly practiced in their music classroom, even when those actions were not serving to change or positively alter the misbehavior. This indicated that the music teachers may not know or have not considered other approaches to the problem and simply reacted with control actions in hopes of breaking or eliminating the student's pattern of misbehavior. In many instances, teachers chose to exert more authority — including isolation and removal of students — rather than actions involving student input, collaborations with others, alternative assignments, etc. Furthermore, while music teachers sought to regain the focus of their class, they did so through traditional means, thereby attempting to return student focus and attention to the teacher as authority, or leader of music making and learning activities.

#### Control / collaboration.

A smaller percentage (21%) of action reports cited the aforementioned teacher control strategies which later shifted to more collaborative actions in which teachers actively sought solutions with others concerning that particular discipline problem. Those collaborative actions included the following: sought support from parents, one-to-one

talks with the student outside of class time, advice from parents and other teachers, conferences involving administrators and counselors, and research involving the checking of the student's file and background. The teachers changed to a more collaborative mode because they were aware that their initial control responses to inappropriate behavior were simply not working to solve the problem. In many cases, the teachers indicated that they tried every approach they could think of to help solve the discipline concern.

Teacher awareness of the need for new strategies to solve classroom challenges was based on the perceived failure of their usual and initial control actions to student misbehavior. While it is unclear whether or not the shift to more collaborative actions helped to solve those particular problems, these findings provide insights into the music teacher's ability to both perceive what worked and what did not work within their practice (in this case, in hindsight). Findings also indicate the teacher's willingness to experiment (during the actual event) with alternative approaches to classroom discipline involving the input of others — teachers, students, and parents.

### Collaboration.

Another 11% of teacher self-reported actions were characterized by initial, immediate, and repeated attempts to collaboratively seek solutions to a problem through soliciting input and solutions from others — students, other teachers, parents, and administrators. Actions of this kind included the following: immediate calls to parents, notes sent home, talks with the student, requests for student's written or oral apology and reflection, immediate requests for conferences, requests for help from other teachers and school administrators, requests for student testing, solicitation of the entire class to help

solve the discipline dilemma, and collaborative attempts to work out a plan directly with the offending student. Importantly, collaborative actions were described as containing acts of listening, problem-solving, and an exchange and consideration of different perspectives of the situation.

This group of teacher actions indicated that certain music teachers can and do seek the input of others when faced with challenges in their classroom. Furthermore, actions in this category showed evidence of the music teacher's needs to better understand the students' viewpoints of the discipline scenario, as well as obtain a more holistic view of the student's life with others within the larger school environment and at home. These teachers actively sought to change the problem by their willingness to listen to others' input.

#### Control / alternative tasks.

Another category of teacher actions (10%) involved initial control actions which then shifted to designing and initiating alternative student tasks and assignments in the music classroom. Alternative actions included: changing the class focus to another type of activity, assignments of individuals to alternative activities such as writing about what just happened, stopping the class to talk about the misbehavior and what could be done about it, changing of the teacher's attitudes about their students' demands, asking for student input on class decisions, and the formation of student teams or peer buddies to mentor problem students during music class. Finally, teachers reporting actions in this category wrote that their traditional control actions were not working. These teachers then made the conscious decision to change, alter or adjust classroom activity in attempts to change or stop the inappropriate behavior problem in their classroom.

Reports of actions in this category once again involved the teacher's awareness that something had to change, and that that change involved their role in creating alternative tasks for the students to do either alone or with other students. This shift in control actions was also characterized by a change in class activities and the teacher's willingness to adjust to the needs of the students, even when those needs were seen as misbehavior.

Positive and negative reward systems.

Another 7% of teacher actions were characterized by the initial and repeated use of positive and negative reward systems in the form of point systems related to music classroom or standardized, school-wide discipline policy. Frequently mentioned actions included: names on the board, points lost or gained, lowering of grade, review of rules and point system with the entire class, references to the student contract, and the enforcing of school consequences posted in the music classroom. Not only did the teachers write about student consequences for negative behavior, they also indicated their repeated attempts to change misbehavior by praising the students for appropriate behavior when and if it occurred. Importantly, teachers made repeated references to their need to follow or abide by school-wide discipline policy in a consistent and standardized manner, even if those policies were not effective in changing problematic student behavior in the music classroom. Lastly, many teachers blamed the ineffectiveness or failure of their own actions with problematic students on the fact that they were told or instructed by school administration how to discipline students and that they were expected to or must handle things like this in a certain way.

Teacher actions in this category reflected the music teacher's willingness to actively utilize school-wide discipline plans within the music classroom. There was evidence that music teachers had been trained in these particular school-wide discipline systems. While many teachers reported that they were expected to abide by these discipline policies, they also indicated that those policies might not be appropriate in the music classroom.

Control / ignore.

A small percentage of teacher actions (3.5%) were characterized by initial teacher control which then shifted to ignoring the problematic student behavior. Within this category of actions were teacher statements indicating that it was a waste of time to give attention to that misbehavior, or that the teacher was so frustrated that they simply gave up and ignored the whole situation. In most cases, the teachers expressed a feeling of helplessness and hopelessness, or lack of belief, that any actions they might take could serve to change or alter certain problematic behavior of students in their classroom.

Once again, there was strong evidence that music teachers were at a loss at what to do in certain discipline scenarios, so they just went on and ignored continuing and repeating misbehavior problems. In many scenarios, the problem did not go away and the teachers reported increased loss of class time and learning, increased and bothersome noise levels, student dissatisfaction, increasing sense of teacher frustration, and decreasing job satisfaction. Ignoring behavior seemed, in this way, to be the teacher's hopeless last resort to puzzling and troubling discipline problems in the music classroom. It is also important to note that even in this hopelessness, the teachers were choosing to

tell workshop peers about their frustrations in hopes of potentially learning strategies to help with these concerns.

Finally, a very small percentage of teacher actions (1.5%) included outlying and/or dangerous circumstances in which the teacher responded to physical emergencies, acute medical problems, physical threats to self and other students, and unusual situations where the teacher or class had to leave the music classroom. These scenarios were of an extreme nature and seemed to indicate that those teachers sought affirmation and support from peers concerning their actions within these very troublesome circumstances, as well as possible ideas to help them better deal with situations of this kind in the future.

Individual teachers share their discipline situation within small groups.

Individual teachers orally reported their individual situations within groups of four, uninterrupted by reactions or advice from others about their situation. Many teachers expressed that this experience was the first time they had been allowed to ‘tell the whole story’ of discipline challenges to empathetic others who would not interrupt them. The participants also experienced the process of listening to a discipline concern by stepping out of their own concerns to aurally process another’s situation (Meirer, 1996; Schon, 1983; Weissglass, 1990).

The teachers were engaged in actions of re-framing their own discipline challenges as they stepped away from their own concerns to focus on the adaptive professional needs of others (Cranton, 1994, 1996; Heifetz & Laurie, 1997; Mezirow, 1990, Weissglass, 1990). Peer’s music teaching practice concerns, in this sense, became their own concerns. This empathetic listening activity elicited many comments in which the teachers learned that they were not alone with their struggles in the music classroom

and that many problems were common to all teachers, some exceeding the difficulty of their own situation. Small group work was observably characterized by close physical circles of empathetic peers who leaned forward and attempted to give total eye contact and focus to the act of listening well to others.

Finally, the teachers in the workshop environment were aware (through giving consent to participate in this research study) that their work in their written case studies and peer problem-solving solutions might provide a valuable collection of reality-based music classroom discipline and management data to be utilized by others to improve their teaching and management skills in the music classroom. The teachers in this study were therefore charged with a higher purpose, that of giving back to the profession the benefit of their real experiences in the classroom in their own voices. Lastly, and unique to this study, the music teachers knew that this sharing phase of their self-reflection was important to the next workshop process — that of formulating team solutions to another's discipline problem — with by-products of critical reflection and problem-solving of their own concerns with seasoned peer professionals, practicing K-8 general music teachers.

#### Question 2: Peer Problem-Solving Dialogues and Solutions

*2) How do these music teachers offer one another solutions and strategies within workshop problem-solving dialogues regarding these challenges?*

Individual case studies about music teaching processes have been utilized to help educate future teachers (Atterbury, 1994; MENC, 1987; Robbins, 1993) and have been determined to be an effective approach for “nurturing reflective practice through cooperative learning activities” in undergraduate music methods courses (Richardson, 1997, p. 17). In addition, the use of case studies involving teacher's discipline and

management problems have been determined as a useful and important strategy for connecting theory and practice within both preservice and inservice professional training for teachers (Schulman, 1992). Many educators have discussed the positive benefits of utilizing case study research in teacher development (Carter, 1989; Carter & Unlesbay, 1989; Doyle, 1990; Harrington & Garrison, 1992; Merseth, 1991, 1996; McAninch, 1993; Wasserman, 1994) and their findings indicate that case study discussion and analysis may help to develop skills in the following areas:

(a) critical analysis and problem-solving, (b) reflective practice and deliberate action, (c) analysis and plans for action in complex situations containing an imperfect match between theory and practice, (d) community building among peers with similar problems. (Conway, 1999, p. 20).

Existing research has also focused on the need for thoughtful construction and critical re-framing of the problems in one's professional practice (Schon, 1993). Mezirow (1990) referred to adult learning within critical reflection as instrumental learning, that which involves task-orientated problem-solving with others as a way of making meaning about one's actions in practice contexts. Similarly, the teachers in this study confirmed this need and welcomed the opportunity to critically reflect upon, both individually and with peers, the pressing concerns they had concerning their own music classroom discipline environments.

Both Cranton (1994, 1996) and Vella (1994) confirmed the worth and effectiveness of critical reflection for practitioners designed to offer dialogical opportunities toward learning from others' shared professional experiences. Vella (1994) further defined states of dialogical reflection on practice as a means toward a desired



state of praxis — the process of action with reflection — or, in the case of this study's participants, reflective music teaching. Additionally, this study offered important insights of how K-8 general music teachers effectively transferred the workshop's critical reflection processes into their individual practice environments.

The teachers in this study indicated the need for critical, reflective discussion with other music teachers. This need was driven both by their strong feelings of isolation from other teachers at their school sites (only teacher of music at their school) and other district music teachers, and their feelings that specific discipline problems in the music classroom were best understood by other music teachers. These findings confirm other research that practicing professional peers work within a domain of common language about problems known only to peers within the same practice actions, and therefore develop a repertoire of meaning based on the know contexts of that practice (Schon, 1993). The K-8 general music teachers in this study therefore understood their common practice language about their packed teaching schedules, large amounts of classes and ever-changing age groupings of students, performance pressure, and management problems specifically related to large group focus and participation in music making activities.

Additionally, teachers in this study were able to understand, empathize, and constructively formulate possible solutions to others' problems because they were simply faced with the same problems. Furthermore, by stepping out of their own situations to address the needs of others, they were able to reframe and reconsider their own discipline problems, and were empowered and esteemed to think of new ideas through their actions of helping others.

Important elements of respect, esteem, and trust were central to this unique workshop environment. The participants accepted and trusted my leadership as the workshop facilitator because they were aware of my own considerable experience as a K-8 general music educator. Also, the teachers knew that others, through their job-alike status, shared common experiences and concerns with everyone in the room. Importantly, through their communal workshop efforts, there was also a sense that these teachers were contributing to the greater good and development of their profession. Subsequently, I believe the call to help and serve others (and by doing so, help themselves) was a powerful driving force behind the participants' successful workshop efforts to effectively problem-solve with peers and then implement changes in their own music classroom discipline over time.

Simply put, when asked to problem solve with others, the music teachers were able to step into the shoes of a peer because they themselves understood and were faced with similar challenges within their own practices. By being asked to offer their individual and communal experience and expertise to others, the teachers took seriously their roles as constructive listeners, collaborators, problem-solvers, and respectful recipients of another's insights based on direct experience in the music classroom. In sum, through the workshop's reflective, dialogical, peer problem-solving processes, music teachers began to lead each other, and, rather than relying or deferring to an expert's advice, began to formulate new strategies to improve their music classroom discipline with others.

Through the teachers' active participation in this workshop's peer problem-solving processes, considerable insights were added to other research (Atterbury, 1994;

Cranton, 1994; Mezirow, 1990, 1996; Schon, 1993; Vella, 1994) concerning critical reflective practice with peers. Adding to this body of reflective practice theory and case study research, this study also offered considerable insights into how K-8 general music teachers problem-solved common practice concerns for and with practicing peers. Data from team solutions (written on the “Discipline Situation; Team Worksheet; Suggestions for Others” form) were grouped by the type of discipline problem addressed. All team solutions and suggestions were recorded and the most frequently mentioned were listed, tallied, and ranked by percentage of the whole.

By category, those groupings of team written suggestions included the following:

Off task behavior.

Twenty-six (22%) team solutions suggested more use of positive reinforcement on a more consistent and frequent basis, 22 (19%) suggested that the teacher change or alter class activity sooner, 11 (9%) suggested that the teachers initiate conferences with parents sooner, nine (8%) suggested the same for conferences sooner with students, and eight (7%) indicated that behavioral standards be established and consistently reinforced upon students entry to the music classroom. These findings differed greatly from reports of teacher self-reported actions in this category, the majority of which were more traditionally control-based and reactive, rather than proactive. Furthermore, the majority of the team solution data (43%) indicate that in off task behavior situations, the teacher should instead use much more positive reinforcement and consider changing class activities, as well as initiate conferences with students and parents sooner, seeking solutions to the problem in a more collaborative fashion (17%). Additionally, team suggestions in this category indicated that it was indeed the responsibility of the teacher

to establish clearer expectations and standards of students' behavior upon entry to the classroom (7%), thereby shifting the focus of the possible cause of the behavioral problems to the discipline environment created and established by that teacher's actions. Peer solutions in this category indicated that, upon re-framing the off task behavior discipline problem with others, teachers should initiate a larger variety of aforementioned actions in order to seek solutions to these reoccurring challenges in the music classroom.

Power struggles or negative peer interactions.

Sixteen (21%) of the team solutions suggested that the teacher collaboratively seek help and confer with other students, teachers, parents, counselors, and administrators, 11 (15%) suggested using more frequent and consistent rewards and consequences in the classroom, ten (13%) stated that the teacher should change or alter class activity to find alternative tasks as a way to change negative peer interactions and power struggles, seven (9%) called for the teacher to assign reflective activities for troublesome students to write about problematic events, and four (5%) suggested that alternative discipline options or rules might be collaboratively discussed and formulated with students. Again, findings in this team solution category differ from more traditional control actions (based on a feeling of losing control) taken by the teachers in their reports of power struggles or negative peer interactions within their classrooms.

Instead, peer formulated team solutions called for the teacher to immediately and actively initiate collaborative advice and help from knowledgeable others at the school site, take responsibility to establish an environment in the classroom where students were rewarded for positive behavior, and give choices and options to the students to adjust or alternate class activities. Importantly, the responsibility for re-visiting and altering

student misbehavior was placed back on the students with those misbehaviors in the form of self-reflective writing assignments and apologies, and through assessing and reformulating class rules and expectations with the teacher and the entire class. Again, team data suggest proactive and constructive (or re-constructive) actions for the teacher, rather than the more reactive control actions originally reported by that teacher. Finally, within team solutions, students were perceived as having an important role or part in developing solutions to inappropriate behaviors of certain students in the music classroom.

#### Verbal disrespect.

Twenty-three (42%) of the team solutions suggested that teachers confer in a give and take manner directly with the students involved, as well as with parents, teachers, and administrators, eight (15%) suggested that the teacher use more positive reinforcement in the music classroom to encourage appropriate verbal exchanges, five (9%) suggested that the teacher create alternative activities to shift the focus of the class, and four (7%) suggested that the teacher ask the problem students to write a reflective assignment about their inappropriate behavior .

Again, peer team solutions suggested direct, proactive forms of teacher action to seek and obtain collaborative insights and help from students, parents, teachers, and administrators regarding problems involving students' verbal disrespect. Give and take conversation and solicitation of student input was seen as a way to provide valuable insights into the problem which might lead to finding solutions and an end to that student behavior. In addition, teams suggested that the teacher take action to create a more positive classroom environment (through consistent reinforcement of desired student

behavior), by creating alternative activities when needed, and assigning reflective assignments to students with this problematic behavior in the music classroom.

Abusive verbal or physical behavior.

Twenty-six (31%) of the team solutions suggested that the teacher should confer sooner with students, parents, administrators and school counselors concerning this type of inappropriate behavior, 16 (19%) suggested that problem students be assigned music classroom buddies or student mentors, 13 (15%) maintained that the teacher should assign alternative tasks and reflection assignment to the students involved, eight (10%) suggested firm enforcement of student discipline contracts, and four (5%) suggested that the teacher establish clearer expectations and entry behavior for students in the music classroom.

The majority (50%) of the team suggestions in this category again called for teacher initiation of collaborative interchanges with students, parents, administrators and school counselors, as well a student collaborations with other, appropriately chosen, mentor students to help with problematic behavior in the music classroom. Other suggestions (15%) maintained that the teacher place responsibility on the inappropriately behaved student(s) to complete alternative assignments or written reflections. Finally, another 15% of the suggestions indicated that the teacher take responsibility to clarify appropriate student entry behaviors to the music classroom, as well as enforce, if necessary, existing student discipline contracts.

Throughout the team solutions in this category, there were suggestions for the teacher to re-think existing discipline strategies to include more creative and collaborative solutions. Importantly, peers suggested that appropriate student behavior

(based on clearly communicated behavioral expectations) in individual music classroom environments could indeed be established by the music teacher before or upon the students' entry to the music room.

School site relationships, communications with other teachers, administrators and parents.

Eighteen (41%) of the team solutions suggested that the teacher should confer, collaborate and explore ways to make their teaching needs and expectations clear and known to others, seven (16%) indicated that the teacher should initiate ongoing dialogues and informational exchanges with others on a regular basis at their school sites, four (8%) suggested that the teacher should clearly ask for help when needed, while another four (8%) pointed to the importance of articulating music teaching and scheduling needs well ahead of time to prevent stressful communications with others at the school site, and three (7%) simply stated that the teacher should respect others' needs and think more clearly before reacting to and in heated, stressful communications.

Again, there is considerable evidence that upon discussion with others, peers highlighted the need for teachers to be both proactive in careful pre-planning, as well as assume the role of initiator of consistently clear communications about their music teaching needs and expectations at their individual school sites. This indicated that problem-solving teams clearly saw that teachers with these kinds of concerns had not communicated with others ahead of time and suffered misunderstanding and isolation based on this lack of effective communication.

Importantly, teams strongly stated the need for the music teacher to begin regular dialogues with other professionals on an ongoing basis, clearly asking for help well ahead

of time, if needed. Problem-solving teams also recognized their peers' stress and called for those teachers to stand back and consider the perspective and needs of others at their school site. They suggested that music teachers broaden their view of their working relationships as a way to break out of their feelings of isolation and difference from other teaching and administrative professionals at their school.

#### Specific behavioral disabilities.

Forty-six (42%) of the team solutions suggested that the teacher should take direct action in seeking help or asking others for suggestions to improve their discipline strategies with students with specific behavioral disabilities. Another 25 (23%) suggested changes in class activities for the students involved, with another 16 (15%) suggesting that the teacher create alternative, more appropriate tasks for students with specific behavioral disabilities. Nine (8%) suggested that the teacher should assign music classroom 'buddies' or student mentors and an additional eight (7%) suggested that the teachers should ask for (and sometimes demand) district inservices and professional growth opportunities to explore new ideas and more effective ways to manage the special needs of students with behavioral disabilities.

The team solutions in this category were characterized by calls for the teacher to initiate more help-seeking actions toward improving their discipline problems with children with special needs. Teams suggested that needed help was available from others at the school site and could also be obtained by music teachers making their voices heard to district administration about their needs for further professional growth in this area. Finally, teams suggested creative ways for the music teacher to illicit the help of mentor students for students with behavioral disabilities, and that important changes in class



activities or optional activities for these students might serve to help discipline problems in the music classroom.

Teacher and student performance stress.

Seventeen (43%) of the solutions suggested the need for collaborations with other teachers, administrators, and parents concerning help with dealing with stressful events surrounding musical performances, 13 (32%) suggested that the teacher should create and clearly articulate performance behavioral standards in collaboration with the students involved in these performances, six (15%) suggested that the teacher should make their performance expectations frequently known to students and others at the school site, and four (10%) suggested that the teacher should simply ignore the inappropriate performance behavior and go on.

Team solutions in this category were characterized by suggestions that the music teacher was responsible for initiating appropriate collaborations, communications, and setting of clear performance behavioral expectations on a frequent and consistent basis with students and others, well ahead of and even during performance preparations and events. Important to this study's reflective peer problem-solving model, music teaching peers were intimately acquainted with performance stress and therefore highly empathetic to reports of stressful events and feelings surrounding performance situations. With humor in many instances, the music teachers in this study were aware that only other music teachers with similar responsibilities and experiences could really understand their language about their performance stress. Because teams of peers had directly experienced similar performance stress — and had consequently experimented with trial and error solutions within their own teaching practices — they were able to, as Heifetz

and Laurie (1997) suggest, get to the balcony and constructively view and formulate action alternatives based on the benefit of these real-life practice experiences.

### Non-participation.

Twenty-nine (58%) of the solutions suggested that the teacher take action to change class activities and give alternative assignments to non-participating students, 13 (22%) suggested that the teacher confer with the students involved in these scenarios as well as seek help through collaborations with teachers, parents, and school counselors. Another five (9%) suggested that the teacher offer non-participating students more choices and decisions about music activities, and three (6%) suggested that non-participating students be paired as buddies with students who were able to participate in musical activities .

Again, suggestions by teams of peers indicated that teachers should change existing class activity structure or alternate activities and offer options to those students who will not, for various reasons, participate. Often times, these students were very verbal about their dislike of certain activities, and teams suggested that options might be appropriate for these students. Importantly, team solutions also pointed to the need for teachers to collaborate with others, including students, to find better ways to include these non-participating students.

One consistent suggestion was for the teacher to ask for the help of other students in the class who were participating to help or team with those students who did not participate. This suggestion seemed to reflect the music teacher's own help-seeking (within the workshop itself) concerning discipline with non-participating students because their non-participating students might themselves be in need of peer guidance

from other students in the music classroom. This transfer of the teachers personal workshop experiences into problem-solving suggestions for others indicated that the teachers were comfortable in asking for help from others and might be able to ask their own students to help each other in their music classrooms.

Large group debriefing. During the large group debriefing after the groups had shared their solutions with each other, the teachers offered many additional ideas and insights about the reflective processes they had experienced. Among the comments were positive feedback that the teachers felt empowered by helping others with their similar problems, that this critical reflection with and for others served to give them new ideas to reframe and reconsider their own discipline concerns, and that they wished these kinds of peer problem-solving opportunities could be available to them on an ongoing basis at their school and district locations. Teachers also mentioned that existing district professional growth in discipline and management did not include opportunities for problem-solving with other music teachers. Consequently, music teachers did not have the opportunity to dialogue with other music teachers except occasionally and informally at yearly music education conferences.

While the teachers expressed that the workshop's reflective processes were new to them, they also admitted that actions of listening well and problem-solving others' discipline concerns took a great deal of focus, effort, creativity, and discipline. Finally, the participants reported that through these reflective efforts, their classrooms and school sites were seen more as communities where collaborations with others about discipline and management concerns could extend not only to other teachers, but among teachers with their students, and students with each other.

### Question 3: Follow-up: Transfer to Participants' Classroom Settings

*3) In what ways, and to what extent, if any, do these music teachers transfer techniques learned in workshop settings into their own classroom environments? If so, how? If not, why?*

All participants in both the 1999 and 2000 workshops were mailed a follow-up survey 3 months after attending the workshop. The response rate of this survey was 65 (47%) indicating a considerable amount of interest in this workshop research study. The follow-up survey provided not only insights into the teacher's transfer of workshop techniques and processes within their current teaching practice, but also provided additional demographic data serving to paint a fuller picture of their practice environments.

#### School sites and number of classes taught per week.

The following was reported within the 65 respondents' surveys: teachers teach at one to four school site locations per week, 38 (58%) teach at one site, 23 (36%) teach at two sites, and four (6%) teach at three or four school sites per week. Within a reported range of two to ten classes taught per school day, 19 (29%) teach two to five classes per day, 42 (65%) teach six to nine classes per day (with the largest majority of teachers reporting seven to eight classes taught per day), four (6%) teach ten or more classes per day. This information indicated that the majority of these K-8 music teachers have music teaching responsibilities with many classes of students (far exceeding the class and student load of most teachers at the school site and within school districts), therefore they experience resulting adjustments to many classroom teachers' discipline standards reflected in the inherited behaviors of students within the music classroom setting.

It important to also note that the music teacher reports of inherited discipline problems from classroom teachers indicate a strong possibility of ongoing, persistent, and similar incidences of discipline concerns occurring throughout many general classrooms within K-8 school site environments. Finally, the music teachers in this study experience the added load of multiple performances throughout the school year with many large groups of children at each school site location.

Number of students taught per week.

The teachers reported a range of 115-1375 students taught per week, 14 (22%) teach 100-299 students per week, 14 (22%) teach 300-499 students per week, 18 (28%) teach 500-699 students per week, 12 (18%) teach 700-899 students per week, and seven (11%) teach 900 or more students per week . These findings indicate that the music teacher's large (if not excessive) amounts of classes and student load exert powerful influences on their needs for effective, consistent, and satisfying classroom discipline strategies which could serve to lessen the stress involved with managing many changing groups and age levels of students in the K-8 general music classroom.

In addition to the demographic information provided, participants were asked if they had been able to use any of the techniques used in the workshop within their own classrooms. An overwhelming majority 60 (92%) of the respondents indicated yes, while five (8%) indicated no. The positive nature of these responses indicated both the teacher's enthusiasm about the use of workshop techniques and their positive effects in improving discipline in their music classrooms.

Use of ideas offered by workshop peers.

When asked to describe which techniques they were using and how they were using them, the largest group of respondents, 21 (32%), wrote that were frequently and successfully using music classroom discipline ideas shared by peers in workshop processes. These techniques included others' ideas shared within team solution processes, in small and large group discussions, and in private conversations with others in the workshop environment. Respondents indicated that these ideas were a decisive element in helping them establish more effective and satisfying discipline in their classrooms, that the workshop provided them with the needed confidence to change, adapt, and alter their existing classroom environments. Finally, these findings strongly indicate that these teachers trusted the ideas offered by others because they were based on direct teaching experience in the music classroom.

Increased solicitation of others' input.

Fifteen (23%) respondents indicated that they had begun to solicit more input and dialogue (through more listening and collaboration) with students, parents, other teachers, and administrators about their discipline concerns in the music classroom. In most responses, the teachers wrote that during the workshop they learned that they can collaborate with others, and admit to the need for help with their concerns. Respondents also indicated their relief at finding out that others at their school site, as well as other music teachers within their district, share similar problems and welcome the opportunity to seek solutions together. Many references were made to the teacher's sense of empowerment in knowing that, in spite of their own struggles with discipline, they were indeed able to help others form or reframe solutions because of their knowledge and

practical experience with similar problems. Furthermore, the respondents restated what they thought was the value of dialogue with other teachers (both classroom and music teachers) concerning specific student challenges, and the insights those exchanges provided them. Lastly, and importantly, respondents made reference to the awareness that they must be the one to take action to initiate conversation and engage others in helpful and constructive dialogues about classroom management concerns.

#### Change in expectations of student behavior.

Eight (12%) respondents stated that they had changed, clarified or improved expectations of their students' behavior in the music classroom based on ideas learned or thought about during the workshop processes. Many of the teachers cited that they had clarified behavioral expectations at the very start of each class, or before entry to the music classroom, initiated other specific changes in discipline procedures, and in some way altered physical surroundings and layout of their classroom. Finally, teachers wrote that they were talking less and keeping the musical activity rate higher in their classroom, indicating heightened awareness that student discipline concerns directly involved their role in leadership, management of time, and activity rate in the music classroom.

Not only were the teachers excited about the positive changes they had initiated in their own classrooms, they took the time to write detailed descriptions (lists, diagrams, actions) of specific changes in their classroom discipline strategies in hopes that their information might serve to help others. Many of the teachers wrote messages to me asking that I tell others about their changes, indicating their ongoing interest in and belief that they could help others. In this way, the workshop's emphasis on communication and

problem-solving with peers was effectively transferred into actions where teachers chose to communicate their growth and change to others.

**Increased use of positive reinforcement.**

Seven (11%) of the teachers wrote that they were now using more positive reinforcement with the students in order to create a more productive and satisfying music classroom environment. Teachers wrote that they were learning to be more verbally and non-verbally demonstrative to students by affirming and encouraging appropriate student behavior, and that the results of this change have helped them control their own stressful reactions to student misbehavior. In turn, the teachers proactively established a more relaxed, productive, and positive learning environment. This change reflected a direct transfer of workshop processes based on discussions about the need for positive reinforcement in the music classroom, as well as the use of action strategies offered by peers in problem-solving dialogues and group de-briefings. Importantly, respondents indicated that tangible ideas shared by peers who had actually had success using them had given them the confidence to try similar ideas and variations concerning the use of positive reinforcement in their own music classroom.

**Increase in student responsibility and cooperation.**

Five (8%) of the respondents wrote about the workshop process ideas they had implemented in the classroom which stressed and encouraged more student cooperation through placing more responsibility on the students themselves. Individual teachers wrote about the changes in their perception of their own teaching role, formally seen as dictatorial, to that of inviting or soliciting students' input, ideas, and resulting cooperative actions. This change of understanding of the teacher's relationship with their students



reflected a shift in teacher perception about their own authority in the classroom based on the self-awareness they gained during the workshop reflection with others. By becoming more of a facilitator of the students' development of self control (mature and responsible behavior and actions), the respondents wrote that they had experienced a lessening of power struggles in their own classroom. More responsibility was placed on the students in a more consistent and frequent basis. Because of this change, teachers wrote that they had experienced more student cooperation and overall satisfaction with their music teaching environments.

#### Leadership/membership on discipline policy committees.

Another four (6%) cited that they were now serving on school and district discipline policy committees and providing leadership in decisions about discipline plans in the classroom. These teachers wrote that they were organizing others to implement changes in discipline policy and that they now saw themselves as facilitators, leaders, and within teams of others engaged in dialogue about problems with certain students and classroom management in general. Importantly, teachers wrote that they were the initiators of this form of leadership with and for others, indicating a change in their awareness that they need not wait for expert guidance to solve discipline problems. Workshop processes had taught them that those closest to the problems can indeed formulate effective solutions for others.

#### Higher rate of musical activity in class.

Three (5%) of the respondents specified that they were using techniques they learned during the workshop to heighten student activity by engaging them more frequently in direct music making activity. The result of the change in musical activity

rate resulted in reports that those teachers were talking less, that their students were happier, and that instructional time was more productive. Furthermore, teachers also wrote that they were gaining the trust of students through their ability to insure that the students would be able to make music, not just listen to the teacher, during music class.

Respondents indicated that the beginnings of this change of thinking (more activity, less teacher talk) were linked to discussions and problem-solving solutions they were offered and offered others within the workshop setting, as well as tangible examples offered by peers within large group debriefings. This indicated that discussions of the rate of musical activity in the classroom transferred into the teacher's increased awareness of their use of time in their musical classroom, and that they had consciously made changes to engage their students in more activity. Finally, the results of this change were positive and satisfying to both students and teacher.

#### Use of readers' theater and discipline bibliography.

Finally, an addition two (3%) of the teachers cited the workshop's large group readers' theatre activity and suggested bibliography as contributing to their practice knowledge base and ongoing professional development about discipline and management ideas and strategies. This indicated that some teachers re-read the workshop note packet and found further readings important toward making positive changes in their classroom discipline.

#### No responses.

The five (8%) of respondents indicating that they were not able to use workshop techniques in their classroom wrote that those techniques were not needed due to their lack of discipline problems, three (60%) wrote that they were unable to remember the

workshop itself due to information overload at the larger summer workshop, and one (20 %) teacher wrote that they were not currently employed as a teacher of music.

The small amount of respondents indicating a negative response to this question may be the result of those teachers not wanting to discuss their discipline concerns with others, or that they were satisfied with their current classroom management. It is important to note, that while most participants in this study chose to take this workshop (indicating help-seeking for discipline concerns) there may have been a few participants who, for some reason, were not aware of the emphasis of this particular workshop, and therefore found themselves enrolled in a workshop they felt they did not need. Finally, due to the early summer time frame of all the workshops, some teachers attended this workshop immediately after the end of their school year and may have been tired and not willing or wanting to reflect upon classroom events for a variety of reasons.

#### Question 4: Follow-up: Participants in Dialogues About Discipline

*4) In what ways, and to what extent, if any, do these music teachers engage in discipline and management peer problem-solving dialogues modeled in workshop settings with other teachers at their own school sites and district locations?*

The follow-up survey asked participants to write about whether or not they had participated or planned to participate in any formal or informal interactions and/or discipline problem-solving dialogues (modeled in workshop settings) with other music teachers or classroom teachers and their school site and district locations. In answer to this question, 46 (71%) indicated yes and 19 (29%) indicated no. Those answering yes explained what they had done or plan to do.

**Participants initiate dialogues with others.**

A high percentage of the yes respondents, 23 (50%), indicated that they had personally initiated dialogues with other teachers and that those exchanges were very educative in helping them successfully establish better discipline techniques in their classroom.

Music teachers in this group wrote that exchanges with classroom teachers were great opportunities to learn from peers with particular experience with one class or certain grade level, and that those teachers offered helpful insights to understand the broader view of the problems of one or more specific children. Other teachers wrote of dialogical experiences with Special Education teachers, as well as lengthily one-on-one exchanges with other music teachers in their district or state region. Importantly, teachers also wrote of their desire to meet more often within groupings of district music teachers with the explicit purpose of problem-solving specific music classroom discipline and management concerns. Teachers wrote that they often felt “left out” of school site and district professional growth inservices and desired opportunities to address their real concerns with job-alike, practicing peers. Finally, respondents were excited about the increased sense of community and support they felt from using the workshop model of problem-solving dialogues with peers at their own school site.

**Leadership / membership in school discipline committees.**

Another seven (15%) of the yes respondents wrote that they had become a member or leader of a school-wide committee responsible for reformulating and implementing discipline policy. Among a variety of descriptions, respondents wrote that they were now serving on IEP (Individualized Educational Plan) committees for special

needs students, discussion groups with other teachers and school-site administrators, as well as initiating and implementing school-wide systems of communication through new peer teacher-created discipline plans. Descriptions included the establishment of inter-departmental forms for teachers to use in communicating with other teachers about students based on the forms used in this workshop study.

Importantly, these teachers indicated their willingness to assume the responsibility to lead peers in better forms of communication, thereby actively engaging themselves and others in actions of reform concerning discipline and management. Therefore, the workshop participants' reflective processes and peer engagement about classroom discipline and management resulted in the empowerment of certain participants to become leaders of others at their school sites.

Call for district inservices – specific behavioral disabilities.

Another six (13%) of the yes respondents cited that they had asked for district help in the form of more inservices concerning students with specific behavioral disabilities. This indicated that the workshop processes had given them the confidence and belief that they could ask for what they knew they needed to improve discipline in the music classroom. The teachers in this group expressed a strong need for suggestions and instructional strategies in order to better serve the needs of this group of children in their music classes. Teachers admitted their lack of background and knowledge of how to teach special needs children, as well as a sense of wanting to learn to do so. They also made reference to their need to be led by resource teachers and others with specific practice experience with children with special needs. Finally, the respondents clearly indicated that administrators and inservice planners should directly listen to the needs of

practicing music teachers in determining appropriate and useful offerings of needed professional growth.

**Call for district inservices- problem-solving with other music teachers.**

Six (13%) of the respondents in this group wrote that they had asked school administrators for district inservice opportunities specifically involving dialogues and problem-solving of discipline concerns for and with other music teachers. These respondents thereby indicated their preference to engage in dialogues with practicing, job-alike peers and that these peers would offer more successful ideas and strategies based on real-life experience in the music classroom. They also indicated that they learned in the workshop setting that they and other practicing music teachers were well equipped to offer peers helpful, useful, and easily transferable ideas for improving music classroom discipline.

**Establishment of teaching mentors.**

Finally, another five (11%) of the yes respondents wrote that they either found a peer teacher mentor or were engaged in a mentor pair exchange concerning discipline concerns. Mentor teams were described as combinations of music teachers with other music teachers, as well as music teachers with classroom teachers. Importantly, these teachers uniformly mentioned their feelings of trust of the other's empathetic insights and that these exchanges were both personally and professionally rewarding. Finally, the teachers cited workshop dialogues and problem-solving activities as the catalyst for them to seek or become a peer mentor.

### No responses.

Of the 19 (29%) of respondents who said they did not participate or plan to participate in dialogues with peers concerning classroom discipline, 12 (62%) wrote that they had no time or contact with other classroom or music teachers at their school site due to scheduling and class load. Another three (15%) of this group cited that meetings for music teachers are never scheduled, indicating the responsibility for organizing dialogues and exchanges with teaching peers resides with district administration, and is not the music teacher's responsibility. Another two (12%) teachers in this group wrote that they did not wish to dialogue with other teachers with another two (12%) teachers citing that they simply did not know why they did not wish to engage in these dialogical exchanges.

It may be inferred that respondents in this group may have felt overworked or unconcerned about their lack of interest in engaging in exchanges with others possibly indicating their own isolation from others at their school site and district locations, as well as their feelings of isolation within the workshop setting itself.

### Conclusions

This study offered a thickly-textured, unique body of case study data about how selected K-8 general music teachers critically reflect upon their teaching practices' real-life discipline concerns within peer problem-solving workshop settings. In addition to written sources of data concerning participants' demographic information, self-constructed discipline concerns, team problem-solving suggestions for others, participants also provided extensive follow-up survey data indicating the workshop's influence toward significant changes in their teaching practices and relationships with

others at school and district locations over time. More specifically, this study demonstrated the following:

1) Reflecting research findings from other studies of K-12 teachers, K-8 general music teachers indicated that significant occurrences of discipline and management problems indeed dominate or color their own sense of teaching effectiveness, sense of job satisfaction and job related stress. Additionally, the teachers in this study and that they have had limited or no background or professional inservice training in music classroom discipline and management.

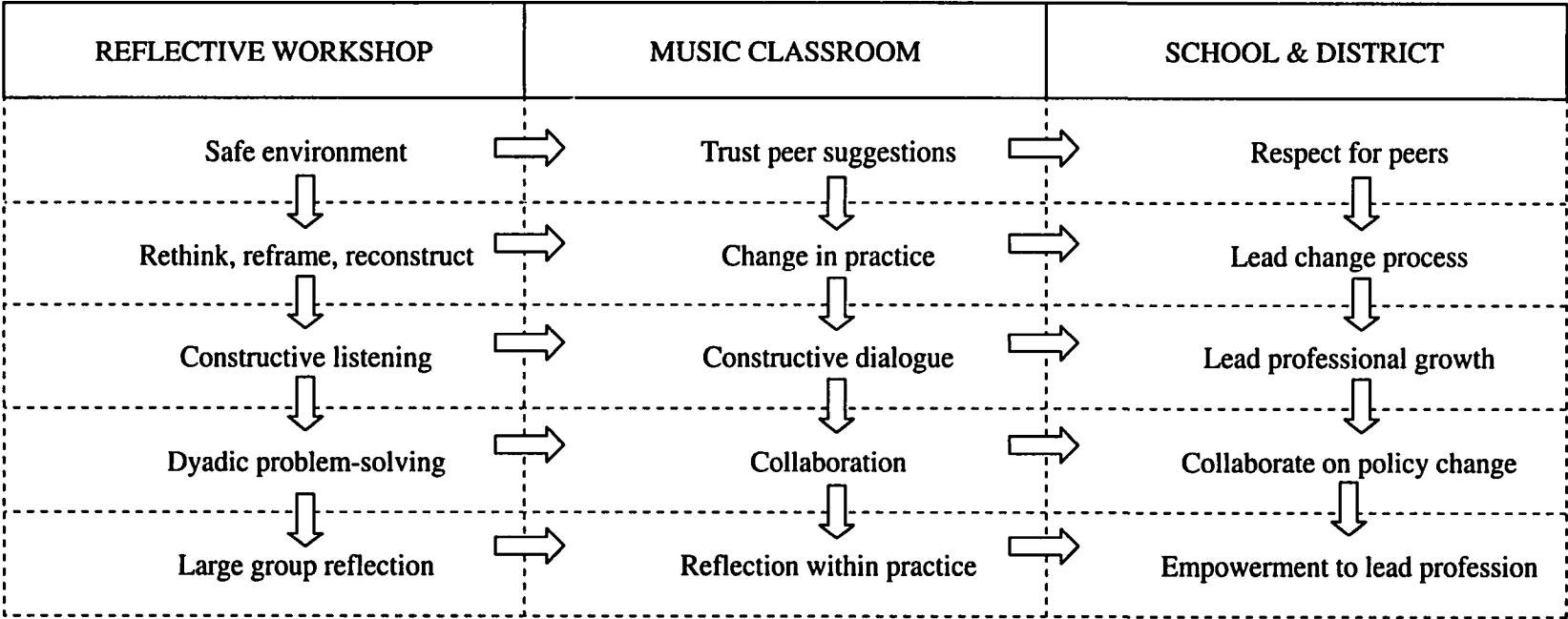
2) Discipline problems in the K-8 general music classroom may be reflective of similar challenges within all K-8 classrooms as well as uniquely associated with music teacher's scheduling overload (too many classes, school sites, and students per week), teaching the same problem students for 6 or more years in a row, added stresses of frequent performance pressure with large groups of students, and resulting professional isolation from other educators (classroom teachers and music teachers) at school and district locations.

3) Music teachers self-report high incidences of their inability to alter or stop various forms of inappropriate student behavior when using traditional teacher control actions or those actions determined by or based on existing school or district discipline policy.

4) K-8 Music teachers, through guided critical reflection within workshop settings, do begin to rethink, reframe, re-construct, and re-structure their own discipline challenges by problem-solving with and for others in similar practice situations (see Figure 2).



Figure 2: Praxis Change Process: Workshop Transfer to School Environments



5) Through dyadic, dialogical problem-solving processes involving others' discipline concerns, music teaching peers suggested more collaborative and alternative teacher actions with students, other teachers, parents, and administrators rather than traditional control-based teacher action.

6) Music teachers welcome the opportunity to critically reflect upon and problem-solve practice discipline and management concerns with job-alike peers and report over time that resulting peer suggestions (based on empathetic listening grounded in real-life experience) are both useful and productive toward positive changes in their teaching practices. This transfer of workshop processes includes the following teacher actions: direct and successful transfer to teaching practice through the application of certain discipline strategies and techniques learned from peers, solicitation of other school site professional's input about music classroom discipline concerns, changing or raising expectations of student behavior, increasing the use of positive reinforcement with students, increasing student responsibility and cooperation, leadership of school discipline policy, increasing musical activity rate in classes, and use of readings and research findings about music classroom discipline and management.

7) Reported over time, music teachers transfer the workshop's model of critical reflection and peer problem-solving dialogues by doing the following: initiating dialogues with others at school and district locations, leading and organizing discipline policy committees, calling for and organizing district inservices regarding discipline strategies for students with specific behavioral disabilities, calling for and organizing school district inservices for peer music teacher discipline problem-solving, and establishing mentoring dyads with both classroom teachers and other music teachers.

### Recommendations for Practitioners

Given the aforementioned conclusions, the following implications for music teachers, music teacher trainers, school site and district administrators, and music education professional growth organizations are worthy of consideration.

*1. Practicing K-8 music educators (those closest to the problems) hold the needed experience, empathy, expertise, and the desire to help others with their practice concerns, and, by doing so, esteem others as they seek, find, and implement solutions to their own discipline challenges.*

Expert models (researchers, authorities, and leaders of discipline and management workshops), and other existing professional growth models in general classroom discipline and management, may not provide music teachers with the kind of help best provided by, with, and for others in similar practice circumstances. Additionally, music teachers can be empowered as school site leaders and initiators of dialogues with others to change and improve music classroom discipline through their experiences for and with others in reflective practice, peer problem-solving workshops.

*2. K-8 music teachers must be given opportunities to improve their existing teaching practices by critically reflecting upon discipline and management concerns with job-alike peers in on-going and consistent professional inservice contexts. There needs to be every effort by school administrators, and other leaders of professional growth for music teachers, to insure that these reflection workshops take place in safe, solicitous, and confidential environments in which teachers can confidently and honestly share their concerns without fear of retribution or professional judgment of their teaching effectiveness.*

Due to unique curricular and instructional considerations of music teaching — increased class size, teaching load, scheduling concerns, uniqueness and isolation from other teaching professions, and performance expectations of these music teachers — opportunities for dialogues and constructive problem-solving need to be offered within inservice settings as well as district and school site mentoring programs. Time needs to be allotted for the teachers to focus on their needs and the needs of others. Current inservice offerings in discipline and management may not be effective in addressing the peer-problem-solving needs of music teaching professionals.

*3. Music Education teacher trainers and professional growth organizations need to utilize real-life case study research and problem-solving models as catalysts for reflective dialogues to educate pre-service and practicing teachers through those accurate portrayals of certain discipline scenarios in the K-8 music classroom, written by and problem-solved by practicing music educators.*

Preservice and inservice teachers should be given opportunities to utilize real-life case studies for problem-solving dialogues with peers, thereby participating in reflective practice experiences which might then lead to continued help-seeking and solicitation of others' input concerning their discipline and management challenges in the music classroom.

### Implications for Further Research

Although much research has been conducted documenting actual discipline and management situations in the music classroom (Atterbury, 1994; Atterbury & Richardson, 1995; Conway, 1997; Madsen, 1981; Richardson, 1997; Robbins, 1993), this study adds to that body of research by focusing on the affects of the workshop's reflective

practice peer problem-solving model within individual teaching practices over time. A longitudinal study expanding upon this study's theoretical, conceptual, and methodological structures may be needed. This type of ongoing action research might include the following components: the establishment of regular mentoring pairs of K-8 general music teachers (established through similar initial workshop experiences) who then continue to regularly meet with each other and attend ongoing larger workshop groupings to exchange ideas and problem-solve over an extended (three to five year) period of time, the ongoing inclusion of new music teachers into these problem-solving groupings, and experimental comparisons of effect of peer problem-solving pairing classroom teachers with music teachers, and music teachers with other music teachers.

Another direction for future research could compare the results of this K-8 music teacher study to similarly focused reflective practice, peer problem-solving of K-8 general classroom teachers, arts and physical education teachers, and other groupings of practicing educators. Results from these studies would help to assess and compare the problems and solutions formulated by the teachers in this study to other groups of teaching specialties. This comparison would serve to determine whether or not the participant concerns in this study are indeed unique to music teachers or potentially generalized across many practice considerations. Additionally, added perspectives may be gained through research studies which document participant processes and practice transference of various other discipline and management professional growth inservices compared and contrasted to reflective, peer problem-solving models. Finally, further research might be conducted to access actual practice needs as determined by other

groups of music educators with hopes of formulating more effective and needed professional growth offerings.

### Conclusion and Personal Statement

Finally, it is my sincere hope that my ongoing scholarship, research, leadership of these professional growth workshops, and relationships of trust established with the professionals who participated in this research study, has served to paint a realistic picture of K-8 general music classroom discipline and management concerns. Although much of this work has revealed the darker side of teacher and student frustrations in the classroom, this research has also positively illuminated the constructive and empathetic tenacity of many devoted music educators who took the time to help others with similar concerns. Their professionalism and willingness to open wide windows of perception into their shared teaching concerns has served to motivate my completion of this important study. I am personally and professionally indebted to each of these professional educators and hope I have represented their integrity and endless devotion to music teaching in an appropriate and deserving manner.

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## **APPENDICES**

**Appendix A: Discipline Situation: Personal Worksheet**

**Appendix B: Team Worksheet: Suggestions for Others**

**Appendix C: Follow-up Cover Letter**

**Appendix D: Participant Response Follow-up Survey**

**Appendix E: Participant Consent Form**

## Discipline Situation: Personal Worksheet

### DISCIPLINE SITUATION

### PERSONAL WORKSHEET

NAME: (CONFIDENTIAL)	CITY:	STATE:
TODAY'S DATE:	TOTAL YEARS TAUGHT:	TOTAL YEARS AT PRESENT SITE:
TYPE OF MUSIC CLASS IN WHICH THIS SITUATION OCCURRED:	MONTH: (APPROXIMATE)	YEAR: (APPROXIMATE)
AGES OF STUDENTS IN SITUATION DESCRIBED BELOW:	NUMBER OF STUDENTS IN SITUATION:	SUBJECT:
SCHOOL COMMUNITY SOCIO-ECONOMIC STATUS: (CHECK ONE) <input type="checkbox"/> -Very Low <input type="checkbox"/> -Low <input type="checkbox"/> -Moderate <input type="checkbox"/> -Moderately High <input type="checkbox"/> -Affluent		SCHOOL NEIGHBORHOOD: (CHECK ONE) <input type="checkbox"/> -Urban <input type="checkbox"/> -Suburban <input type="checkbox"/> -Rural

*Explain in one paragraph your discipline situation. Include names of participants. Be very explicit even if situation is graphic.*

TEACHER'S ACTIONS	STUDENT(S) RESPONSES TO THOSE ACTIONS
1.	
2.	
3.	
4.	
5.	

Did anything work? \_\_\_\_\_ What worked?

Does this problem continue to occur? \_\_\_\_\_ Why?

## DISCIPLINE SITUATION

### Team Worksheet: Suggestions for Others

TEACHERS NAME:	TEAM MEMBER #1:
TEAM MEMBER #2:	TEAM MEMBER #3:

*Briefly and objectively, reduce the discipline problem into 2 or 3 sentences using your own descriptive words.*

*Why is this behavior occurring? What may be the underlying causes of the discipline problem and/or behaviors?*

Student(s) Behavior	Teacher Behavior
1.	
2.	
3.	
4.	

*Possible Alternative Actions and/or Solutions. List in chronological order what should be tried first.*

1.	
2.	
3.	
4.	

*Words of encouragement for this teacher written on the back of this page.*

October 18, 1999

To: All participants in "Creating Positive Discipline and Management" Seminars at Tennessee Arts Academy, and the University of Massachusetts-Lowell, Summer 1999

From: Nan McDonald, San Diego State University

Hello Everyone,

I hope your new school year is progressing in a positive and productive way. We worked together this Summer on some important self-reflection and peer problem-solving concerning discipline and management challenges in our music classrooms. As promised, I am writing each of you to gather information, consider future needs in this area, and assess the affect of our work together.

I have included a stamped envelope addressed to me. Behind this cover letter is a short (who has the time?) response sheet for you to kindly take a moment to fill out. I have tried to ask important questions pertinent to our time together. Please understand that **your response is of utmost importance in my ongoing research in this area**, and, as discussed this Summer, all responses will remain confidential with names and locations changed.

I would deeply appreciate a response from each of you. Please simply fill out the form, place it in the envelope provided and pop it off to me in San Diego! If you are more comfortable e-mailing me an open- ended response, please do so:

Nan's e-mail address: nmcdonal@mail.sdsu.edu  
(notice there is no "d" at the end of McDonald!)

I am looking forward to your responses and to what those responses will teach me about my seminars and research in music classroom management and discipline.

Wishing you the best of school years!  
With many thanks,

Nan McDonald, Music Education  
San Diego State University  
School of Music and Dance  
5500 Campanile Drive  
San Diego, Ca. 92182-7902

## Participant Response

***Creating Positive Discipline and Management — Summer 1999***

Please fill out this form about the "Creating Positive Discipline and Management" seminars you participated in last summer. A self-addressed, stamped envelope has been included for your convenience. Thank you for doing this.

TODAY'S DATE:		LOCATION OF SEMINAR: (CIRCLE ONE) <b>Tennessee Arts Academy    Univ. of Mass</b>	
CITY WHERE YOU TEACH:	STATE WHERE YOU TEACH:	LIST GRADE LEVELS YOU TEACH:	
NUMBER OF SCHOOL SITES YOU TEACH:	AVERAGE CLASS SIZE PER DAY:	NUMBER OF CLASSES PER DAY:	
NUMBER OF STUDENTS PER WEEK:	Circle the socio-economic levels of your students  <b>VERY LOW, LOW, MODERATE, MODERATELY HIGH, AFFLUENT</b>	Circle your school neighborhood location  <b>URBAN SUBURBAN RURAL</b>	

1. Have you been able to use any of the techniques learned during this seminar? (circle)  
**YES NO.** If yes, how? If no, why?

2. Compared to your last year's teaching, are your classroom management challenges this year:  
(circle one)

**MORE CHALLENGING            THE SAME            LESS CHALLENGING**

Why?

3. What was the most meaningful concept and/or technique you learned in this seminar?

4. During this school year, have you participated in any formal or informal peer interactions and/or discipline problem-solving dialogues with other music teachers or classroom teachers at your school site? (circle) **YES NO**

If yes, explain what you have done. If no, explain why.

5. What recommendations do you have for further inservice or preservice education in music classroom discipline and management?

**University of San Diego School of Education****CONSENT FORM**

Nan McDonald, a doctoral student in USD's School of Education, is conducting a study to observe, study, and document processes of guided critical reflection concerning discipline and management concerns of K-8 general music teachers within "Creating Positive Discipline and Management" workshop settings. The study will explore and analyze the written case studies of participants' real life discipline and management concerns, written peer solutions, and written follow-up survey data.

- 1) I consent to having my written discipline situation form, team worksheet suggestions for others, and follow-up written survey reviewed for the explicit purposes of determining the type of discipline problem or solution reported, if and how the workshop activities were useful to my own professional practice, if I have participated in further problem-solving dialogues with other teachers in my school and district, and suggestions for improving music teacher education in classroom discipline and management.
- 2) I understand that care will be taken to protect my identity and to ensure the confidentiality of all information utilized in the research. My name and city will not appear in the results of this study. Any names of other teachers, administrators, or students mentioned within the discipline situation, team worksheets, and follow-up survey will be changed to ensure confidentiality.
- 3) I understand that I have the opportunity to review the information that will be used for the study. I further understand that only the researcher and a professional colleague will have access to my written forms and that the copies of these forms will be destroyed after the information is used. Until that time, the information will be kept in a locked file cabinet in the researcher's office at San Diego State University, School of Music and Dance.
- 4) I understand that my participation in this project will provide information about the real life discipline and management concerns of K-8 general music teachers, solutions offered by teaching peers, the processes of teachers engaged in reflective activities and problem-solving with others, and the transference of these techniques within their

own professional practices. My participation will provide the opportunity for teachers voices to be heard, so that administrators and teacher trainers, and future music educators may benefit from the feedback.

- 5) I understand that my participation is completely voluntary. I may choose to withdraw my consent at any time during the 3 month research process.
- 6) There is no additional agreement, verbal or written, beyond that expressed in the consent form.

I, the undersigned, understand the above explanations. I have been given the opportunity to ask questions about this research and have the researcher answer those questions. On that basis, I give consent to my voluntary participation in this research.

\_\_\_\_\_  
Signature of Subject

\_\_\_\_\_  
Date

\_\_\_\_\_  
Location

\_\_\_\_\_  
Signature of Principle Researcher

\_\_\_\_\_  
Date

\_\_\_\_\_  
Signature of Witness

\_\_\_\_\_  
Date