

THE BELIEFS AND EXPECTATIONS OF EFFECTIVE SECONDARY CHORAL TEACHERS

IN CULTURALLY DIVERSE SCHOOLS

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Through the years, educational theorists and researchers have been interested in a possible relationship between teachers' effectiveness and their beliefs and expectations. Three concepts underpinned this work: teacher effectiveness, cultural diversity, and teachers' beliefs and expectations. The premise of the study was that the beliefs and expectations of effective secondary choral teachers are related to the social-cultural contexts in which they teach.

The study implemented critical discourse analysis as the theoretical framework and the in-depth phenomenological long interview for data collection. Three secondary choral teachers were selected to participate in the study based on the researcher's criteria. The study revealed how each teacher conceptualized student cultural diversity during the teaching experience. Teacher beliefs about effective teaching in culturally diverse settings were described as developing over time in phases along a continuum. The study also confirmed that teachers' beliefs about students can be changed through experiences and reflection.

The study revealed effective teachers focused on three different types of expectations in the teaching and learning context and affirmed diverse cultural identities and backgrounds. Recommendations included the development of stronger mentorship programs to increase effective teaching strategies for the secondary choral classroom. The findings of this study support my previous work, which introduces a sequential learning framework for teaching music in culturally diverse schools.

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CHAPTER 1

OVERVIEW OF THE STUDY

Introduction

In an effort to reveal my true intentions in this study and why this topic is so very important to me, I thought it would be better to share some of my story. The following excerpt is an adaptation from a case study I wrote in 2011 about my journey, which began in 2005, as I acquired a new position as a fine arts administrator in a large culturally diverse school district. Pseudonyms are used to protect the identities of places and persons involved.

My Story

This case study will focus on my efforts and challenges in improving teacher effectiveness, student achievement and the choir program at Left Back High School in Old Republic ISD. This case study is ongoing and is not resolved.

Teacher effectiveness and student achievement were not the norm at Left Back. For four years, the campus missed the Adequate Yearly Progress (AYP) target and was academically unacceptable. The campus was reconstituted in 2009. Within that time period, the campus administration changed three times. The school's student enrollment was approximately 2,073 students, 21% with limited English proficiency, 81% free/reduced lunch, 16% special education, 63% Hispanic, 36% African American and 1% white.

Observation 1-Beginning Fall 2005

Upon arriving at Left Back HS, I observed students hanging out in front of the campus. The girls were dressed in tightly fitted pants and shirts while inappropriately hugged up with guys with sagging pants, baggy shirts and baseball caps. My thought. . . Is there a dress code? I did not see a principal or teacher supervising the students. The students seemed to be "just kicking it" (as the kids would say)- passing the time during the instructional day. Upon entering the building, I was met with chaos. Principals and teachers were in the hall yelling at the students while the students were laughing at the teachers' feeble attempt to give directions. No one bothered to listen. The students were in control. In stark contrast, as I walked down the hall, I observed students sleeping in class while the teacher read the newspaper to quiet music and the omniscience of a lightly scented candle burning on her desk. Further down the hall, I

observed a teacher allowing the students to watch videos with swearing, cursing and violence. You could hear the cursing in the hallway. I peeped in the room and the teacher informed me that he was letting them watch a movie. Although, I do not remember the exact title of the movie, I do remember that it was totally inappropriate for any type of classroom instruction. Further down the hall, I observed a large suite filled with students who were severely disabled with multiple disabilities. Although there were practitioners attending to their needs, the room had a noticeable odor. It was un-inviting. I also noticed a large number of special needs students in the hallways and in most of the classrooms, which raised questions as to the ratio of special needs in each of the classes I observed. It also made me question the population of special needs students in the school.

When I reached the choir room, I quietly opened the door and acknowledged the teacher. The teacher spoke with a thick accent. There was a noticeable unpleasant body odor that filled the room. It was not from the students. The teacher's formal musical training . . . did not include choral music studies, vocal pedagogy, choral literature and/or choral methods; however, the State of Texas does not require anything more than a music degree and teacher's certification in music in order to teach music, regardless of the discipline of music. . . In the past, our district did not have a policy or gateway in place to prevent. . . these problems. Neither was there a system created that would guide hiring specialists, principals or the fine arts office as they determined whether music candidates met the job requirements. Because there was a plethora of entry points for a teacher to teach choral music in Old Republic ISD, the secondary choral music teachers demonstrated various levels of competence. . .

After observing Mr. Bonifacy, I was horrified. It was evident that he did not have the knowledge or pedagogy to teach choral music. I briefly spoke with him after the lesson about successful teaching strategies. He refuted each approach I suggested and was unwilling to listen or consider changing his approach. He blamed the students for what I had observed. Nevertheless, I continued to visit his class, observe him and meet with his principal and evaluator concerning what should be occurring in the classroom as effective instruction.

During this time, I continued to have multiple conversations with Mr. Bonifacy regarding successful instructional strategies and ways to become more effective in the classroom. Our district continued to provide clinics . . . which was an excellent opportunity to get feedback on how to improve student performance and teacher effectiveness; however, Mr. Bonifacy would stand off to the side during the clinic. He did not engage with the clinician and rarely listened. He isolated himself from other teachers in the district. I never saw him talking with other choral teachers. In fact, in 2008, he infuriated the clinician because of his perceived attitude and arrogance. This was the same year that his accompanist was late and I volunteered to warm his group up while he talked with his accompanist on the phone. The choir did everything I asked them. The sound of the group changed in a matter of seconds. One of the young men in his group was so

excited that he decided to leave Left Back HS in hopes of having me as his choir teacher. The student assumed that I was the director of the choir of the host school, New Day HS. I know that because the student shared it with the real choral director at New Day. I had sparked something inside. I am proud to say that that young man moved to New Day HS and studied choir with Ms. Yay. Ms. Yay, who helped him advance through the Texas All State process to Area, which is one level short of being in the All State choir. Not only that, the young man received a scholarship to study at Interlochen during the summer and continued his studies at Oberlin Conservatory, where he received a full scholarship. His dream was to become an opera singer.

Would this student have ever achieved these things under the tutelage of Mr. Bonifacy? I doubt it seriously because this student had already been written off. Mr. Bonifacy's attitude and behavior remained the same. He rejected assistance and consistently referred back to the level of the students, their background, school discipline, poor scheduling, and other factors as reasons for such poor quality performances. How many more students are left uninspired? (Spradley, 2011).

As my story uncovered, Mr. Bonifacy blamed the students and the school for his ineffectiveness in the classroom. He also blamed the students, their parents and the school for the failure of his choral program, for the IVs and Vs earned at UIL and for the poor performances year after year. According to the University Interscholastic League Constitution and Contest Rules (C &CR)

Division IV means the performance is below average. A below average performance is not worthy of higher ratings because of weakness in most of the fundamental factors. Division V is considered a poor performance. Poor performances are characterized as much room for improvement. The director should check his or her methods, instrumentation, etc. with those of more mature organizations. (uil-ccr-section-1111-1115.pdf, p. 5)

Even with the description and definition of the ratings in front of him, Mr. Bonifacy refused responsibility for student learning. He failed to see his responsibility to teach the students regardless of the background of the students. He refused to believe his students were as capable as those of New Day or any other school in the district. He doubted the students' abilities, motivation and willingness to learn. Instead, he yelled at them or simply ignored them.

What I find most puzzling is Mr. Bonifacy refused help to develop the skills needed to become more effective in the classroom. He did not ask others to help him and refused those who offered help. He isolated himself from his colleagues, which did not go unnoticed by others who worked with him. He had an excuse for everything. After five years of the same excuses, I had grown very weary and worn. I believe even more so, I became and remained angered and outraged! I felt his ineffectiveness in the classroom was an injustice to every student in his program because his students did not get the opportunity to learn or develop.

As a district music administrator, I realized my primary concern was student learning, and student achievement; however, from my perspective, the teacher was the single most important factor impacting student learning and achievement. I am not alone in my premise about the importance of an effective teacher. My professional position aligned with Terry (2009), who states, "The quality of an educational system cannot exceed the quality of its teachers" (p. 1). In fact, issues related to the effectiveness of the teacher were daily concerns. Teacher effectiveness, specifically as it relates to music education, was dynamic, multi-faceted, complex, and multidimensional. From my view, finding viable solutions was an urgent matter and cannot be put off any longer.

My perspective was definitely colored by my own experiences and beliefs developed in school. My personal and educational background also colored by the lens through which I observed and interpreted what I saw. I came from a very small rural town in Texas. My grandparents were sharecroppers. I grew up poor, black, and living in a small town that had been plantations just a generation before me. I also grew up during the Jim Crow era. I remember my grandfather always had to lower his head when he addressed persons who did

not look like him. It was always Ma'am or Sir. My grandmother scraped pennies together to pay the poll tax. I remember---That was important. My educational experiences in this rural school district began in a segregated vocational school. The black and white schools integrated when I was in the fourth grade. It was traumatic for me on so many levels. Nevertheless, even in such an intense cultural context of racism and classism, my white choir and band directors affirmed and validated my prior musical knowledge, which came from my mother, who taught piano lessons for the black community and directed the church choir. I was never told, treated, or taught as if I could not learn because of the color of my skin or because I was poor. And as I recalled, we were *very* poor. Nonetheless, the band director taught everyone with intense effort. He laughed and talked with all of us. We hung out in his office just because we liked him. He pushed me and believed I could do it. These were very humble beginnings. As a result, I was able to attend one of the top music schools in the nation, the University of North Texas. I believe my personal experiences shaped my thoughts and infused my passion for this study.

My classroom teaching experiences were limited to large urban schools, which were highly diverse in context. Other teaching experiences in suburban schools were primarily as a consultant providing services such as master classes, private voice lessons, and clinics, which were considered *privileges* in urban music school programs. In most of these consulting situations, the program was well established and the teacher was successful by all district, regional, and state standards. Based upon my experiences, I used a unique set of lenses for observing secondary choral classrooms in a culturally diverse setting.

My primary assumptions were:

- Teacher effectiveness impacts student learning
- Teacher beliefs influence teaching practices
- A teacher's decision-making process is largely influenced and shaped by teacher attitudes, expectations, and perceptions of students
- A teacher's attitude and expectations about students and the teaching environment impacts the teacher's work effort

These assumptions arising from my background and experiences as a music educator introduce components that must be explained before moving to a statement of the problem and methodological approach to this study. In the sections that follow, I introduce concepts that underpin the study: cultural context as related to the development of teacher beliefs, teacher effectiveness, specifically, music teacher effectiveness, and critical discourse analysis, which offers both a theoretical framework and the method of data analysis used in this study.

Because of the lack of relationship between professional discourses that guide music education nationally and in the state of Texas, presentation of key concepts related to music education is presented both as they are related to music education communities and scholars nationally and in Texas. The second part of the chapter introduces plans for the study reported in a later chapter of the dissertation.

Socio-Cultural Context and Teacher Beliefs

The premise of this study assumed the beliefs and expectations of effective teachers were related to the social-cultural contexts in which they teach. Using the work of Bandura (2002), Gay (2010), Giroux (1988) and Spradley (2010), I was able to make a strong case for that assumption. The assumption further led to concepts about how teachers developed a cognitive

schema to guide their thinking and decision-making within any given teaching and learning context. From Giroux's (1988) perspective, teachers should be intellectuals who deeply think about their work, before, during and after the teaching event. From Gay's (2010) perspective, teachers who are effective give considerable attention to the identities of students as well as to the cultural context in which they teach. As summarized by Spradley (2010), scholars from the fields of anthropology, sociology, and educational psychology such as Bandura (2002), Banks (2001), Ogbu, (1992), Pajares (1992), and Rokeach (1968), have already established the impact of the social-cultural context on learning. However, Bandura's work offered the foundational understanding for how teaching and learning occurs. Teachers who do not have a deep understanding of the social context inadvertently struggle to teach effectively. Bandura is not alone in his declaration. A host of scholars have joined in his summation (Apple, 1990, 1996, 2007; Banks, 2001; Cochran-Smith, 2004; Darling-Hammond, 2004; Fuller, 2010; Nieto, 2000; Ogbu, 1992; Villegas, 2007). According to Fuller (2010), teacher effectiveness, student learning and the socio-cultural context are significantly related. Because unpacking, analyzing and/or interpreting teacher beliefs was a messy construct and even more difficult to accomplish, I could see that a study of effective teaching in culturally diverse schools was going to be a challenge (Pajares, 1992).

Other literature helped to frame the study as I moved forward with the goal in mind. The review of literature indicated teacher beliefs were critical, regardless of the discipline. Overall, the research revealed in order to be an effective teacher in a culturally diverse setting, a teacher must perceive his or her students and teaching situation in a positive light (Nieto, 1996; Ladson-Billings, 1992; Gay, 2010). Teacher beliefs and expectations also played a critical

role in defining behavior, organizing knowledge and information, and making decisions and assessing students (Bandura, 1986; Rokeach, 1968). This would become pivotal concept in the study in chapters 4 and 5.

Music Teacher Effectiveness in the United States

Synthesizing how other states described, quantified, and/or defined what it meant to be an effective music teacher was foundational to understanding how best to select the participants in this study. The primary resource for research, current trends, and policies related to teacher evaluation and music teacher effectiveness was compiled and disseminated by the Society for Music Teacher Education Teacher Evaluation Task Force, which was organized in 2009 in response to how states were beginning to reform teacher evaluation as a result of the Race to the Top initiative.

In a report published by the Institute of Education Sciences in 2012, five states were listed as using performance-based assessment to determine music teacher effectiveness. Those states included North Carolina, Georgia, Delaware, Tennessee and Texas. Unfortunately, the study did not expound upon the kinds of knowledge or skills considered part of the performance-based assessment. Although Texas was listed in this study, the indicators of music teacher effectiveness in Texas were based upon domains within the Professional Development Appraisal System (PDAS), which did not question the teacher's impact upon students' growth in music literacy, music skills, musical performances or ratings received at district, regional and state music competitions (Shakman et. al., 2012).

What is Effective Choral Teaching in Texas?

The state of Texas is unique when compared to other states for various reasons, one being, opting not to participate in the Race to the Top initiative. The Race to the Top is part of President Obama's educational agenda, which focuses on teacher quality and seeks to ensure effective teachers are in every classroom by improving teacher preparation and revising teacher evaluation (Spradley and Harris, 2011). As a result, Texas is isolated from the national, political, and educational discourse on teacher effectiveness. Secondly, Texas music educators, fine arts administrators, and evaluators are less informed of approaches used by other states to describe, define, or quantify music teacher effectiveness. Although the Texas State Board of Education has the power to formulize policy defining teacher effectiveness, it has failed to do so. One of the primary measurements of music teacher effectiveness continues to be quantified in the Texas state approved Professional Development Approval System (PDAS). School districts in Texas are given the freedom to design their own instruments with which to evaluate teachers and/or quantify teacher effectiveness or to use the PDAS (SBOE: Sec. 21.352).

The most important factor shaping how music teacher effectiveness is determined relates to the following Texas SBOE policy.

Sec. 21. 353. APPRAISAL ON BASIS OF CLASSROOM TEACHING PERFORMANCE. A teacher who directs extracurricular activities in addition to performing classroom teaching duties shall be appraised only on the basis of classroom teaching performance and not on performance in connection with the extracurricular activities. Added by Acts 1995, 74th Leg., ch. 260, Sec. 1, eff. May 1995.

<http://www.statutes.legis.state.tx.us/Docs/ED/htm/ED.21.htm#H>

Due to this policy, school districts are forbidden to use University Interscholastic League (UIL) group and solo contest ratings, Texas Music Education Association (TMEA) All State student ranks/ratings and/or participation, or other contests as indicators of teacher effectiveness.

According to the TMEA Executive Board Report (2012), efforts to change that policy are critical in addressing teacher evaluation initiatives and teacher effectiveness. Therefore, I assume that understanding how entities such as UIL, TMEA and others frame what it means to be an effective choral music teacher in Texas is paramount to this study.

Although, Texas does not have clearly defined or described standards, indicators, or criteria for what effective teaching should look like in music, there are multiple organizations that influence thought and practice related to teacher effectiveness. As larger districts within the state of Texas, such as Dallas Independent School District and Houston Independent School District, opt to design teacher evaluation tools that strategically describe teacher effectiveness for all subject areas, music teachers are forced to discuss teacher effectiveness in more concrete, quantifiable terms.

Regardless of the implications of law and policy, there are multiple indicators of what it means to be an effective secondary choral teacher in the state of Texas according to state music entities, such as TMEA, the Texas Music Adjudicators Association (TMAA), and UIL-Music Division. TMEA is the largest music organization in the state and would be the largest state affiliate of the National Association for Music Educators (formerly MENC) had it not been expelled from the national organization in 1975 over policies related to compensatory dues (TMEA, 2011). As a result, representatives from TMEA are excluded from the National Assembly on Music Education held each year. UIL, Texas' governing body for regional and state music contests, plays a significant role in how music teachers identify themselves and their levels of accomplishment. This also seems to relate to the socially constructed identity of music teachers and their effectiveness. This will be described more in the following discussion. TMEA

is considered a dominant group with a significant, powerful voice within the state because of its membership size and lobbying influence at the state level. TMEA facilitates the All State audition process in which students are selected according to their individual performances.

One of the important effectiveness indicators is found in the requirements for TMAA. TMEA also hosts TMAA, which sets the standards for music contest adjudicators, as well as, provides training for those selected as adjudicators to judge individuals and groups in the UIL competitions. In order to become an approved adjudicator for Texas UIL music contests, directors must gain membership in TMAA. Membership requires each candidate to have at least five years of successful teaching; however, no other criterion is given to define successful teaching. Other membership requirements include receiving a Division I concert rating for at least three years within a 5-year period, completing the adjudicator's training, and paying the required membership dues. The number of directors included in TMAA is relatively small in comparison to the number of choral directors in the state of Texas (TMAA Official Vocal Roster, 2012). The route to gain membership creates a members only structure. Additionally, the members of this group also have the power to judge or evaluate the work of other directors, which creates even more of a hierarchical, power structure within the organization. Adjudicators write comments about the performance as well as assign a rating, which becomes public record. Furthermore, the members of this group are offered numerous opportunities to take the podium and instruct others in clinics, workshops, and other professional development venues.

Therefore, the power and importance of TMAA membership is further cemented. Texas Choral Directors Association (TCDA) and American Choral Directors Association (ACDA)

also influence the socially constructed identity of choral directors in the state of Texas.

Similarly to TMEA, all choirs who perform at ACDA are selected through a screening/audition process or by invitation of a judging panel.

Each music organization seems to influence and/or shape how choral music teachers are labeled as effective, good, and/or successful. It seems that effective choral teaching also has a socially constructed component through membership. This confuses the issue even more. Nevertheless, historically, the contest-driven culture influences and shapes how music teachers describe, define, and quantify their work, music programs, and students' achievement (TMEA Summer Dialogue, 2007). The contest-driven culture seen in music education in Texas continues to be a concern for many music educators across the state.

My criterion for selecting teachers in this study was based upon school and district demographic data and UIL participation. I did not include my own assumptions about choral music teacher effectiveness as a part of the criterion for my study. My own assumptions about what it meant to be an effective secondary choral teacher in a culturally diverse school were based on my experiences as a fine arts administrator in a large culturally diverse school district. I constructed my beliefs about effective secondary choral teaching as I fulfilled my role and daily responsibilities, which included evaluating the quality of instruction, designing professional development to address the targeted areas of growth, and observing classroom instruction and student performances. My assumptions were shaped by knowledge I gained through personal research and as I developed a framework to address the needs of ineffective choral teachers in my district (see Appendix K). The following paragraphs present my initial understanding of effective choral music teachers in culturally diverse schools.

First, I value the TMEA All State choir audition process because it is a blind audition which rewards those who have developed the vocal ability to musically sing the repertoire and sight read a musical line within a given time frame. I do, however, question other inequities, such as private voice instruction, commonly provided in some schools while not offered at all in others. Private vocal instruction becomes a major factor when choral teachers engage in the TMEA All State process; yet, those teachers with the greatest numbers making the All State choir also have private voice instructors supporting their classroom instruction. Second, I also value the UIL concert and sight-reading contest format. However, I question whether all adjudicators value and/or have in-depth knowledge of diverse tone qualities or repertoire, which are characteristic of and more commonly found in culturally diverse choral programs. My seemingly small objections to the two competitions are related to complex issues such as policies, music teacher preparation, curriculum, instruction, and professional development. These issues are political in nature and not easily resolved as seen in the review of literature. Furthermore, little is being done in music teacher preparation to provide a broader understanding of diverse repertoire or instructional strategies when working with diverse tonal qualities and palettes. Therefore, my construct of what effective choral teaching looks like in culturally diverse schools has multiple tenets and might be considered complex.

From my perspective, effective teachers believe their students can learn (teacher beliefs) and work to help them learn (teacher effort). Effective choral teachers also feel responsible for student learning, achievement, success and what occurs in their classrooms (teacher responsibility). Effective choral teachers in culturally diverse schools do not shy away from the standards set by district, region and state contests, which are also considered

indicators of student achievement, student participation and student success. As a result, effective choral teachers value UIL contests, TMEA All State auditions, and other district and state events because ultimately, it can benefit the students. Effective choral teachers in culturally diverse schools have a board understanding of pedagogy, repertoire, curriculum and effective instructional approaches to engage all students in the teaching and learning process. Finally, I assume that effective choral teachers create learning communities that inspire and challenge students to excel (high expectations). Many of these concepts are also embedded in my sequential learning framework for teaching music in culturally diverse schools.

As Texas schools continue to shift demographically, my assumptions about what it means to be an effective choral teacher in culturally diverse schools broadens the context of basic knowledge and skills required to engage choral students. My assumptions are also informed by research literature related to teacher effectiveness in culturally diverse schools. From my perspective, effective choral teaching in culturally diverse schools also expands the understanding about what it means to be an effective choral teacher in the state. However, as seen in the review of literature in chapter 2, choral music education is primarily addressed from a Western Eurocentric lens with little emphasis given to multiple perspectives, cultural differences and/or culturally responsive strategies.

Theoretical Framework of the Study

At the beginning of this study I had no idea which theoretical framework would be the most appropriate. From the onset, it was my intent to use a qualitative research method. After careful consideration, I chose phenomenological in-depth interviewing as the method for

collecting the type of data needed to answer the research questions. My intent was not to look at the experiences of the teachers as a phenomenological study. I hoped as teachers shared their stories I would be able to uncover and identify patterns, themes and ideas about what they believed to be true about the students, parents and community; what they believed about teaching culturally diverse students and what practices they used in the classroom. I hoped as teachers shared what they believed and expected of culturally diverse students, I would possibly be able to determine some reasons for those beliefs and expectations. I wanted to take a critical approach in my study because in my experience, teachers seemed either to have high or low expectations of culturally diverse students. I also experienced teachers either believing students could learn regardless of their backgrounds and/or situations or believing students could not achieve or learn because of their background and/or situations. Those ideas underpinned my conceptualization of how the participants in this study talked about students, talked about their work and what teachers did in the classroom.

Before the study began, I could not anticipate what the data might look like. As I listened to the teachers, I realized teachers were selective in determining which stories to share with me. Teachers were selecting events from their own streams of consciousness that were the most meaningful. It was like taking a walk on the beach and collecting interesting seashells. The teachers allowed me to walk beside them as they gathered the seashells that were memorials to important dates and times during their development as an effective teacher and their teaching careers. As I listened to each participant, I noticed that each teacher seemed to pick up seashells at the same times during his/her individual journey. There were definite patterns. These patterns seemed to bridge the connections as to how the participants acquired

new knowledge, beliefs, ideas, understandings, and frames of reference. Each teacher referenced periods in his/her life in which he/she learned from his/her parents, former music teachers, mentors, friends, media, and various forms of professional development. Through this analytical process, I determined which theoretical framework might work best for this study. I selected critical discourse analysis. Reasons for my choice are detailed in the following section.

Critical Discourse Analysis and Critical Discourses

According to Gee (2011), critical discourse analysis is the study of how language is used to convey ideas linked to prorogate or resist power and domination. In its inception, the study of language is tied to linguistics, grammar, and syntax. Some of its earliest developers included Teun van Dijk, Wolfgang Dressler and Del Hymes. However, overtime, critical discourse analysis expanded its approach to include ideas, issues and themes as expressed in talking and writing (Gee, 2011, p. 214). My intent was to look closely at the ideas and themes reproduced by the three teachers involved in this study. What did these teachers mean or intend when they talked about culturally diverse students or their experiences teaching culturally diverse students? What stream of consciousness informed their beliefs and expectations of culturally diverse students? How did teachers develop a stream of consciousness about teaching, in general, and more specifically, about teaching students who are culturally different from themselves?

Gee (2011), Johnstone (2008) and van Dijk (1993b) made strong arguments drawing connections between streams of consciousness and ideas previously conceptualized via discourse and socialization. The concept of *streams of consciousness* is connected to something

we read, something we hear, or something that we learn through experience or formal training. Gee (2011) postulated, “People get themes they use in building identities from somewhere. They usually don’t make it up” (p. 114). Van Dijk shifted the argument to issues related to power and dominance, especially when there were strong connections to socialization and social information processes. Van Dijk suggested social information processes lead to ideologies, which project the representation of groups based on identities, values, positions and resources (p. 2). Based on this construct, ideologies were the way for groups with a shared identity to talk about themselves and others. So, the research questions for this study included: (1) Where did the teachers in this study get their ideas of others; (2) How did the teachers construct their understanding of culturally diverse students; and (3) What do the teachers say about working with culturally diverse students?

Gee (2011) postulated that a person’s stream of consciousness was not something made up but rather extracted from previously introduced ideas (p. 114). I looked at the interviews as a living text that communicated ideas, beliefs, assumptions, and themes. Critical discourse analysis was used to frame what I discovered and explained how and when certain beliefs about the participants’ identity, role and responsibility as a teacher were developed. Although teachers were telling their stories, I was using their stories to answer the research questions.

Developing a Stream of Consciousness

In this study, critical discourse analysis was applied as the theoretical framework. Critical discourse was a powerful critical lens with which to investigate beliefs, thoughts,

perceptions, attitudes, prejudices, and biases. Critical discourse analysis informed the research questions, as well as, how the data were synthesized, analyzed, and interpreted. Johnstone (2008) suggested that discourse profoundly shapes the world, as we know it and consistently influences how we choose to experience it. This statement implied educators, scholars and researchers have a choice. They can accept, reject, adopt, or adapt the discourses that influence their lives. Johnstone further strengthened the importance of the personal narrative as a way to unravel the beliefs, expectations and identities of the teachers in this study. Johnston (2008) cited Linde's argument as a framework for understanding what a personal narrative can reveal in the teller's life.

narrative is among the most important social resources for creating and maintaining personal identity. . . because life narratives both represent and help to construct three characteristics of personal identity . . . through the sequencing of events in narrative and the causal connections among that narrators establish, stories represent the experience of continuity of the self over time, shaping our experience of inhabiting a lasting personal identity. . . through markers of person like the pronouns "I", "you", "she", and so on, and because narrative arises in social interaction, life stories represent the relationship of the self to others. This shapes our experience of our perspective on the world as being different for other perspectives and captures the ways in which personal identities are shaped both by identification with others and in contrast to others. . . through the retrospective process of creating narratives, and in highlighting what was important in their stories, narrators represent the experience of one's own life as a meaningful whole. (pp. 155-6)

In this respect, critical discourse analysis involves discourse, society and cognition. Based on this understanding, critical discourse analysis is a critical lens that can be used to examine and frame how talk or discourse shapes a teacher's perspective about teaching in a culturally diverse school. Critical discourse analysis rejects the premise that scholarly discourse, research, and science are ever value-free. More specifically, using critical discourse analysis, I investigated how teachers were influenced by the *macro* and *microleveled*, structured

discourses in society (Rogers, Malancharuvil-Berkes, Mosley, Hui, and Joseph, 2005). Macro leveled discourses are defined as mass produced talk or text by organizations, systems, media, and/or institutions while micro leveled discourses mirror the macro discourses within a smaller system, unit, group or individual (Johnstone, 2008).

Johnstone (2008) advocated, “CDA uncovers the ways in which *discourse* and *ideology* are intertwined” and suggested that “CDA” would be a perfect tool to dissect talk, thought, and practice (p. 54). Unlike van Dijk (1993), Johnstone also considered critical discourse analysis a method as well as a theoretical framework. Johnstone is not alone in that belief (Gee, 2011). In fact, Gee makes a distinction between “CDA” and “critical discourse analysis.” From Gee’s perspective, when critical discourse analysis is referred to as “CDA,” it is more aligned with the concepts of Fairclough, while critical discourse analysis embraces various approaches to critically analyze discourse (Gee, 2006, 2011). Ways of talking produce and reproduce ways of thinking, and ways of thinking can be manipulated through grammar, style, and word choice, along with every other aspect of discourse (Johnstone, 2008). Sherzer (1987) argued ideologies are systems of belief that are formed much as culture, with the exception that a person is able consciously to choose which ideology resonates with him or her, which is not necessarily the case in culture. With that in mind, Sherzer further wrote that ideologies are well suited as mechanisms of domination and oppression because their oppressive social systems are presented as *natural* and *desirable*. If so, it is easy to understand how ideologies in cultural deprivation or deficit theories are readily accepted and sustained by the masses. Johnstone (2008) explained it in these terms:

The controlling theoretical idea behind CDA is that texts, embedded in recurring “discursive practices” for their production, circulation, and reception which are

themselves embedded in “social practice,” are among the principal ways in which ideology is circulated and reproduced. (p. 54)

Discourse Related to Cultural Diversity in General Education

Throughout history, society has questioned why and how diversity, namely, race, ethnicity, gender, religion, culture, and socio-economic status create and sustain the disparities experienced in American education. Noguera (n.d.) believed that *race* is at the heart of the matter. However, regardless of a child’s race, religion, sexual orientation, culture, socio-economic status, ethnicity or language, all children should have the opportunity to receive effective instruction that prepares them to be successful in life. Freire (2000) conceptualized his explanation in terms of power, dominance, and voice.

Freire (2000) argued the dominant voice also rules and creates a *culture of silence* for those who are powerless and without access or opportunity to participate in the discourse that impacts their interests. Secondly, the relationship between the oppressor and the oppressed is prescriptive in nature. The oppressors impose their will and interests upon the oppressed at their (the oppressors’) own expense and demise. Freire surmised, “. . .oppressors do not perceive their monopoly on *having more* as a privilege which dehumanizes others and themselves. . . For them, *having more* is an inalienable right. . .” (p. 59). Therefore, from Freire’s viewpoint, the oppressors are unconscious of their motives, which dehumanized others by treating them as property, ignoring them, or refusing them the privileges and basic rights of humanity. Giroux (1988) poses a correlation between teachers’ beliefs and student motivation and learning based on Freire culture of silence concept. Thirdly, in the area of education, the oppressor assumes a superior position. Freire calls this the “banking concept.” From this

perspective, students come to the classroom as empty slates, without any valuable prior knowledge, language or experience. Freire opposed this ideology and stated all students come to class with prior experiences and prior knowledge that, when identified, are valuable and can be used. The concept of thinking of others' knowledge, language or experience as inferior is an act of power, which is political in nature. The reproduction and distribution of dominant systems of thoughts, beliefs, and attitudes creates cultural hegemony (Giroux, 1988). Recurring conversations and daily routines and practices alter the behavior and thinking of the masses. Giroux cites Gramsci as referring to this as *ideological hegemony* (1988, p. xiv).

Apple (2009) suggested ideological hegemony not only requires that the economic order create structures but that it also creates schools of thought or groups of intellectuals. These ideologies provide legitimacy, in more specific terms, by making the ideologies seem neutral. Apple contended that the idea that our lived experiences are saturated with ideology helps us to understand how we so easily embrace these ideologies as if they are neutral and normal. The entire process may be similar to brainwashing. Apple connected this idea to how educators employ language about education. What teachers talk about and how teachers talk about issues is significantly related to educational ideologies, worldviews, beliefs, expectations, assumptions, and perceptions about teaching diverse groups. This was an extremely important premise in the theoretical framework of this study. Educators are saturated with ideologies that are instrumental in shaping their school of thought or their thinking processes about various topics, including the topic of culturally diverse schools as revealed later in the literature review.

Educational discourses, specifically those centered on religion, race, class, ethnicity, social status, intellect, ability, and language have remained consistent over the centuries. There

are multiple concepts, specifically, race, poverty/social class, power, culture, knowledge, and responsibility that continue to be points of contention within educational discourses. However, the discourse within the context of curriculum, policy, and practices was reframed. I posed a theoretical framework, which had the ability to identify opposing identities or voices framing the contentious debates, conflicts, research, and discourses in choral music education.

The foundational underpinnings of each voice included the following concepts: race, poverty/social class, power, culture, knowledge, and responsibility. The concepts were socially constructed realities of different life experiences. In other words, the view of the world was seen and experienced differently. The interpretation of these concepts influenced, shaped, and informed the thoughts of choral music educators and the practices in choral music.

My assumption is that we humans engage in various discourses, and, we determine which voice most adequately resonates with our own personal identity and story. Teachers, as human, intellectual beings, are able to transform and change over a period of time, especially if their understanding of story and lived experiences changed. Furthermore, this theoretical framework assumed that beliefs guide and inform our practices and behavior. Thus, beliefs and behavior are coupled and inseparable.

Educational researchers, educational anthropologists, and critical pedagogues made concrete connections between teachers, their beliefs, and social injustices experienced in education (Banks, 2001; Cochran-Smith, 2004; Darling-Hammond, 2004; Freire, 2000; Nieto, 2000; Ogbu, 1992; Villegas, 2007). Teachers as intellectuals think about what they did in the classroom (Giroux, 1988). Gramsci proposed educators, as intellectuals, have the power to dismantle status quo thinking and behavior by presenting a counter-hegemony, in which

values, beliefs, and attitudes reframe practices and habits of mind (Stets and Burke, 2000). The impetus of this research created urgency to investigate, more specifically, how beliefs influenced behaviors of effective teachers. The theoretical framework is further developed in the review of literature.

National Discourses Related to Cultural Diversity in Music Education

As I began this study, I presumed national discourses related to culturally diversity and music education would matter to these teachers I would study; however, in fact, the study was not influenced by national discourses. This may be representative of the fact that Texas is not a part of the national music organization and does not send representatives to the National Assembly. The National Association for Music Education (NAfME) expelled TMEA in 1975, due to issues related to membership fees. Although, NAfME attempted the power play, TMEA won the argument. Presently, the state chapter of NAfME, the Texas Music Educators Conference (TMEC) has less than 400 members statewide (TMEA, n.d.). Consequently, the voice most heard by public school choral teachers is the voice of the state organization, TMEA, which has not national affiliate. However, national discourses are relevant to college music professors within the state because of NAfME's focus on research and scholarly publication. In spite of this, national discourses were not at the forefront of this study. The following paragraphs present an overview of the national discourse in and for music education from my perspective as a member of the National Assembly of NAfME and a leader in TMEA.

NAfME tries to be a strong voice in and for the field of music education at the national level. Although NAfME advocates for *music for all*, the actualization of that ideal remains

distant for many reasons. The impact of budget cuts, declining enrollments in music courses, social trends of making music, and the need to address more culturally diverse group of students continue to be at the center of the work of NAFME.

The need to present a counter-story *or* become a critical voice of the needs in music education is prolific. The MayDay Group (publisher of *Action, Criticism, and Theory for Music Education*) and the New Jersey Music Education Association (publisher of *Visions for Research in Music Education*) addressed that responsibility by adding critical voices to the national discourses related to music practices, curriculum, belief systems, and power structures. Although there are others, I am most familiar with these publications and the scholars who publish in them.

The National Center for Educational Statistics (NCES, 2000) reported participation in music activities continues to dwindle. Some students are denied access to music education because of testing demands, which is relevant but not the same as being denied an effective music teacher. Researchers believe lack of access to music programs is the direct result of music educators' resistance to change, their narrow, elitist curriculum, and one-dimensional teaching methods (Richardson, 2007; Schmidt, 2005). Even though music educators acknowledge there is a need to expand their understanding of diverse curriculum and teaching methods, few actively seek opportunities to go outside of their comfort zone to learn about how to teach students from diverse backgrounds effectively (Lundquist, 2002).

Table 1 presents a sampling of music organizations that advocate for a shift in educational thought and practice in and for music education. The information is not presented as a comprehensive or exhaustible list. Members of these groups frequently publish works that

challenge the position of mainstream music education discourse (Schmidt, 2005).

Table 1

An Overview of Music Education Discourse

Meetings	Sponsors/Hosts	Explanation
CRÈME International	International Consortium for Research on Equity in Music Education	International focus on research on equity and social justice in music education.
NAfME	National Association for Music Education	Scholars with similar interests in addressing cultural diversity can share research and collaborate in a way that may give their work more national and regional presence. Although the intent is honorable, the language is frequently laced with deficit thinking, which in turn taints the message.
SMTE	Society of Music Teacher Education	The Areas of Strategic Planning and Action (ASPA) groups focus on critical issues related to teaching music at every level K--16, but particularly K--12. They include Critical Examination of the Curriculum, Cultural Diversity and Social Justice, Teacher Retention, Teacher Recruitment, and Music Teacher Socialization.
URBAN School Music Education Symposium	Southwest Division of NAfME : Texas Chapter of NAfME hosts (TMEC)	This symposium is the only one of its kind. The central focus is on teaching strategies, curriculum, programs, and other initiatives that will improve teacher effectiveness in urban and rural schools. The symposium is held once every two years.
Urban Music Teachers Institute		This organization is comprised of music supervisors who work in and for urban school districts. One conference is held each year.
Major universities	Westminster Choir College Teachers College Columbia University SUNY-Potsdam UW-Madison New York University Univ. of Indiana Univ. of Michigan	There is a prominent change in educational ideologies of major music institutions. These universities approach music education from a critical perspective. Most other music education programs continue to focus on the Western European concept of what it means to teach music and what teaching music education should look like. It is part of the discourse that influences, informs and shapes the thoughts and practices of thousands of pre--service secondary choral music teachers.

There are multiple journals and websites that focus solely on cultural diversity, equity, and

social justice in music education. However, the ones in Table 1 are mentioned because I am most familiar with them and/or the scholars involved with them.

Texas Music Education Discourses Related to Cultural Diversity

Although the aforementioned music organizations made substantial progress in developing frameworks for conceptualizing more appropriate ways to teach students from culturally diverse groups on the national scene, similar progress has not fully taken root at the state level, especially in Texas. In fact, TMEA remains disconnected and alienated from the national music organization NAFME.

As I have observed as a board member of the TMEC, few steps have been taken by either group to bridge that gap. Consequently, music education in Texas, particularly K-12, continues to be more aligned with *traditional* curriculum, teaching strategies, repertoire, and programming, particularly in secondary choral music, as defined by TMEA and the Texas Education Agency (TMEA Summer Dialogue, 2007).

In 2007, the Executive Board of TMEA determined to create a venue in which to identify and address the major concerns of music educators, scholars and administrators across the state. Fifty persons from the state were chosen to participate in a summer dialogue at the expense of TMEA. Participants were purposefully selected to represent music education throughout the state. This sample included music professors in higher education, orchestra, choir, band, general music teachers of all grade levels and music administrators. Attempts were made to select diverse racial groups as well as an equal representation between gender, urban, rural, and suburban schools. This group met for three days with an intense agenda to

address decreasing enrollments in bands, choirs, and orchestras, the enormous demographic shift in Texas school population, curriculum, assessment, and other priorities. At the conclusion of the work, the TMEA Summer Dialogue was disseminated to the participants with the charge of sharing these findings with other music educators with the intent to create more discourse about the issues. Summer dialogues also occurred during 2009 and 2012.

According to the TMEA Summer Dialogue (2007), choral music education in Texas focuses primarily on the quality of the individual's or group's performance. Secondly, there is often little or no connection between the music of the choral teacher and that of the learner because the courses offered in choral music education tend to present the study of choral music from a Western European perspective, which is not the home culture for a majority of Texas students which is over 50% Latino (Regelski and Gates, 2009; TMEA Summer Dialogue, 2007; Texas Education Agency, 2011). Thirdly, when Texas music teachers are surveyed, they readily admit that they are not prepared to teach in an urban context, which is comprised mostly of students from diverse groups (Baker, Siebert, McWhirter, Kloss, Spradley, and Foy, 2010). Few pre-service music teachers are adequately prepared to teach in a culturally diverse setting, such as urban schools, because they have received little training (Emmanuel, 2011). Students from diverse populations in Texas continue to be underserved as seen in the following section (TMEA Summer Dialogue, 2007).

In Texas, the beliefs, expectations, and assumptions of music teachers are embedded in the music education standards. Thus far, the music curriculum continues to be defined in absolute terms. According to the Texas Education Agency, the music curriculum is limited to band, choir, and orchestra. Although some districts have opted to include guitar and mariachi

programs, mariachi and guitar are not part of the state approved curriculum (Texas Education Agency, Chapter 117.60). Nevertheless, the need to include such programs throughout the state is significant. According to TMEA and the Texas Education Agency, these courses are considered *alternative* and/or *non-traditional music courses* (TMEA, 2007). The same language is also used by the Center for Educator Development in Fine Arts (CEDFA, 2013). Although, some music educators acknowledge the need to change what they are doing due to huge demographic shifts and declining enrollment, most music educators adhere to the *traditional* approaches to teaching music (Richardson, 2007). Policy makers resist change, especially in adopting practices/policies that facilitate more effective teaching in choral music. This is discussed more in the review of literature.

From my observation, when it came to educational discourse at the district and school levels, music teachers were very articulate in the summer dialogues about what should be occurring in the music classrooms and for the students they taught. As I observed, choral teachers were simply searching for ways to become more successful with their students. When success was not realized, teachers tended to have one of two response: either the failure was blamed on the educational system (school/district), student, culture, race, language, poverty, and parents, or the teacher took responsibility and sought more effective teaching methods. I expected to identify through my study which discourses were accepted or rejected. I thought what I heard from ineffective teachers like Mr. Bonifacy was somehow connected to teacher beliefs about the students, parents, and schools. However, the question remained, why did the teachers believe this way? What instances, circumstances, experiences or knowledge bases informed them and influenced them to believe culturally diverse students were not able to

learn? Although these were not the formal questions asked in this study, I was hoping that understanding how beliefs were formed in effective teachers would assist me more as I continue to work with struggling teachers.

Approach to the Problem

My study looked closely at the beliefs and expectations of effective secondary choral teachers who worked with culturally diverse students. I used critical discourse analysis as a theoretical framework and in-depth phenomenological interviewing as my data collection method. I believed using phenomenological in-depth interviewing was perfect for this study because it allowed each of the participants to tell his/her story from beginning to the end. Using this method, participants chose which events were most important in their lives. Participants recalled events, persons, and information that influenced and/or shaped their present circumstances. Pajares (1992) provided an understanding of how beliefs and expectation traveled in disguise through language, either through talk or text.

My intent was to use the true stories of the participants to determine how their beliefs and expectations were formed. My analysis process would investigate what these three teachers said about culturally diverse students in general and about teaching culturally diverse students, specifically. Therefore, the scope of this study included fixed and fluid language, talk, and/or text.

Research Questions

The purpose of this study was to draw attention to what effective secondary choral music teachers actually said about culturally diverse students and how their beliefs impacted their teaching practices. The primary research questions of this study included:

- How do effective secondary choral teachers describe culturally diverse students, parents, school and communities in culturally diverse settings?
- What do effective secondary choral teachers say about teaching culturally diverse students?
- What are some practices exhibited by effective secondary choral teachers who work with culturally diverse groups of students?

Methodology

According to Pajares (1992) and Bandura (2002), teachers' beliefs are affected by the dynamic phenomenon of teaching and the socio-context in which teaching occurs. I relied on this underpinning to inform my decision on which method would be best for this study. If I were to study teachers' beliefs and expectations in culturally diverse schools, I thought it would be best to ask teachers to share their stories and processes about becoming effective secondary teachers in that context. This was a phenomenological approach, which was not unlike the previous studies in music education, which focused on the study of teacher effectiveness (Brand, 1985). I expected each teacher would have a different story particular to him or her. Therefore, the foundation was laid as I considered the power of stories (talk and text) to carry the beliefs, expectations, and ideologies of each of the teachers.

For the purpose of this study, in-depth phenomenological interviews were determined to uncover the underlying beliefs and expectations effective teachers held about their students,

parents, administrators, and what teachers believed to be true about teaching their students. I hoped this study would provide some insight into how teachers developed their beliefs and expectations about cultural diversity and how those beliefs were applied when teaching in a culturally diverse school.

I based my work on Seidman (1991), particularly on his premise suggesting a relationship between talking about life experiences and the stream of consciousness. There were several factors that influenced my selection of this approach: 1) each participant gained an understanding of cultural diversity within a social cultural setting; and 2) each participant used language that signified his/her acceptance or rejection of the discourse. Based on the research literature, I perceived teachers acquired an understanding of what it was like to teach in a culturally diverse school through forms of discourse such as social, educational, professional, and/or media. The teachers in this study were taught how to believe and what to expect. I took a holistic approach, as I believed the experiences of the teachers created the whole. Isolated events had a lasting impact, but without placing the single event in context, it would carry little meaning.

Other than knowing I would use HyperResearch software to synthesize and analyze the data, I had no other pre-determined method to apply to my study. Determining the theoretical framework was not automatic or easy, as I replayed the data in my head, looking for patterns, themes, asking questions of the data in the process, and writing seemingly endless notes to myself. In other words, I did not know what to expect or what I would do, until I finished coding most of the data. After half of the data were coded, I began to see clearly identifiable

themes, which led me to use critical discourse analysis as my theoretical framework to write and talk about my findings.

The research design incorporated three secondary schools choral programs in culturally diverse schools. The participants were considered effective secondary choral teachers according to criteria set by the University Interscholastic League and by their respective school districts. Other criteria informing the selection of participants included performance indicators extracted from the National Board for Professional Teaching Standards Education. Therefore, the participants for this research study were purposively selected, as the intent of the study was to investigate the beliefs and expectations of three effective secondary choral teachers who taught in culturally diverse schools.

Tools used to collect the data included three semi-structured long interviews, teacher observations, field notes, and my personal journal. The study investigated the implicit and explicit beliefs and expectations of the participants and how those beliefs and expectations were communicated to students, administrators, parents, and community.

Defining Cultural Diversity

Throughout historical and educational discourse, thought, and practice, cultural *diversity* encompassed multiple labels most often related to story, history, lived experience, or perspective. Most commonly, education delineated cultural diversity based upon specific categories such as ethnicity, race, sexual orientation, religion, gender identification, language, citizenship, intelligence, emotional capacity, socio-economic status, culture, physical ability, and other constructs. In this study, I used the same delineated constructs as they related to

individual human interaction. However, at the onset of this study, I conceptualized cultural diversity as meaning Non-White. When I thought of cultural diversity, I thought of contexts in which there were many lived experiences. I had not considered the white lived experience as a part of the whole understanding of lived experiences. Unfortunately, research literature and educational discourse also conceptualized cultural diversity similarly as seen in the literature review in chapter 2. For me, cultural diversity meant Non-White. Based upon this understanding, I, too, elevated the white lived experience as the standard or model. Unknowingly, I had adopted the belief from educational discourses about diversity. Nevertheless, in this study, cultural diversity was not only applied when discussing groups of Non-White students but also applied when individuals discovered their own differences when interacting with another person. From my perspective, cultural diversity was underpinned with shared histories, stories and experiences. With this framework, cultural diversity not only addressed race and ethnicity, but also gender, social-economic status, language, sexual identification and orientation, and special populations such as students receiving differentiated instruction, special education and those considered at risk. These are a few of the different ways in which I considered culture could be socially constructed and evolved. For the purpose of this study, cultural diversity was defined as the participant experienced different lived experiences. Therefore, cultural diversity was broadened as not to limit what could be gained by investigating how effective secondary choral teachers talked about, understood, and were influenced by diversity.

Culturally Diverse Schools

For the purpose of this study, I defined culturally diverse schools as schools with a 40% to 60% population base of Non-White students; 40% to 60% population on free/reduced lunch; and located in close proximity to a large urban metroplex. I specifically tried to verify whether the choral programs of the three teachers represented the general population of the schools. In my experience, this is not always the case even if the school is culturally diverse. Therefore, I tried to control for that factor. I also looked at other factors such as the number of students who spoke English as a second language, at-risk, and/or identified as special education students, along with, school academic performance and graduation rates. These factors were not determining factors but were used to gain a fuller context of the student population. Schools in this study did not have to be designated as Title 1 schools.

Definition of Other Terms and Concepts

As suggested within the literature review, terms within this study had various meanings and uses dependent upon the individual's use of the term, purpose, goals and context. There were certain limitations to this study as it evolved. One being, it was impossible to identify which terms would be important to the study until the data had been collected, synthesized, and analyzed. I was also unsure as to whether the participants or I would conceptualize new terms. The longer I worked with the data, more concepts were discovered and new terms were added. Consequently, I developed an extensive list of concepts and terms related to the reviewed literature and my findings to date (see Appendix A).

The Limitations and Delimitations of the Study

The research was limited to secondary schools, Grades 6-12, which offered a choral program to its student body. It was important for participants in the study to have this grade level and curricular context in mind.

A limitation of the study was the small number of participants involved. This study was limited to three participants because of the large amount of data gathered from phenomenological in-depth interviewing, observations, field notes, and journal notes, as well as the time needed to transcribe, code, synthesize, and analyze data. Furthermore, critical discourse analysis works best with “three to nine cases of rich data rather than a representative sample of a population” (Johnstone, 2008, p. 269).

Finally, my personal biases played a role in the research design, questions asked of the participants, and interpretation of the findings. However, most importantly, I acknowledge my predisposition against ineffective teachers and teachers who spoke negatively about culturally diverse students and parents, or who spoke negatively about teaching in culturally diverse contexts. I was annoyed when I realized one of the teachers in this study failed to teach students effectively because he believed the students were unable to learn. Even more so, when teachers blamed students for their ineffectiveness in the classroom, I was deeply puzzled by it. I sought hard to understand how teachers could have developed their beliefs and what possible turn of events could have changed the outcome for them and their students.

The Significance of the Study

This study contributed to the field of music education in that little literature is provided

to prepare secondary choral teachers to work in culturally diverse settings. This was a unique niche that had not been addressed. Secondly, my work contributed to established scholarly literature, which employs applied critical pedagogies in music education. My work in music education, curriculum and instruction, and educational anthropology aligned with that of other critical scholars, such as Patrick Schmidt, Connie McKoy, Vicki Lund, Abby Butler, Elizabeth Jorgensen, Julia Koza, Carol Richardson, Randall Allsup, Donna Emmanuel, and Julie Kailin. However, the uniqueness of my work within music education rested to some extent on my experiences in culturally diverse schools, knowledge of curriculum and instruction, and educational anthropology. This study unexpectedly confirmed earlier work I began in 2009. The sequential learning framework for teaching music in culturally diverse schools was a theoretical framework I used to provide support for struggling teachers in my district. The completion of this study helped to support the further development of the learning framework and its use in other districts. I intend to use all of my experiences in culturally diverse contexts, as well as, gained knowledge in music education, curriculum and instruction, and educational anthropology to make important connections that will foster stronger, effective secondary choral teachers in similar settings. Thirdly, my work added to national and state discourses on music teacher effectiveness, particularly secondary choral music. This work had implications for teacher education programs, teacher evaluation, and teacher development, which are topics that sorely need to be addressed, in general, but also within the field of music and choral music as distinct disciplines with important roles to play in the education of students.

Most importantly, there were very few studies about teacher effectiveness in secondary choral music in culturally diverse schools. This was clearly unexplored territory. Each of the

following areas substantiated in the review of literature were directly related to teacher effectiveness and also embedded in the sequential learning framework for teaching music in culturally diverse schools. Teacher talk (how teachers describe or talk about students, the school, and parents) was directly linked to my earlier work and could be observed in the following ways:

- Teacher effort in teaching
- Teacher pedagogical content knowledge
- Teacher professional growth
- Teacher expectations of the students
- Teacher interaction with students
- Teacher assessment of students
- Teacher role and identity as a music teacher
- Teacher conceptualizations and attitudes about students, parents, communities and the school in which they work
- How teachers assume responsibility for student learning
- How teachers take responsibility for their teaching effectiveness

Therefore, learning more about teacher effectiveness in culturally diverse contexts had implications upon other issues directly related to teaching and learning music.

In summary, this study might provide numerous benefits to the fields of teacher education and music education. The benefits also might include: 1) informing teacher education programs of successful approaches that can be utilized in culturally diverse contexts, thus improving teacher preparation programs; 2) informing music administrators of successful strategies, thus improving mentoring programs and initiatives used to support teachers

employed in culturally diverse schools; 3) providing a knowledge base for pre-service and new music teachers who are interested in teaching in secondary contexts that will serve as a counter-story to false perceptions, assumptions, and beliefs about teaching in culturally diverse contexts; and 4) providing a richer context with which to interpret teacher effectiveness in secondary schools. I intend to use the findings of this study for future publications and presentations.

Therefore, within the context of teaching and learning music, teacher beliefs, expectations, and attitudes played a critical role in defining the behavior of teachers, including how teachers organized knowledge and information, how teachers made decisions, and how teachers assessed students (Bandura, 2002; Rokeach, 1968).

CHAPTER 2

REVIEW OF THE LITERATURE

Introduction

In my study, I sought to understand how effective teachers talked about diversity. The overarching premise of my study framed two primary concepts: music teacher effectiveness and cultural diversity. For this reason, the bodies of literature discussed here are broad, yet connected along this sequence of thought about topics that intertwine.

The review of literature that follows lays out a conceptual course for my study and how I could best report the findings as I observed in secondary choral classrooms in Texas. This review is not exhaustive but samples some of the most important scholars related to my study. The process of selecting the scholars and researchers most pertinent to my study was difficult. It was also difficult to follow specific ideas within the literature because various terms, definitions, and theoretical frameworks were presented for similar concepts. Although I attempted to organize the literature in neat categories, that was impossible because of the aforementioned issues embedded in the literature. Broad, general headers were used to provide markers where there were distinct turns of thought. Finally, much of the literature relevant to my study is also included in the discussion of the findings and other chapters. In an effort to avoid redundancy, I tried not to revisit that literature; however, in some instances, it was unavoidable.

As I observed in the reviewing the literature, scholars discussed the same idea or concept but used different terms and/or used a different lens with which to explain, investigate or present the idea. To better understand the flow of literature, a concept map is provided and

may serve as a reference throughout this chapter (see Figure 1). Nevertheless, concepts in this study tended to interrelate, overlap and become intricately woven in and out of various topics, especially in the cases of teacher effectiveness, teacher beliefs/expectations, cultural diversity, and deficit thinking. Although the topic headings may seem broad, the literature covered under each is very specific in nature.

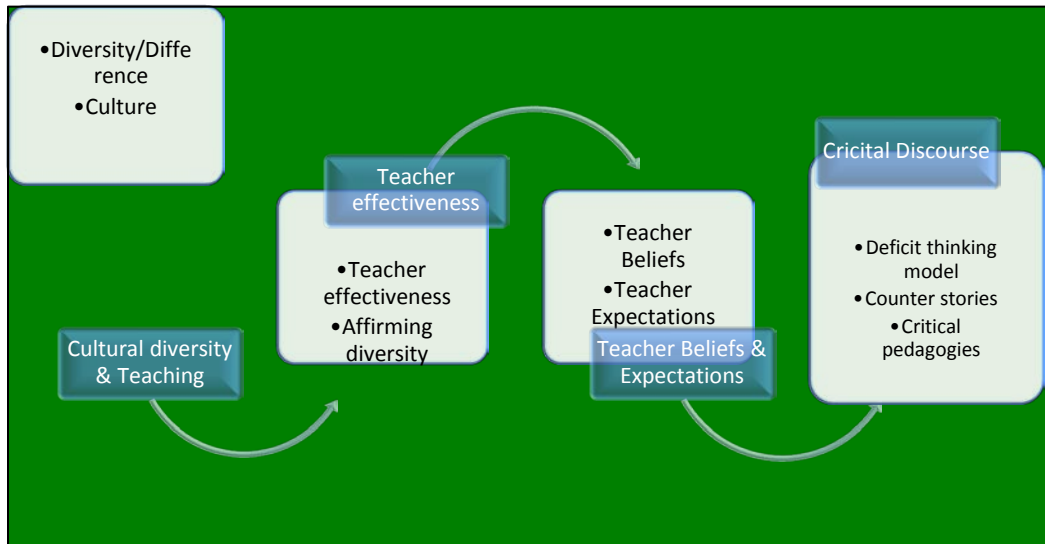


Figure 1. Conceptual overview of the reviewed literature.

This literature review was based on the underlying concept that “There is no such thing as a neutral educational process” (Freire, 2000, p. 34). Thus, the habit of mind, thoughts, attitudes, and beliefs formulized in discourse guide music teachers’ cognitive processes- such as, what they think, how they make decisions, and how they implement those decisions. Some of the primary scholars addressing the roles, positions, and responsibilities of music teachers, as well as, the processing in music education included Frank Abrahams, Randall Allsup, Abigail Butler, David Elliott, Donna Emmanuel, Julia Eklund Koza, Constance McKoy, Thomas Regelski, Patrick Schmidt, Marsha Kindall Smith, Janice Smith, and Marilyn Cochran-Smith. Against the

backdrop of their work in music education, I considered the literature reviewed to illuminate the major topics relevant to my exploration of teacher conceptions of diversity as foundational to teacher beliefs and expectations that provide the underpinnings of teacher effectiveness as revealed in teacher discourse.

Cultural Diversity

Gay (2010) stated because culture is the single strongest influence on teachers' beliefs, attitudes, values, expectations, and behaviors, it is most likely the factor that will be able to address the problems of ineffective teaching and learning. Ladson-Billings (1994) agreed with Gay. Brown (2010) suggested that "understanding the nature of beliefs, attitudes, and values is essential to understanding. . . choices, decisions, and effectiveness regarding issues of diversity, social justice, and equity" (p. 323).

Educational beliefs were characterized as attitudes and values_(Gay, 2010). Educational beliefs were instrumental in defining tasks and selecting the cognitive tools with which to interpret, plan, and make decisions regarding such tasks; hence, they played a critical role in defining behavior and organizing knowledge and information (Bandura, 1986; Rokeach, 1968). Individual beliefs strongly affected the behavior of teachers (Bandura, 1986; Brown and Cooney, 1982; Clark and Petersen, 1986; Rokeach, 1968).

According to the research, discourse has historically been entangled with three constructs: control, power, and dominance. The manifestations of discourse have been experienced as racism, classism, and oppression (see the Review of Research and Ideological Discourse in Appendix F). Noguera (nd) suggested educational policies must also engage

attitudes and beliefs associated with our past. He believed this to be especially true when discussing the “history of our beliefs about the relationship between race and intelligence” (p. 20).

Allsup, (2004), Butler, Lind and McKoy (2007), Frierson-Campbell (2007), Kindall-Smith (2006), Koza (1994), Regelski (1998, 2004, 2009) and Schmidt (2005) also considered racism, classism, and power important issues in music education, as seen in practice and evident in literature. Given the importance of these issues in music education, it was important to observe these constructs in the classrooms of the three teachers. For that reason, the observation protocol screens for issues related to power, equality, equity, access, respect of others culture, and relating to others cultures as tenets of classroom management and the development of class culture. The observation protocol also outlines other primary topics raised in the literature review. For me, there seemed to be a direct connection between what is realized in the classroom and what is presented in literature, especially as it related to issues mentioned above.

Defining Teacher Effectiveness

The term and definition of *effectiveness* posed the greatest challenge in framing and designing my study. O’Neill (1988) asserted defining teacher effectiveness was a global quest spanning over generations and involved multiple disciplines. Two areas of literature informed this selection: (a) teacher effectiveness in general education/how effective teachers were defined and described in general education and (b) how effective music teachers were defined and described in music education.

Research revealed how defining teacher effectiveness, in general education, was a complex issue as studies depended on widely varied constructs. Some depended on internal factors, such as teaching methods and knowledge, classroom management skills, and teacher knowledge and understanding of diverse socio-cultural contexts (Brophy, 1982c; Emmer, Evertson and Anderson, 1980; Gay, 2010; Grant and Sleeter, 2008; Nieto, 2002; Smith, 1998). However, Darling-Hammond and Bransford (1995) suggested many studies incorporated external factors such as how teachers interacted with the community, administrators, other colleagues, students, and parents. Still other studies used only descriptive terms to quantify effective teachers along dimensions such as teacher expectations, teacher resilience, teacher feedback, praise, and high positive energy (Brody, 1979, Gay, 2010, Green, 2009; Hall, 1985).

Grant and Drafall (1991) admitted while general education had significant research literature available to inform research designs and methods for investigating teacher effectiveness, the same was not true in the field of music education. Rosenshire and Faust (1973) suggested studies of music teacher effectiveness began with descriptive studies of a phenomenon, followed by the use of other methods in order to explain further or apply theories (Grant and Drafall, 1991). Descriptive studies placed a great deal of importance on what was observed in the classroom as process (teacher work) and how that process reflected or impeded the product observed (student work) as indicators of teacher effectiveness. Grant and Drafall (1991) further suggested the greatest limitation on defining effective teaching in music was related to “*a priori* definitions of teacher effectiveness based on contest results or identified by experts” (p. 39). In contrast, process-product studies in music education closely aligned themselves to the literature most often found in the general teacher effectiveness

literature (Grant and Drafall, 1991). These studies made connections between the behaviors of teachers and the attitudes and achievements of students. McNeil and Popham (1977) suggested an effective teacher must be defined in terms more descriptive than simply being a good person or good teacher. Regardless of the historical research completed in investigating music teacher effectiveness, little had been accomplished to define the term clearly. Instead, the study of music teacher effectiveness concentrated on effectiveness as a phenomenon (Brand, 2009).

Defining teacher effectiveness became more complex as it involved issues within the classroom such as teaching methods, socio-cultural context, and classroom management skills, as well as, issues related to external factors, such as the organizational structure of schools. This study did not attempt to delve into the depth of teacher effectiveness as reviewed by Brand (1985) but approached the idea of music teacher effectiveness more holistically. In order to make sense of my rationale for how participants were selected, it is important to understand why and how states, other than Texas, describe, quantify, and define music teacher effectiveness. Brand (2009) claimed,

There are almost as many conceptions of effective music teaching as there are students, principals, music supervisors, parents, and music educators and researchers. (p. 6)

Approaches to Teacher Effectiveness

Nieto (2000) placed social justice in the forefront of the overall discussion of teacher effectiveness. Nieto advocated the deconstruction of any concept that utilizes a deficit model for interpreting culturally diversity. Teaching approaches that minimize diversity were critiqued.

Additional strategies were proposed to affirm diversity within the teaching and learning environment.

Quaglia (1989) deepened our understanding of the impact of heterogeneity in the teaching and learning environment by implying that some teachers are shocked into a *new reality* when they enter the classroom. Teacher effectiveness, teacher thinking, and teacher decision-making were directly impacted by the teacher's ability to develop coping mechanisms. Quaglia found the level at which a teacher *cope*s between his or her expectations and reality was directly related to their effectiveness in the classroom and student achievement and this observation served as an integral point of discussion in all of the research literature. This article was valuable in that it gave credence to how expectancy theories could be used as valid constructs in which to analyze and interpret the findings of my study.

A large body of research literature made strong connections between teacher effectiveness, teacher beliefs, and expectations. Pajares (1992) proposed that teacher beliefs are vitally important factors of effective teaching. Love and Kruger (2005) proposed effective teachers had various beliefs related to knowledge, race, culture, and teaching practices. The premise of this study documented effective teachers utilized strategies that were appropriate for their students and frequently adopted "whatever will work" philosophies for teaching. Therefore, effective teacher sought out effective strategies beyond what was already presented to them in their college work. Similarly, Chubbuck (2008) agreed with Love and Kruger in that the beliefs of teachers have huge implications for their philosophies of teaching and teaching practices. Chubbuck's research strengthened the relationship between teacher beliefs, teacher effectiveness and social justice by critically investigating how culture, society and history factor

in forming teacher beliefs and habits of thought. Chubbuck supported his theories with theoretical constructs of Banks (2001), Cochran-Smith, (2004), Darling-Hammond (2004), Freire, (2000), and Ladson-Billings, (1994).

The importance of my study was also reflected in the literature in general education. In Darling-Hammond's foreword for *Studying Diversity in Teacher Education*, she writes,

Dealing with diversity is one of the central challenges of twenty-first-century education. It is impossible to prepare tomorrow's teachers to succeed with all of the students they will meet without exploring how both students' and teachers' learning experiences are influenced by their home languages, cultures, and contexts; the realities of race and class privilege in the United States; the ongoing manifestations of institutional racism within the educational system; and the many factors that shape students' opportunities to learn within individual classrooms. To teach effectively, teachers need to understand how learning depends on their ability to draw connections to what learners already know, to support motivation and willingness to risk trying, and to engender a climate of trust between and among adults and students. (Ball and Tyson, 2011, p. ix)

Darling-Hammond further commented about her frustration in preparing teachers to work in culturally diverse schools.

Ok, ok. We've talked enough about the diverse kids. When are we going to start talking about the "normal" kids? While most prospective teachers are eager to learn about the range of children and youth they will be working with, there are still many who want to focus on the "normal" kids: white, middle class, heterosexual, and at least outwardly well-adjusted to school. . . .(p. ix)

In the literature related to general education, diversity is still considered a *phenomenon* when, in fact, diversity should be considered the normal teaching and learning context in public education (Gay, 2010). The primary contributors engaged in discourse about teacher effectiveness and teachers' beliefs in diverse contexts include Darling-Hammond and Bransford, (1995), Freire (2000), Gay (2010), Grant and Sleeter, (2008), Ladson-Billings (1995), Nieto (1992), Smith (1998), and Villegas and Lucas (2002, 2007). Indicators of effective teachers within a diverse context as found in the literature are listed below. How teachers fulfilled the

indicators of effectiveness as characterized by these general education scholars is outlined in chapter 5.

- Effective teachers believe in the student and support the student's efforts to learn.
- Effective teachers emotionally support the student emotionally.
- Effective teachers affirm the identity of the student and value what he/she brings to the classroom.
- Effective teachers see potential and possibilities in every student. Every child can learn.
- Effective teachers view the student's family, culture, or community as advantaged and their heritage as a rich context for teaching and learning.
- Effective teachers express high expectations for all their students and refuse to allow their students to perform below those expectations.
- Effective teachers hold the student accountable for his or her own learning by strategically implementing assessment and critical feedback protocols.
- Effective teachers are pragmatic in finding solutions, regardless of the obstacles.
- Effective teachers exhibit greater effort in teaching, motivating students and a deeper understanding of pedagogical content knowledge. (Darling-Hammond and Bransford, 1995; Freire, 2000; Gay, 2010; Grant and Sleeter, 2008; Ladson-Billings, 1995; Nieto, 1992; Smith, 1998; Villegas and Lucas, 2002, 2007)

Based upon the literature, instructional practices, planning/preparation and classroom management were central to effective teaching and should be easily observed in the classroom of effective teachers. Therefore, the following characteristics were included in the observation protocol and used when observing the three teachers in this study: establishing high expectations, use of embedded assessment, critical feedback, teacher effort, sequential planning, culturally responsive pedagogies, teacher self assessment and reflection, monitoring student progress, achievement and learning, pacing, and working with mentors/peers.

Teacher Effectiveness and Beliefs

In order to address teacher effectiveness in culturally diverse choral classrooms, it was necessary to identify the multiple concepts that overlap and interrelate with each other. Gay (2010) states, “. . .teaching is most effective when ecological factors, such as prior experiences, community settings, cultural backgrounds, and ethnicity identities of teachers and students are included. . .” (p. 22). Consequently, there are several related topics embedded in the literature regarding teacher effectiveness, especially in terms of effectively teaching students from diverse groups. These topics are related to the following questions: 1) What do teachers expect from and of students in culturally diverse settings? 2) What does it mean to be an effective teacher? 3) Does effective teaching look the same in all socio-cultural contexts? and 4) What factors influence the effectiveness of teachers in diverse contexts that do not apply in more homogeneous contexts?

Low expectations became another construct within the research literature directly related to teacher effectiveness. Teachers with low expectations frequently allowed students to make mistakes without making any efforts to correct them or teach them how to accomplish the task properly or learn the skill. In the teachers’ minds, the students were not able to achieve it or learn it. Little constructive or critical feedback was given. In these classrooms, students rarely had opportunities to discuss their work or the processes by which they learned. There was a large body of research conducted on the impact of teachers’ expectations and assumptions about the success of students. Low teacher expectations were significantly linked to a deficit-thinking model and are discussed more fully in the deficit thinking literature. The following section presents the various ways teacher effectiveness is discussed in the literature.

Music Teacher Effectiveness and Beliefs

Music teacher effectiveness has been found to be particularly complex within the context of cultural diversity. Critical music education scholars believed music education generally prepare teachers as if all students have the same experiences and share the same stories (Abrahams, 2002; Emmanuel, 2011; Koza, 2009; Richardson, 2007; Schmidt, 2005). According to Richardson (2007), music education places more emphasis on developing excellent musicians who teach music than on developing excellent music teachers. Some authors suggested the knowledge and skills needed to teach in diverse contexts are not adequately addressed in undergraduate music preparation programs, thus leaving teachers ill-prepared to address the needs and interest of students from diverse groups (Emmanuel, 2011; Fiese and DeCarbo, 1995). Even more so, ill prepared music educators come to diverse contexts with a belief, attitude or value that sometimes negates the importance of context or culture.

Researchers have postulated music teacher thought and talk about diverse schools is primarily shaped by deficit thinking educational and social discourse, influencing teachers to perceive and expect very little from their students (Schmidt, 2005). This is certainly the case in the work of Fiese and DeCarbo (1995), Gaztambide-Fernandez (2011), Hinkley (1995), Johnson (2004), Leonardo and Hunter (2007), and McLaren (2011). These scholars argued teachers' beliefs about teaching in diverse contexts are not the same as teachers' beliefs in more homogeneous contexts.

Various proposed paradigms were included in the dialogue about how best to address cultural diversity in music education K-12. The plethora of ideas made it confusing; however, the confusion was representative of the lack of consensus on how cultural diversity could and

should be addressed in secondary music curriculum. Some of the proposed strategies included:

1. Using more varied repertoire from various cultures
2. Expanding curricular choices to be more inclusive of music making outside of the Eurocentric paradigm (guitar, jazz, mariachi, gospel)
3. Using culturally responsive strategies
4. Using a multicultural approach
5. Developing cultural competence (Lundquist, 2002; McLaren, 2011; Morton, 2001; Regleski, 2009; Richardson, 2007)

Was it necessary to alter the paradigm in music education to address students from diverse groups? Some music educators believe the diversity question has already been answered in music education because music is understood as the universal language for all cultures. However, in a pluralistic society, such an assumption misconstrues the purpose of music education. Koza (2009), Lundquist (2002) and Regelski (2009) provide a better framework for addressing diversity, culture, and music. These scholars suggest music is integral to all cultures and societies and has the power to separate as well as unite (Koza, 2009; Lundquist, 2002; Regelski, 2009). This certainly represents a valid description of the music most commonly used by society and the music taught in public schools and university music education programs.

What did secondary choral music teachers believe about students from diverse groups? What did secondary choral music teachers believe about teaching in a more culturally diverse context? What did secondary choral music teachers believe were the purposes and goals of music education? What informed, influenced and shaped the thoughts and practices of effective secondary choral teachers in urban schools? These questions were the heart of the matter, which potentially explained the effects of educational and social discourse at every

level of decision-making. The need to address those considered *marginalized, disenfranchised, and less privileged* continues to be crucial (Spradley, 2010). This is especially the case in culturally diverse schools. The crude reality is that issues related to power, knowledge, culture, ethnicity, poverty, class, and dominance in society are reflected in the American educational system. The macrocosm is reflected in the microcosm (Spradley, 2010). For that reason, the educational process could never be considered neutral but instead value-laden and political (Freire, 2000). Placing an effective teacher in front of every classroom was an issue of equity and justice (Nieto, 1996).

In conclusion, to be an effective teacher in diverse contexts is a complex task, which requires a particular knowledge base, skill, and belief about teaching students from diverse groups. Within culturally diverse contexts, effective teachers not only need to embrace student learning and achievement but also the processes by which students learn and are taught.

In order to understand better how music teachers' beliefs about diversity are formed, it was important to ask questions about how diversity was portrayed in music education literature. Gaztambide-Fernandez (2011) noted that literature focused on the practices and habits of music teachers in diverse settings is primarily found in writings about urban music education and the practices of urban music educators such as that of Allsup (1997), Fiese and DeCarbo (1995), and Frierson-Campbell (2006) (p. 18).

Urban music studies are relatively new to the field of music education and are considered an important advance in music education (McLaren, 2011, p. 143). Urban music studies not only focus on how urban music is consumed and used to influence culture and the international music market but also how music is taught in public music education and the

assumptions that accompany urban literature. Urban music education research has tended to focus on the practices of music educators working in the context of urban classrooms. The literature encompassed critical approaches to teaching music in urban areas and the labels, definitions, and assumptions surrounding *urban*, *difference*, and *diversity*--terms that were frequently interchanged within music education and general education literature (McLaren, 2011, p. 143).

Without a doubt, the literature made strong connections between how music educators shape their thoughts about what it is like to teach in an urban school or a school with students from diverse groups as opposed to teaching the ideal music student in the ideal choral music program. However, further explanation was needed on how music teachers conceptualized their identity in relation to the diversity and/or differences of those whom they teach. McLaren (2011) suggested "when we call for diversity, we are referring to instances when a non-Western culture enters into a Western culture. . ." (p. 144). He also believed Western culture, particularly as it relates to music education, is cloaked behind an "invisible backdrop of Eurocentric values" and buried hierarchical concepts of worth (p. 143).

Leonardo and Hunter (2007) greatly contributed to the critical discussion of urban music education by questioning how the term urban seems to "refer to poor communities, particularly communities of color, that have come to define the image of the urban jungle" (p. 789). Leonardo and Hunter claimed this imagery had a major influence not only on the communities, students, schools, and teachers in urban schools or culturally diverse settings but also upon the entire educational system as it struggled to become socially just. Leonardo and Hunter believed, "because so many people subscribe to the racist notion that urban areas are

'jungles', ...many people perceive children in urban areas as hopeless, going nowhere, unworthy, and without value or potential. These students become *unable to learn-uneducable*" (p. 789). This type of thinking represents deficit thinking.

Gaztambide-Fernandez (2011) claimed,

urban is imagined both positively and negatively; it is imagined positively through the notion of the *urbane*—the center of civilization, cultural refinement, and progress—and it is imagined negatively—as a place of decay, poverty, and danger. (p. 19)

Leonardo and Hunter's (2007) concept of how urban was constructed in the minds and thoughts of educators was revealed in the following statement:

The image of the "urban jungle" is crucial for two reasons. First, it is both the most artificial and narrowly constructed image of the urban, and at the same time it is the most widespread, as it constitutes the central metaphor with—and some times against—which media representations of people of color are constructed and consumed. Second, the image of the "urban jungle" and its attendant "culture of poverty" is central to how many educators and policymakers "view students in urban areas [and] how they think the kids and their families got there to begin with." (p. 789)

Gaztambide-Fernandez (2011) considered urban jungle to be a racist metaphor; but Leonardo and Hunter (2007) used the metaphor to describe deficit thoughts, perceptions, beliefs, and assumptions about culturally diverse groups. Leonardo and Hunter claimed

people imagine their city centers as teeming with Black, Brown, and Yellow bodies, which are poor, dirty, criminal and dangerous. Gangs, violence, and drugs are closely tied to any image of the urban for most people. (p. 789)

An important question asked of the literature is what implications might these images have for how music educators think about diversity and teaching diverse groups. Gaztambide-Fernandez (2011) professed music teachers in urban or culturally diverse schools were very much like the large majority of educators throughout the United States in that the image of the *urban jungle* was the dominant image that shaped the thoughts of what it is like to teach in

urban schools or in schools that were heavily populated with students from diverse groups.

Hinkley (1995) documents the thoughts of one music educator about urban education,

The campuses are often located in economically depressed areas where hope has become little more than a word and where neglect, indifference, decay, and even hatred—toward others and toward oneself—are such daily realities that some might consider them to be part of a normal existence. Sometimes these urban areas are little more than incubators of indifference; they can scarcely be said to be an appropriate environment for children’s education. (p. 32)

Gaztambide-Fernandez (2011) believed urban music education must be re-imagined. In Fiese and DeCarbo’s (1995) investigation of the perceptions of urban music teachers, they highlighted that the majority of the teachers felt unprepared to teach in an urban school. The findings supported the need to bridge as many gaps in learning and experience for teachers as possible in order for them to feel prepared to be effective in the music classroom. Johnson (2004) cites Green (2001) to highlight the specific needs of music teacher preparation programs.

Whereas methods of instruction geared toward a more homogeneous student population once sufficed, the diverse cultural backgrounds and learning needs represented in many of today’s schools call for a curriculum and pedagogy that reflect and build on this diversity. Music programs should reflect these changing ethnic, class, gender, and social needs. (p.129)

This review of literature heavily influenced my choice not to use the terms “urban schools.”

The previous three sections have looked at definitions of teacher effectiveness in general and as they interact with teacher beliefs about cultural diversity in general education and then in music education. The section that follows reintroduces the focus on teacher beliefs and expectations because they are critical underpinnings of teacher effectiveness. Literature on this topic is introduced in chapter I.

Teacher Beliefs and Expectations

Teacher beliefs and expectations were considered equally important in teacher effectiveness, especially in terms of defining tasks and selecting the cognitive tools with which to plan and make decisions regarding music education. Within the context of teaching and learning music, teacher beliefs and expectations played a critical role in defining behavior, organizing knowledge and information, making decisions, and assessing students (Bandura, 1986; Rokeach, 1968). However, our beliefs and expectations are not formed in a bubble or in isolation. Our educational decisions are informed through a process, knowingly and/or unknowingly (Giroux, 1988; Lester, 1991; Siedman, 1991).

There is a wealth of literature that focused on how we teach, how hard we teach, the amount of effort we use to achieve a goal, and how we critically analyze and reflect upon our teaching to make it better. How much effort does a music teacher use to be successful and effective in the classroom? How do teacher beliefs influence assessment in music, classroom strategies, time used to collaborate with other music professionals, and the application of pedagogical content knowledge in the classroom? Are we equipped with pedagogical approaches for teaching students who may not have the same experiences and backgrounds as others?

Our educational thoughts are prominently shaped by educational, social, scientific, political, and professional discourses that recur at the macro and micro levels within our society. Institutions, as well as individuals, experience the dynamics of discourse. Because discourse is subtle and has the ability to mask itself in many ways, teachers are susceptible to

various frames of thinking, with and without their understanding of the true, underlying purpose or implications of discourse.

Critical Discourses

The next sections of the review explore educational discourses that are related to teacher effectiveness in cultural diverse settings. The following literature discusses teacher effectiveness in culturally diverse schools teacher characteristics, curriculum, and instructional approaches. However, all discourses related to cultural diversity do not affirm diversity, cultural difference or cultural identity. These discourses are also included as they relate to some of the beliefs of the participants in my study.

Discourses on Music Curriculum and Instruction

Nieto, Bode, Kang and Raible (2008) suggested curriculum was key in presenting a counter-story that would affirm the lived experiences, talents, and goals of all learners. Although the National Standards for Music Education and the Music Texas Essential Knowledge and Skills (TEKS) specifically list varied repertoire of music and music in relation to history and culture, Regelski and Gates (2009) stated there is little or no connection between the music of the choral teacher and that of the learner. In fact, the literature revealed music teachers made strong distinctions between traditional methods and knowledge considered expert and methods and knowledge considered *alternative* (Texas Music Educators Association Summer Dialogue, 2007; Schmidt, 2005). There are many reasons for the dissension. Music teachers continue to do what has always been done, using what we consider to be expert knowledge and expert methods of teaching (Schmidt, 2005). We approach music instruction from a very

authoritarian point of view.

Schmidt (2005) posited,

Music education in its curricular and philosophical conception, with few exceptions, adheres to practices that are linear and elitist. The music curriculum continues to impart westernized concepts and ideologies, ignoring such knowledge, discovered through dialogue and experience in and with the world that could become an impact and changing force. (p. 2)

According to the TMEA Summer Dialogue (2007), curricular choices in music education preparation programs are limited because the teaching faculty is less familiar with diverse learners, diverse teaching situations, diverse repertoire, and teaching methods more appropriate for diverse learners, more commonly labeled as the *non-traditional music student*. The use of the label, *non-traditional music student*, implies a hierarchical system imposed on learners, methods, curricula, repertoire, and performances.

Within this system, stratification exists between non-traditional and traditional music teachers, students, curriculum, performances, and teaching methods. This term is widely used in music education research, literature, music education communities, and professional organizations, such as the NAfME, Music Educators Journal, TMEA, TCDA, and ACDA.

Regelski (2009) suggested even though the traditional methods of teaching and learning music are not consistent in every country, state, district or even region, we ignore that choral traditions are socially constructed. Presently, American music education programs are limited to the study of choral music to Western European traditions (Koza, 1994; Regelski, 2009; TMEA Summer Dialogue, 2007). In rebuttal, critical scholars and music educators continue to argue for the use of a more diverse understanding of what it means to teach and learn music. However, music educators aligned to mainstream music education are reluctant to change their

perspective of what it means to teach and learn music in America (Regelski, 2009; Koza, 1994). Schmidt (2011, 2005) claimed music teacher preparation programs remain disconnected from the music programs and music students who are culturally diverse because they are so “well indoctrinated by social-cultural norms and simply comply with dominant discourses that permeate music classes” (p. 4). Emmanuel (2011) stated few pre-service teachers are prepared to teach in a culturally diverse setting such as an urban school, because pre-service teachers have received little educational experience.

Elliot (1989) critically questioned what we do as music educators by posing this question:

What values are projected by a musical culture or music educational system that insists that students play what is written; listen with immaculate perception; deemphasize a music’s context of use and production; and follow the leader? (p. 13)

Consequently, our understanding of how to teach and learn music is very linear. For example, we consider our methodologies, pedagogies, curriculum designs, and instructional approaches superior in our eyes; yet, our traditional way of teaching and practicing music contrasts greatly with multicultural societies throughout the world. Instead, what music educators in America teach is a very thin slice of music in comparison to a globalized understanding of music and music education (Elliott, 1989; Hebert, 2001; Koza, 1994).

From Apple’s (1991) perspective, critical pedagogies and critical theories conveyed a more in-depth understanding of how addressing “unequal power” transforms educational thought and practice. Schmidt (2005) pointed out that educational perspectives, such as those conceptualized by Freire (2000), are commonly used in general education; however, the literature and research pertaining to music education are limited and not as well read, cited, or

dispersed, according to Abrahams (2004, 2005b), Allsup (2004), and Regelski, (1998, 2004).

Richardson (2007) succinctly identified the most important issues related to power in music education. She stated,

Three issues that lurk at the edges of any discussion of democratic ideals of equity and social justice and social consciousness in our field include the elitism of music education (writ large), the effects of identity politics, and our natural aversion to change. (p. 206)

Richardson went on to explain that fewer and fewer American students have the privilege to study music beyond elementary school. The study of music at the secondary level does not focus on the interests of all students but rather focuses on those students who are interested in performing in large ensembles, which require auditions, privatized study, and possible fees for uniforms, and so forth. How does music education support the teaching and learning for every student rather than an elite privilege for few students? These issues were important as seen in this study. Participants more aware of the implications of these choices, determine to change their policies in order to become more inclusive, inviting, and accessible to culturally diverse students.

Deficit-Thinking Models

Based upon the assumption that teacher beliefs and ideologies have shaped educational thought and influenced educational practice and policy, the following two sections attempted to address the interrelatedness of music teachers' beliefs, perceptions, and attitudes about diversity, culture, and urban schools as seen in literature. The literature encompassed three basic ideas: 1) How music teachers shape their ideas about what it means to teach diverse

students; 2) How teachers perceive and talk about diversity; and 3) How music teachers effectively teach diverse students.

Spradley (2010) proposed the culture of music education was deeply rooted in beliefs that continue to restrict learning, isolate teachers and learners, and negate achieving a quality education for all students. The need to address the injustices realized by those considered marginalized, disenfranchised and less privileged continues to be crucial. Schmidt (2011) expounded on that idea further by stating the deficit thinking model plagues music educators' assumptions about what it is like to teach in culturally diverse schools, which serve students from culturally diverse backgrounds. In the deficit theory framework, the teacher, rather than the student, is the center of the teaching and learning environment.

Student interests and knowledge were rarely accepted and when they were accepted, it was with great caution. Student ideas were considered antithetical to the goals, purposes, and responsibilities of the educational process. The teacher was the primary decision maker and guided all instruction. However, teachers who assumed the identity of deficit thinking struggled to become effective teachers in culturally diverse schools.

Teachers may not be aware they have assimilated deficit thinking or borrowed the language, terms, or practices from previously established deficit discourses because in many ways, working in a school is similar to acclimating to a culture. In this context, teachers acclimated to a specific culture of teaching and learning, language, idea, and teaching strategies. Social media-film, commercials, news media, entertainment media, capitalistic driven arts/music media, popular media, talk shows, celebrities, and geographical, historical, political, professional, and educational discourses shaped teachers' unconscious assumption of

thoughts and beliefs. Ineffective teachers adopted the deficit thinking discourse to the point of saturation by allowing the inferiority paradigm or deficit ideologies to influence them on multiple levels, including decision-making, instructional strategies, teaching practices, policy, and curricular design. Individuals' beliefs strongly affected teacher behavior (Bandura, 1986; Brown and Cooney, 1982; Clark and Petersen, 1986; Rokeach, 1968).

Rokeach (1968) asserted that beliefs clustered around a specific topic form an *attitude*. Attitudes inform our behaviors, guide our decision-making and thought processes and compel us to action. According to Valencia (2007), teachers who employ deficit thinking do not accept the responsibility for student learning. Teachers who believed they are not at fault for the failure of students also believed society or the student was at fault. This teaching philosophy or ideology perceived deficiencies of students' families, cultures, races, languages, resources, or other outside factors. Teachers who identified with deficit discourses rarely exerted efforts to assist students. Teachers may believe any effort to teach was useless because the students were neither able nor motivated to learn. Consequently, deficit-thinking not only shaped teachers' talk (what they said or communicated to students) but also teachers' practices. The teacher was the primary decision maker and guided all instruction. Teachers who assumed the identity of deficit- thinking in their educational thought processes and practices struggled to become effective teachers in culturally diverse schools. Some of the reasons for that are developed in the paragraphs that follow.

Students viewed as impoverished were seen as limited in their abilities, skills, family support, experiences, and community. According to Solorzano (1997),

The more widely used model in this deficit tradition is the culture deficit model. The cultural deficit model contends that minority cultural values, as transmitted through the

family, are dysfunctional, and therefore the reason for low educational and later occupational attainment. (p. 13)

Much of this kind of thinking is seen in the works of Ruby Payne (1996). Payne's poverty theory achieved great notoriety in education. With millions of copies sold and multiple training centers in place, the gospel, as proclaimed by the Payneites, stereotypes everyone who does not identify with the white, middle class.

In general, the deficit-thinking model advocates the students' deficiencies or lack of resources, understanding, ability, family support, motivation, and so forth as reasons for teachers struggling to teach and students failing to learn. In these terms, the student is responsible for his/her failure to learn and achieve. Students come to the classroom with a deficiency and can be successful only if they allow the teacher to add to them, making them acceptable as defined by white middle class values. This is the additive model projected by Ruby Payne's book, *A Framework for Understanding Poverty*. The language used in this text is widely reproduced and distributed across the nation, creating an ideology of what it is like to teach the poor, especially students labeled as poor and/or culturally diverse. Terms such the *culture of poverty* have shaped teachers' thinking and work in similar teaching contexts, thus creating an expectation of failure and categorizing students in these settings as being unmotivated, poor, unintelligent, with dysfunctional families, and living in crime-infested neighbors.

According to Brown (2010), even though compelling research suggested beliefs were the best predictors of individual behavior, especially as they relate to perceptions, judgments, and practices, there was an equally compelling body of research claiming beliefs are sometimes highly resistant to change (Bandura, 1986; Dewey, 1933; Pajares, 1992; Rokeach, 1968) (p.

332). However, Brown also insisted, “beliefs can change as a result of experience” (p. 333).

Pohan and Aguilar (2001) agreed,

[I]t is critical for preparation programs to examine the impact of their strategies on educational leaders’ attitudes, perceptions, and practices regarding issues of social justice, equity, diversity, and multiculturalism. If personal beliefs can be positively influenced by courses dealing with diversity and with direct cross-cultural experiences, program planners should expose students to various meaningful cross-cultural experiences within and outside their coursework. If professional beliefs (and subsequent professional behaviors) are directly influenced by personal beliefs, it is critical that preparation program curricula address deeper issues related to diversity (that is, the “isms”—racism, classism, sexism), multiculturalism, oppression, prejudice, and discriminatory practices. (p. 333)

Giroux (1988) also suggested a teacher should be an intellectual and able to debate internally and reflect critically upon his or her own beliefs and actions. Therefore, at least two reasons emerged to study the beliefs of effective secondary choral teachers. First, the study could provide insight into how beliefs predict the decision-making processes of effective teachers, and second, insight could be gained in regards to what types of experiences influence teachers to be more effective when teaching students from diverse groups.

Critical Pedagogies and Counter Stories

Although there were multiple scholars who support an affirming approach to cultural difference, cultural identity and diversity. I determined to focus on literature that related to teacher effectiveness in culturally diverse contexts. Within the literature, various labels denoted different perspectives and objectives. Some scholars approached the concept of affirming cultural difference, cultural identity, and cultural diversity through the lenses of multicultural education (Banks, J., 2001), culturally relevant teaching, culturally appropriate (Au and Jordan, 1981), culturally congruent (Mohatt and Erickson, 1981), culturally compatible,

culturally relevant pedagogy (Ladson-Billings, 1995), critical reflection (Howard, 2003), cultural competence (Bennett, 1993; Sleeter, 2001), cultural diversity and cultural difference (Ladson-Billings, 1995; Nieto, 1996). Each of these approaches to affirming culture and identity addressed the teaching context by designing appropriate curriculum, choosing instructional materials, applying appropriate learning strategies, and implementing appropriate and effective tools for assessment.

According to Gay (2004), *difference* in the U.S. was not abnormal or phenomenal but the norm, the status quo, and condition of America. It was very easy to see the commonalities between the approaches of Freire (1978) and those of Gay (2010). From the culturally responsive teaching perspective, the students' prior knowledge, experience, culture, and language were considered entry points for scaffolding new knowledge or making connections that are relevant to the student. This was similar to the approaches used by Freire (2000). Lived experience was considered prior knowledge.

Gay (2010) conceptualized critical pedagogy in terms of culturally responsive teaching. Her framework empowered teachers to critically reflect upon their decisions about curriculum as well as instructional strategies as informed by other educational discourses. Her approach was antithetical to the cultural deficit paradigm, which is the foundation for the deficit-thinking framework. However, as Gay (2010) suggested, although many names were used to present the concept, the general ideas remained the same. Some of the terms included *culturally relevant*, *culturally sensitive*, *culturally centered*, *culturally reflective*, *culturally congruent*, *culturally contextualized*, and *culturally competent* (p. 31).

Nieto (1996) viewed cultural responsiveness as affirming diversity. Her goal was to promote students gaining self-esteem and empowerment to learn. Smith (1998) believed culturally responsive teaching was more about teachers gaining a specific knowledge base in order to be successful in the classroom. In fact, from Smith's perspective, understanding diversity and culture was a knowledge base that was rarely adequately addressed in teacher preparation programs. Villegas and Lucas (2007) investigated how language was ignored as an aspect of diversity and cultural responsiveness. Gay and Howard (2001) made noticeable efforts to broaden the understanding and discourse about culture and diversity.

In my personal work, I consider cultural responsiveness an integral part of my sequential learning framework for teaching music in culturally diverse schools. From my perspective, culture is only one facet in understanding what it means to become a culturally responsive teacher. Other concepts include teacher work efforts, student-teacher relationships, teachers' pedagogical content knowledge, teachers' beliefs and expectations, and teachers' critical feedback and assessment.

Although culturally responsive teaching holds a strong kinship to multicultural education, it has been conceptualized as a response to educational discourses that blame school and student failure on students, communities, parents, and schools. Culturally responsive teaching was an approach to teaching students from diverse groups that was not based upon deficit theories, cultural deprivation, culture of poverty, victimology, or numerous other constructs used to discuss school failure and social problems. Gay (2009) offered a story that was different from those associated with a deficit paradigm. Other scholars also rejected the deficit paradigm (Bomer, Dworin, May and Semingson, 2008; Dworin and Bomer, 2008;

Gay, 2010; Gorski, 2005; Ladson-Billings, 1995; Howard, 2003; Kunjufu, 2006; Nieto, 1996; Rogalsky, 2009; Sato and Lensmire, 2009; Villegas and Lucas, 2007).

Gay (2010) defined culturally responsive teaching as “. . . using the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning encounters more relevant to and effective for them” (p. 31). Culturally responsive teaching affirmed and valued cultural difference. Gay (2010) certainly posed a counter story and different framework for understanding poverty and culture in her text, *Culturally Responsive Teaching: Theory, Research and Practice*. Her premise to understanding how to approach students was based upon the educational ethos: all students can learn. Social status, race, ethnicity, language, and sexual orientation did not negatively impact a students’ intellect or ability. However, Gay did not offer culturally responsive teaching as a solution to society’s problems. Furthermore, Gay admitted the need for her teaching approach existed because racism and classism remain prevalent in society. She did not believe race, culture, ethnicity, individuality and intellectuality were attributes that can be studied or considered separately. Cultural blindness was unacceptable and stemmed from the deprivation paradigm and the deficit-thinking model (Gay, 2009, p. 22).

Based upon these ideas, cultural difference was never ignored from the perspective of a teacher who was culturally responsive to the students in his/her class. Gay (2009) acknowledged Boykin (1994) believed the cultural fabric of the educational process was inescapable (p. 9). Culture, particularly European and middle class culture, was deeply ingrained in educational structure, programs, and school behavior and teachers’ expectations of students. Therefore, reframing our programs, curriculum, and instruction became a necessity in order to

reach diverse student populations. With that in mind, it was easy to understand the importance of cultural differences and effective teaching in culturally diverse settings. In the observation protocol used in this study, many of the tenets of culturally responsive teaching were included as factors of teacher effectiveness. In culturally responsive teaching, all cultural differences were perceived as positive entry points to learning rather than negative distractions to learning. In this sense, cultural difference informed the teacher, shaped the curriculum, and impacted instruction. This approach to learning required more student-centered instruction rather than a teacher-centered approach. It also required the teacher be willing to be transformed in the teaching and learning process. Culturally responsive teaching required the teacher become more aware of his or her political and cultural identity. The teacher became responsible for the learning that took place in the classroom. Therefore, teachers made an enormous effort to guide the learning, provide critical feedback, and adjust instruction as needed for student learning, hence becoming more effective in the process.

Gay (2002) offered another definition of culturally responsive teaching that connected effective teaching to learning. I drew many connections between the characteristics outlined by Gay and the indicators of effectiveness prevalent in the participants in my study. Gay defined culturally responsive teaching as “using the cultural characteristics, experiences, and perspectives of ethnically diverse students as conduits for teaching them more effectively” (p. 106). In this way, Gay outlined several very important factors that could be used to understand effective teaching.

1. “Teaching is a contextual, situational and personal process: a never-ending journey” (p. 22).

2. "Teaching is most effective when ecological factors, such as prior experiences, community settings, cultural backgrounds, and identities of teachers and students, are included in its implementation" (p. 22).
3. Cultural differences cannot be ignored during the teaching and learning process. Cultural neutrality is a fallacy.
4. Effective instructional strategies must wholeheartedly embrace the cultural differences of students.
5. Teacher effectiveness is not hinged upon the negative perceptions and beliefs about and of the communities, parents, schools and students that we teach.
6. Culturally responsive teaching is about teaching and learning as it relates to cultural differences, which is considered a normative status within the American education system.
7. Gay challenges the premise that "good teachers anywhere are good teachers everywhere" (p. 23). From Gay's perspective, good teaching is framed by the cultural context and how effectively teachers personally create their own appropriate standards for good teaching within the context.

Four critical aspects of culturally responsive teaching included: 1) caring, 2) communication, 3) curriculum and 4) instruction. These aspects were also embedded in the classrooms of effective secondary music teachers. Gay (2009) suggested a culturally responsive teacher exhibits each of these aspects. Therefore, these aspects were also observed and critiqued as a measure of teacher effectiveness in the observation protocol. Nieto (2006) delineated the following tenets of culturally responsive teaching as characteristics of effective teaching:

1. Positive perspectives of parents and families
2. Communication of high expectations
3. Learning within the context of culture
4. Student-centered instruction
5. Culturally mediated instruction
6. Reshaping the curriculum
7. Teacher as facilitator (para.4)

Culturally responsive teaching allows the teacher to use the cultural knowledge, prior experiences and performance styles of diverse students in order to make the learning more engaging and effective. Gay (2000) describes culturally responsive teaching in these terms:

1. It acknowledges the legitimacy of the cultural heritages of different ethnic groups, both as legacies that affect students' dispositions, attitudes, and approaches to learning and as worthy content to be taught in the formal curriculum.
2. It builds bridges of meaningfulness between home and school experiences as well as between academic abstractions and lived socio-cultural realities.
3. It uses a wide variety of instructional strategies that are connected to different learning styles.
4. It teaches students to know and praise their own and each others' cultural heritages
5. It incorporates multicultural information, resources, and materials in all the subjects and skills routinely taught in schools. (p. 29)

Gay (2000) surmised that even though there are multiple ways to talk about culturally responsiveness, the heart of the framework is the same. She projected the underlying principle embedded in the various conceptualizations presented in the literature is that instruction should be consistent with the cultural orientations of diverse students. In this sense,

instruction validates [and affirms the students]; is comprehensive [teaches the whole child]; is multidimensional [addressing the complexity and dynamics of the teaching context]; is empowering [both the student and the teacher]; is transformative [not only the practices of education but also school culture]; and is emancipatory [liberating students from discourses and beliefs that keep them oppressed and marginalized]. (pp. 31-38)

A choral teacher who embraces CRT validates the identity of students, even if it is different from the teacher's. This could mean that the repertoire included in the program may include styles and genres of music that are less familiar to the teacher; yet, the teacher takes a scholarly approach to studying the score and interpreting the style. In this way, all musical knowledge is valued and therefore the identity of the student is also valued. This demonstrates

an act of humanization, which is a missing element as revealed in the strict interpretation of what music education should be in the United States (Koza, 2009; Regelski, 2009).

Culturally responsive teaching seems to have taken a more secure presence in educational scholarship, discourse, and practice as more and more states and districts seek avenues with which to become better informed and effectively implement culturally responsive pedagogies. Reasons to explain this phenomenon may include: 1) the educational system continues to experience huge demographic shifts; 2) student achievement/student learning of diverse students is of particular interest to those impacted by school accountability, political, and economic issues, and lastly, 3) an increased focus on improving teacher effectiveness in relation to diverse student groups.

The work of Geneva Gay has become a part of the educational discourse that affirms cultural difference and diversity. Her work stands along side that of scholars such as Paulo Freire, Detrick Bell, Sonia Nieto, Gloria Ladson-Billings and James Banks. Therefore, Gay's work intersects critical theory, critical race theory, and multicultural education. Critical theory shapes the theoretical underpinnings for culturally responsive teaching. Freire (1970) suggested that students do not come to school as blank slates but are filled with expert knowledge. Ladson-Billings (1994) has also significantly contributed to the scholarship centered on culturally responsive teaching; however, she frames the work as culturally relevant pedagogy and focuses primarily on African American students. Teacher beliefs and expectations are considered equally important in defining tasks and selecting the cognitive tools with which to interpret, plan, and make decisions regarding music education. Within the context of teaching and learning music, teacher beliefs, and expectations play a critical role in defining behavior,

organizing knowledge and information, making decisions, and assessing students (Bandura, 1986; Rokeach, 1968). Gay (2009) suggests effective teachers possess particular beliefs about the setting, the cultural background of the students, and their personal and professional identity, as well as, the students' abilities, intelligences, identities, and prior experiences.

The question posed most often in literature is who is responsible for student failure. There is certainly more literature centered on why students fail to learn than why students are successful learners. The deficit theory paradigm points to the student, community, family, lack of support, lack of motivation, lack of student ability, lack of effort, and lack of talent to explain student failure. The deficit model uses race, ethnicity, social class, language, gender, and other constructs to marginalize and discriminate against diverse groups. Gay (2009) states that this type of discourse stems from a cultural deprivation paradigm, which continues to grip the American educational system. For that reason, "significant changes are needed in how African, Asian, Latino and Native American students are taught in U. S. schools" (p. xvii). Much of the discourse has permeated our thoughts, educational texts, research, media, and so forth. We are simply unaware of the amount of *poison* we have consumed over years and years of *retelling the stories* (discourse) about what it means to teach students from diverse groups and students in poor schools. This is certainly evident in the work of Gaztambide-Fernandez (2011) and Leonardo and Hunter (2007), who vividly described images often associated with what it may be like to teach diverse groups of students in an urban inner city school, as detailed in the previous section. Both referenced *the jungle* as the descriptor of teaching urban students. The problem was far more complex as discourses have included not only stories about poverty and urbanization, but also about language, race, gender, ethnicity, and culture.

Gay (2009) further elaborates the impact and power of a cultural deprivation paradigm when she cites Green (2009)

The cultural deficit paradigm still casts a long shadow on the American educational landscape, is internalized by many teachers, and results in low teacher expectations and uninspiring teaching in many inner-city classrooms populated heavily by African American and Latino students. (p. ix)

The reality of Gay's statement has been well documented by other researchers focused on teacher retention, hard to staff schools, teacher quality, teacher effectiveness, and teacher expectations. However, the impact of the cultural deficit paradigm is more substantial in schools that serve students from diverse groups, especially in regards to teacher effectiveness.

Teachers who perceive that it is their responsibility whether students succeed or fail place more emphasis on their own work and efforts. Culturally responsive teachers seek to relate to the students and assess their work in order to teach for understanding. Additionally, culturally responsive teachers embed their instructional strategies with prior knowledge and experiences of the students. Gay's work was focused on the teaching and learning process through which social justice is achieved as all students are taught with the understanding that all students can learn and achieve. Gay (2009) set a clearer framework for understanding and investigating effective teaching, particularly as it related to teaching students from diverse groups. As a result, teaching and learning can become more relevant and rewarding to both the teacher and student.

Perceived Gaps in the Literature

I acknowledge the review presented here is more of a sampling of literature than a complete review of literature related to my study. One reason for that is many disciplines have

addressed teacher effectiveness, teacher beliefs and expectations, cultural diversity, and critical discourse analysis. It was impossible to review all of the literature written on any one of these topics. Therefore, it became necessary to determine where to stop reviewing and begin to create a portrait of the educational thoughts and practices presented in the literature that informed my study.

The literature reveals that CRT is considered a teaching process, which reflects upon the teacher's thinking and decision-making processes as well as how the teacher relates to students on a personal level. The literature also reveals that culturally responsive teaching includes all aspects of effective teaching---the curriculum, instruction and assessment.

However, I find the most glaring shortcoming in the literature is the lack of focus on the human factor within the socio-cultural context of the teaching and learning process. Much of the literature addresses the process of teaching and learning as if humans are not the median, which in and through the process occurs. Richardson (2007) explains it best in the following statement.

Our work tends to be object-focused, not humanity-focused: we study sound that occurs in real time so we can perform it and teach it to others. (p. 209)

Therefore, we spend less time or effort focusing on the human factor as a part of the delivery of music education. Thinking about the individual's identity as a framework for teaching is lost as we limit our focus to the study of music for the sake of music itself, without regard to the benefits that understanding students' cultures can be if used as a framework for teaching and learning music (Richardson, 2007; Lundquist, 2002).

To consider another person's identity as inferior, whether it is based upon race, ethnicity, language, religion, sexual orientation, or some other socially constructed concept, is

an overt act of dehumanization (Freire, 2000). Effective teachers intricately connect to the human factor on both ends of the spectrum (student and teacher). Rightly so, effective teachers validate and affirm cultural difference and all students, regardless of their assumed or assigned identities. In so doing, they also validate what it means to be human and bring a level of human dignity into the teaching process, which is an interchange of knowledge between humans. Realizing social justice in the classroom is a by-product of effective teaching and increased student learning and success. Brown (2010) believes Freire is the voice of critical consciousness as we implement culturally responsive and other culturally inclusive pedagogies.

Culturally inclusive education is inseparably linked to struggles for social justice. Respect for diversity entails advocacy, solidarity, an awareness of societal structures of oppression, and critical social consciousness (Freire as cited in Brown, 2010, p. 333).

Vaughois (2007) clearly defines the gap in scholarship and leadership as it relates to the literature,

In recent years, music educators have become interested in linking music education practices, programs and projects to issues of social justice. However, theoretical approaches to conceptualizing the problem or to developing strategic interventions have yet to occur within our field. (p. 163)

Vaughois further explains that in order “to address social justice we need theoretical tools oriented to *injustice*, its causes and its manifestations” (p 163). NAFME agrees that there is a gap in research and proposes the following as two of the three research agenda items for its organization:

- Music teaching and learning in a time of innovation and reform: Curriculum, learning and development, assessment, and teaching and teacher education
- Music education for new, diverse, and underserved populations: Diversity and inclusion, and school and community (National Association for Music Teacher Education, 2012)

The literature review clearly confirms the research agenda of NAFME. Music education for diverse populations continues to be an unaddressed area as music education continues to serve the mainstream. More research is needed to inform effective teaching strategies for diverse populations and curriculum and assessment that will increase teacher effectiveness in and with diverse populations.

Multiple concerns were raised as I reviewed other studies addressing teachers' experiences and beliefs about teaching in culturally diverse schools. The literature uncovered a noticeable gap in studies investigating teaching from the teacher's perspective (Seidman, 1991). In most instances, studies focused on the students' experiences in secondary schools or the students' perspectives rather than those of teachers (Carlson, 2007). Additionally, much of the research focused on teacher beliefs is used to explore teacher efficacy, teacher retention, teacher attrition, pre-service teacher preparation, culturally responsive teaching, and teacher preparation for diversity. Even though a vast amount of literature is also related to teacher effectiveness and teacher beliefs, it is extremely difficult to define connections or determine which, if any, literature would benefit secondary choral music education and educators the most. The work that has been done demonstrates that investigating teacher's beliefs by using surveys, scales and other quantitative methods does not explain the dynamics embedded in the teaching and learning context and process, thus leaving the investigator with more questions than answers. Brown (2010) provided a review of quantitative measures, instruments, inventories, and studies that assess educators' personal and professional beliefs, attitudes, perceptions, and preconceptions.

According to the literature, data centered on teachers' experiences in culturally diverse schools were collected by large-scale surveys and questionnaires, such as The Teacher Follow-up Survey (TFS) and The Schools and Staffing Survey (SASS) (Brown, 2010; Pajares, 1991; Pohan and Aguilar, 2001). However, other large surveys such as the Cultural and Educational Issues Survey (Pettus and Allain, 1999) and the Personal and Professional Beliefs about Diversity Scales (Pohan and Aguilar, 2001) were the most recent attempts to design survey instruments to measure teachers' beliefs about their experiences in culturally diverse contexts.

From an anthropological perspective, teacher beliefs are thought to be at the very heart of teaching; yet, exploring a teacher's beliefs and expectations is quite a complex, dynamic, multifaceted, and multidimensional task (Brown, 2010; Kagan, 1992; Pajares, 1991). The review of literature revealed multiple limitations when using quantitative research methods to investigate beliefs and expectations (Brown, 2004). Pajares (1991) discouraged the use of surveys, questionnaires, and self-report instruments as a method for measuring teachers' beliefs because teaching is a dynamic phenomenon.

However, studying effective teachers' beliefs and expectations is also entangled with other constructs. Gay (2009) suggested effective teachers possess particular beliefs about the setting, the cultural background of the students, and their personal and professional identity, as well as the students' abilities, intelligences, identities, and prior experiences. Scholars such as Bandura (2002), Banks (1991), Ingersoll (2004), Rohan (2011) and Schmidt (1998, 2011) agreed teachers' beliefs are shaped in and by the context in which they teach. Various scholars suggested it is impossible to understand truly the dynamic phenomenon of teaching without including ecological factors, such as the teachers' experiences, cultures, and identities

(Bandura, 2002; Carlson, 2007; Diamond, Randolph and Spillane, 2004; Flores, 2007; Gay, 2009; Ladson-Billings, 1995; Ingersoll, 2004; Marzano, 2003; Monzo and Rueda, 2003; Statzner, 1994).

The literature reviewed in music education uncovered only a few ethnographic studies found in the NAFME's publication of Frierson-Campbell's *Teaching Music in Urban Classrooms, Volumes 1 and 2* (2006), which focused on the experiences of music teachers in culturally diverse contexts. Brand (2009) surmises within music education research, the study of music teacher effectiveness has traditionally been approached as a phenomenon. The phenomenological approach is evident in both historical and contemporary research. My study borrows from this tradition by using phenomenological in-depth interviews to collect data; however, my study is not phenomenological from an anthropological point of view because of its use of critical discourse analysis in understanding the data. Brand (2009) suggests phenomenological approaches are representative of the many constructs and issues involved in what being an effective choral music teacher means and how it has been explored in previous studies.

However, the dilemma with measuring the beliefs of an effective teacher is that teaching is a unique, dynamic phenomenon that cannot be measured by surveys, questionnaires, and self-report instruments (Pajares, 1991). Brown (2010) suggests, "Such a critique necessitates a close examination of personal beliefs coupled with a critical analysis of professional behavior" (p. 340). Vroom (1964) posits that in order to determine accurately what teachers believe and how their beliefs influence student achievement and learning, it is necessary to be able to connect beliefs with some form of behavioral outcome.

More specifically, very little of the research is targeted for secondary choral teachers in

a culturally diverse context. Additionally, much of the work that targets secondary choral music in a culturally diverse context is presented from a Western, *ethnocentric* perspective rather than an *ethnorelative* conceptualization of teaching and learning within a culturally diverse context. The perceptions, assumptions and beliefs of pre-service White teachers comprise the bulk of the research related to teacher beliefs and expectations. Sleeter (2001) claims that even though a great deal of research is conducted on the beliefs of pre-service White teachers, researchers continue to fail in addressing the most important question: “How do we populate the teaching profession with excellent teachers?”

That question remains. By carefully observing effective secondary choral teachers in culturally diverse settings, we will begin to understand more clearly how to effectively teach diverse student groups. Based upon the findings of the literature, culturally responsive teaching is the best framework to investigate the teacher effectiveness in culturally diverse settings. As revealed in the literature, it is imperative that the process allows teachers to analyze critically their thought processes as well as practices. Furthermore, the cultural identities, beliefs, and attitudes of the teachers (the human factor) cannot be ignored during this teaching process and decision-making cycle. Teachers working with students from diverse groups will either approach teaching from a cultural difference or deficit-thinking paradigm. One paradigm promotes effective teaching and social justice while the other does not. I surmise that whatever effective secondary educators believe to be true about teaching students from diverse groups has shaped their ideology.

CHAPTER 3

METHODOLOGY

Introduction

This chapter outlines the methodology of the research project. It presents a review of the problem, research design, justification for methodological approach, plans for data collection, detailed information about the setting of the study, issues in participant selection, data gathering, implementation and issues in data collection, and data analysis and interpretation. The plan and rationale for using critical discourse analysis is key to understanding the findings of this study as presented in chapter 4. Although, critical discourse analysis is heavily related to the discussion that follows, see chapter 1 for a full overview. For additional clarification, a protocol for the critical discourse analysis processes is provided in Appendix G.

The first section of this chapter briefly revisits the applied theoretical framework and posed research questions in this study. The second section of this chapter provides a demographic overview and brief contextual description of each school. The contextual descriptions are constructed from my personal observations of the campuses and their surrounding neighborhoods. Limited contextual descriptions of the campuses, communities and school districts are also provided in the participants' responses to the research questions.

Review of the Problem

Educational researchers and critical pedagogues make significant connections between

teacher beliefs, expectations, and issues related to student achievement, social justice, and equity in education (Apple, 1990, 1996, 2007; Banks, 2001; Cochran-Smith, 2004; Darling-Hammond, 2004; Freire, 2000; Nieto, 2000; Ogbu, 1992; Villegas, 2007). In fact, belief systems are seen as the greatest determining factors in teacher decision making, especially when related to making curricular and instructional choices. Understanding how effective secondary choral teachers conceptualize and describe teaching and working with culturally diverse students may also provide insight into other teacher behaviors and/or practices that are influenced or shaped by teachers' beliefs and expectations. How do effective secondary choral teachers frame their beliefs, expectations, and assumptions about working with culturally diverse populations and how do they talk about their experiences?

The purpose of this research project is not to define secondary choral music teaching effectiveness; however, understanding how and why secondary choral music teachers are identified as effective teachers is essential in this project and obviously a concept that cannot be ignored in explicating the problem. Brand (2009) claims,

There are almost as many conceptions of effective music teaching as there are students, principals, music supervisors, parents, and music educators and researchers. (p. 6)

Although there lies a vast amount of research centered on teacher effectiveness in general education, much of it defines teacher effectiveness in terms related to student test scores and student achievement. In contrast, the literature that is focused on music teacher effectiveness is shallow and limited in its scope (Brand, 2009; Grant and Draffall, 1991). Music teacher effectiveness is researched in terms that are more abstract, narrative, and descriptive in nature (Brand, 2009; Grant and Drafall, 1991; O'Neill, 1988). Therefore, two underlying questions guide this research and related scholarly discussion on teacher effectiveness: 1) How

is effective teaching defined, described, or quantified in music, specifically, secondary choral music?; and based upon that understanding, 2) What do these teachers believe and expect when working with diverse student groups in culturally diverse schools?

Research Design

The objective of this study was to understand clearly the perspectives and experiences of effective secondary choral teachers who teach in culturally diverse contexts. Personal perspectives and experiences are best conveyed through the use of stories and the language used to tell those stories (Lester, 1999; Seidman, 1991). Therefore, the design of this research relied upon the stories of the participants as the primary means of investigating the beliefs and expectations of those who taught in culturally diverse contexts. The design assumed personal stories are shaped by history and experience; yet, the meanings of those experiences are best communicated through our personal use of language (Seidman, 1991; Vygotsky, 1987). This study attempted to understand not only the dynamics of teaching within a culturally diverse context from the perspective of the teacher but also what an effective teacher thought about the experience and how he or she was empowered to make decisions that impact student learning and achievement. Giroux (1988) claimed, "Language about schooling is anchored in a mechanical and limited worldview" which limits educators from critically examining their language and embedded beliefs (p. 2). Nevertheless, Giroux also suggested language has to be understood as the result or product of a person's social, political, and ideological relations. Based on this understanding, I determined to use a critical framework, critical discourse

analysis, because it allowed me to examine the meanings of the language used by the participants as they shared their stories.

I acknowledge that this study was complex, dynamic, and multi-dimensional as multiple disciplines, namely, anthropology, music education, and curriculum and instruction contributed to the conceptualization of the research design. The sections below include an overview of multiple factors that played a role in shaping the research design, a concise overview of the literature supporting the methodology, and description of each of the components of the study, such as the justification for the methodological approach, plans for data collection, setting, issues in participant selection, data gathering, implementation and issues in data collection, data analysis, and a brief discussion of critical discourse analysis as it is applied in this study.

The primary research questions were as follows:

- How do effective secondary choral teachers describe culturally diverse students, parents, school and communities in culturally diverse settings?
- What do effective secondary choral teachers say about teaching culturally diverse students?
- What practices are exhibited by effective secondary choral teachers who work with culturally diverse groups of students?

Justification for Methodological Approach and Data Analysis

It might seem odd to couple the approaches to methodology and analysis; however, in this study the two are parallel concepts with very different functions. The methodological approach in this study was based upon a review of similar studies that explored the perspectives, beliefs, and expectations of teachers who worked in culturally diverse contexts. A critical review of literature was conducted in order to answer questions regarding effective

methodology, data collection and analysis processes, as well as researchers' roles. The following discussion presents a foundation for understanding my choice of methodology for this study.

Because the teacher's use of language and the teaching context were central to the design of this study, qualitative research methods were determined to be most appropriate. Common characteristics of qualitative research strategies provided a stratagem for observing the participants in the most natural setting; exhibiting, rich, thick, highly contextualized descriptions of the setting, participants, behaviors, events, and other data sources as pre-determined by the researcher; and expounding upon the importance and use of field notes (Cammarota, 2004; Diamond, Randolph, and Spillane, 2004; Flores, 2007; Milner, 2011; Monzo and Rueda, 2003; Statzner, 1994). Because my study focused on teachers' beliefs about teaching in cultural diverse settings, the research methods shaping the study incorporated the use of the teacher's personal story, how the teacher made meaning of his/her experience, and the teacher's use of language. In a sense, the research design not only depended upon the rich description of the context but also heavily relied upon how teachers talked about their experiences and the language they used in their discourse (Buehler, 2009).

The primary components of the methodological approach chosen for this study employed teachers in providing their stories through an in-depth interview process and using a critical lens to guide the synthesis and analysis of the data. Although critical discourse analysis was used as the theoretical framework to interpret the findings, it is more fully discussed in chapter 1.

Seidman (1991) suggested, "At the root of in-depth interviewing is an interest in

understanding the experience of other people and the meaning they make of that experience” (p. 3). In-depth interviews allowed me to gain a deeper understanding of the participants within the broader context of the study by allowing participants to talk about their feelings, beliefs, experiences, and meanings attached to those experiences. Using in-depth interviewing as a data collection method posed both advantages and limitations. For example, Lester (1999) postulated, “Phenomenological research can be robust in indicating the presence of factors and their effects in individual cases. . .”; however, the findings of phenomenological research are limited to the case(s) studied and cannot be generalized to extended populations from which the participants are selected (p. 1).

Nevertheless, I believed phenomenological in-depth interviewing could render answers to my research questions for reasons that follow. First, allowing participants to share their stories had several valuable benefits based upon theories conceptualized by Giroux (1988), Siedman (1991), and Vygotsky (1987). Vygotsky states, “Every word that people use in telling their stories is a microcosm of their consciousness” (pp. 236-237). Giroux (1988) posed teachers are intellectuals who deeply think about their work and the decisions they make. Based upon this percept, I believed teachers developed cognitive schema about their teaching context and their work. From Seidman’s (1991) perspective, every human experience is symbolized in language (p. 2). Telling stories allowed participants to select details from their own experience that were meaningful or representative markers of their whole experience. Telling stories allowed the participants to share their personal meanings of their experiences. It also provided schema for how participants made personal choices (Vygotsky, 1987). Telling stories allowed participants to use their own words to make meaning of their experience

(Giroux, 1988; Seidman, 1991). This process empowers the participant.

Secondly, phenomenological in-depth interviewing provided and increased my capacity to investigate teachers' beliefs closely from various aspects. The various aspects included: 1) teachers' personal belief systems as shaped and influenced by life experiences, history, culture, and educational ideologies; 2) teachers' human experience realized through assigned, assumed, and/or adapted identities; 3) teachers' perspectives on and conceptualizations of cultural diversity; 4) teachers' beliefs as measured through teacher expectations (Dempo and Gibson, 1985; Pajares, 1992; Vroom, 1964); 5) teachers' beliefs as educational ideologies; and 6) teachers' beliefs as indicators of their thought and intellect (Giroux, 1989).

In-depth interviewing only served as the method to gather data but most importantly, embraced a critical lens to investigate how participants used language in telling their stories. There were multiple approaches I could have employed to interpreting data; however, as an educational anthropologist who is heavily influenced by critical race theory and critical theory, I applied critical discourse analysis as my theoretical framework to make sense of the data. One reason for choosing critical discourse analysis was it valued the use of the narrative to unravel the origin of thought and cause for behavior (Johnstone, 2008). Critical discourse analysis informed the analysis process and brought richness to the possible interpretative meanings of the data.

"To understand human behavior is to understand the use of language" (Heron, as cited in Seidman, 1991, p. 2). From a critical perspective, I wanted to understand the connection between teacher talk and teacher behavior and/or practices. Therefore, a critical lens (critical discourse analysis) was used to frame how the use of language was categorized. I drew out key

issues, which seemed to reoccur for all participants. The findings presented here are specific to the three teachers included in this study and cannot be generalized and/or applied to larger populations.

The first step of the interpretation process involved the Critical Discourse Analysis (CDA) protocol. The CDA protocol acted as a filter to ask questions of the data such as how were the participants' beliefs and expectations were formed, what influenced participants' beliefs and expectations to change, and how participant's talked about self and others. The protocol focused on major constructs such as poverty, social class, race, ethnicity, language, power, age, gender, gender identification, and the educational ideologies, beliefs, expectations, concepts related to curriculum and delivery of instruction, student-teacher interaction, classroom cultural context, and issues related to accountability. A detailed description of how each participant's responses were interpreted with the CDA protocol can be found in the Appendix (see Appendix G). For a more complete discussion of critical discuss analysis see chapter 1.

Plans for Data Collection

The methodology chosen for this study was based upon the work of Siedman (1991). The most important factor related to using interviews was the significance placed on language and the meanings underlying the use of language by the participants. This study was premised on the assumption that when participants talk, they reveal their consciousness at its core. Based upon this assumption, teacher talk revealed underlying beliefs, ideologies, philosophies, and a cognitive schema with which to understand the choices of teachers better.

Using the in-depth phenomenological approach to data collection enabled me to

understand the teachers' uses of language in describing their teaching experiences. Seidman's phenomenological approach included a 3-step interview process, accomplished over a period of weeks. Each interview ranged from 60 to 90 minutes in length and centered on questions asked sequentially as outlined in the interview protocol (Appendix C). Although observations were included as an element of this study, I assumed observations would present only a limited understanding of the participants' actions. Without personal inquiry through interviews, it would be impossible to understand how the participant arrived at decisions or views or understood his or her behavior. Based upon this understanding, the second visit included an observation and an interview. Field notes described what I observed, while a second journal included my personal jottings, thoughts, and wonderings about the entire process. The goal of the study was to reveal the personal reasons for the beliefs and expectations of effective secondary choral teachers in culturally diverse settings from their own points of view as well as from my perspective.

In the next section, I discuss the importance and implications of the context and the setting.

Setting

The intent of this study was to understand the beliefs and expectations of effective choral teachers in culturally diverse contexts. The design of this study assumed an intricately woven relationship between social-cultural contexts, teachers' beliefs and expectations, and teacher effectiveness. Great significance was placed on how the setting and context were defined and/or described as addressed in the following manner:

- The study setting is limited to secondary schools that offer a sequential choral program to the student body. Secondary is defined as schools serving Grades 6-12. This does not include schools that offer K-6 or 5-6 grade centers. A choral program is defined as sequential program of study for the development of choral and vocal students, ranging from beginning to advanced study in choral music. Schools offering only one or two class periods of choir are not considered to have choral programs.

- The schools of the teachers selected to participate in this study: 1) are in close proximity to an inner city or urban area; 2) more than 40% of the student body receive free or reduced-price lunch; and 3) more than 40% of the student body are identified as Non-White, i.e. Hispanic, African American, Asian American and Native American. Districts with more than 75% of one ethnicity or race were omitted as possible settings. This study is limited to the state of Texas.

Although I used this criterion, I expected the schools in my study to be racially and ethnically mixed and represent more of the middle income to lower income economic status. I had not anticipated a large number of white students nor had I anticipated students representing a higher economic status. As a result, my concept of culturally diverse schools was not only limited by the criterion set by the state but also by my expectations of what I would find in the schools selected for this study. However, another factor was imposed on this study as discussed in the following paragraphs.

A great deal of literature describes or defines culturally diverse schools in other terms. Therefore, some clarification is needed regarding the use of language and definitions related to the setting and context and how the use of language may impact teachers' beliefs and

expectations when working with culturally diverse student groups. The National Center for Education Statistics revised the locale codes for identifying urban, suburban and rural in 2006, transitioning from an 8- category system to a 12-category system. The new locale codes are determined by location and size; consequently, cities nestled closest to urbanized areas are also considered *urban*. The definitions of *urban*, *urban school*, and *inner city* inform and guide this study. Urban schools are characterized by the following: 1) 40% or more in poverty; 2) have 40% or more Non-White students; 3) have large population of students labeled *at-risk* and 4) proportionally high dropout rates. Schools located within the inner city of a large urban school district should represent the demographics of the overall school district.

The characteristics of schools within the urbanized areas are, in most instances, the same as those of inner city-urban school district. However, in some instances, urban schools become homogenous, due to higher Latino/a or African American populations. As more urban schools become a homogenous minority, these schools no longer represent diverse populations. In this study, diversity refers to heterogeneous student populations.

It seems that the new locale codes have not been fully adopted by all, which presents unique challenges when creating a parameter for this work. Although the participating districts were clearly categorized as urban in the National Center for Educational Statistics' new code, districts and teachers may or may not describe or define themselves or their students in those terms. Additionally, as observed in the research literature, the term urban carries a great deal of baggage, especially as it relates to teacher quality, conditions of the schools, funding, resources, and students (Gaztambide-Fernandez, 2011; Hinkley, 1995; Leonardo and Hunter, 2007). This is addressed more fully in the review of literature.

In order to diminish the conflict in the definition and usage of terms, I purposefully chose the term, *culturally diverse schools*, as a parameter for this study in order to focus on teachers' beliefs about race, ethnicity, poverty, power, access, and equity in schools that have heterogeneous populations (see chapter 1). Although it was my intent to broaden the scope of the study by using the term, culturally diverse schools, issues related to how cultural diversity is discussed in literature, educational practice and so forth were problematic. Chapter 5 will present ways to reframe the conceptualization of cultural diversity.

The three school districts involved in this study were Texas public school districts located in close proximity to a heavily populated metropolitan city. Table 2 reflects the demographic profile of each participating district and campus. It is important to note that while the districts meet the criteria set for this study, one of the schools exceeds the criteria. I acknowledge this flaw in the study; however, one explanation could be the schools were initially selected prior to the release and availability of the 2011-12 Academic Excellence Indicator System (AEIS) reports of the Texas Education Agency, meaning the selection was based upon older data. Additionally, the difference between district and campus data could be reflective of the possible social stratification that existed within the district. This study does not attempt to explain this difference further but does use it as a framework for discussing the experiences of the teacher involved, as it relates to social stratification, cultural diversity and cultural difference. The data presented in Table 2 reflect AEIS data reports. Campus related data are referenced in parenthesis. Finally, in the following section, I acknowledge references to race, a social construct, are my assumptions. I did not inquire as to how each person self identified.

Table 2

District and School Demographic Data

Demographic Profiles	Marley Point ISD	Vance City ISD	Zenora Creek ISD
District/Campus	110,000 (~3546)	67,361 (~2629)	~64,037 (~2484)
% Low SES	49.7% (43.6%)	44.4% (38.2%)	85.1% (84.1%)
% African American	16.3% (19.1%)	7.0% (8.3%)	25.9% (8.3%)
% Asian	8.4% (11.2%)	3.5% (3.2%)	1.4% (.4%)
% Caucasian	29.2% (26.9%)	31.1% (34.0%)	2.1% (2.2%)
% Latino/a	43.3% (39.6%)	55.1% (50.7%)	69.7% (88.5%)
% Mixed Race	2.2% (3%)	2.7% (3.3%)	0.8% (0.5%)
% Native American	0.5% (0.2%)	0.3% (.4%)	0.11% (0.0%)
% Pacific Islander	0.07% (0.0%)	0.2% (.2%)	0.1% (0.0%)

Source: Texas Education Agency, AEIS Data Reports 2011-12.

Marley Point is closely nestled next to a larger urban metropolitan city in Texas. It is almost impossible to determine where one city limit begins and another ends, other than the colors of street signs, custom neighborhood signs, and occasional city limit markers.

Upon approaching the city of Marley Point, I observed middle-income residences with varying degrees of curb appeal. However, it was impossible to draw defined lines of social economic status because within some blocks, I also observed small neighborhood stores with unfamiliar names, small strip malls, and washaterias. I did not observe abandoned or boarded up homes. Driving further into the city, I encountered a major business street with high traffic, major chain restaurants, major retail stores, grocery markets, major banks, and newly opened businesses. As I approached the vicinity closer to the school, there were fewer businesses and

more residences and large apartment complexes.

The school was a recently built brick structure and seemingly very well managed. There were two district police cars, along with a long parade of orange traffic cones, acting as a barrier to the entrance of the circular driveway to the glass entryway, preventing cars from driving up to the door of the school. However, parking was relatively easy due to the multiple visitor parking spaces provided close to the door. The paved sidewalk transitioned to a red brick walkway as I approached the door. I could not help but notice the huge bronze statue of the mascot of the school, proudly placed on a stone pedestal standing tall in the center of the bricked walkway. The foyer of the school was a semi-circle, enclosed with glass that seemed to be floor to ceiling. The glass foyer was flanked on both the right and left side by a continuing glass wall, which allowed the hallways to be flooded with sunlight. Large, live green plants were strategically placed along the walls and stones pedestals, which added to the ambience and atmosphere. It felt peaceful, open, warm, and made me believe good things happen here. The school main office space was quiet, clean, organized, devoid of clutter and students. Office personnel were warm and helpful, making the check-in procedure a pleasant experience. I immediately noticed the ethnic mix of persons in the front office. The young lady who assisted me during the check in process was noticeably pretty, with long, dark, curly locks cascading down her face, creamy brown skin and light brown eyes with long lashes. I was unsure of her ethnicity or race. She was very articulate and confident. The tone of voice used by other persons in the office was calm and soothing. I looked forward to the return visit to the campus.

Vance City is similar to Marley Point in that it was difficult to determine easily at what point Vance City actually began, other than by observing city logos on street signs and

occasional city limit markers. I did not observe any custom neighborhood signs. Vance City HS is located relatively close to a major freeway, yet, is surrounded by a seemingly diverse neighborhood. The neighborhood contains middle to lower-middle income homes with moderately to well-groomed yards, while at the end of the block, there is a small, un-kept, strip mall directly across from a major chain drug store. Within close proximity to the school, there are multiple churches of various denominations with well-manicured properties. I did not observe any other major businesses, restaurants, banks, or chain restaurants, other than those located near the freeway or on the frontage road.

As I observed, the school is extremely large and seemed to take up the entire block and more, with multiple college style buildings. Before entering the parking lot, I had to clear a security checkpoint by stating the purpose of my visit. The presence of police and/or security personnel is noticeable as a Vance City police car is parked at the front entrance of the building. Upon entering the main office, I was not immediately acknowledged. In fact, there were multiple office personnel, but all seemed to be pre-occupied in conversations and/or tasks. There was a great deal of traffic, even within the office suite. Not only was it busy, with doors opening and closing, it was noisy. When acknowledged, I identified myself and was immediately asked the nature of my visit and if the teacher was expecting me. I noticed that all persons working in the office suite were Anglo. The person processing my visitor's permit did not attempt to be pleasant. It was difficult to ignore the jewelry and flare of her attire. She had a demeanor that seemed superior and more knowledgeable than those around her. The mere size of the campus required the office to have student assistants. I was fortunate in that one such assistant escorted me to my destination. As I walked toward the open courtyard to the

Fine Arts building, it was impossible to ignore the number of students gathered in the courtyard and surrounding areas. It was like walking through an audition for models for a diversity photo shoot. I also noticed a significant number of special needs students. I observed a richly, diverse student population, which elevated my anticipation of working with the participant.

Although Zenora Creek is quite similar to the other two cities, the school district and school proved to be quite different in a number of ways. Zenora Creek High School is more isolated and closer to a commercial business district and airport. The streets were noticeably bumpy and in dire need of repair and maintenance. The grass was not cut on the surrounding curbs and there was litter. Lower income apartment complexes surround the school and a substantial part of the street did not have fully paved sidewalks. Within walking distance from the school is a large resale shop with apparel for women, men and children displayed outside the shop on clotheslines. The parking lot of the business was not paved. The homes closest to the school were small and surrounded by wrought iron fences in the front. Most were a mixture of brick and wood.

As I observed, there were individuals walking to or from their destinations with plastic shopping bags. The businesses in this area seemed to be limited. However, there were a number of fast food restaurant chains, taco stands with their menus written in Spanish, car repair shops, cash loans, pawn shops, liquor stores, and multiple small strip malls. There was no police or security present upon entering the campus; however, the metal detector framed the doorway as I entered. Upon entering the school, I checked in the office and was told to go to the receptionist sitting at a half circular desk in the main hallway. The receptionist was Latina, bilingual, helpful, and very pleasant. Although the building appeared reasonably clean, it did

not appear recently built nor modern. This was especially evident as I looked at the doors of the building, which were scratched, worn and in need of painting.

Issues in Participant Selection

The focus of this study posed multiple limitations related to how effective secondary choral teachers in Texas are identified, defined, and described. Those limitations reflected issues presented at the state, district, professional, and personal levels. The primary research question focused on what effective choral music teachers believe about and expect from their students. Determining how and why participants are selected to participate in a study is central to its believability. A series of questions were posed to guide the following discussion: 1) What does the research literature tell us about general/music teacher effectiveness and how can this inform the participant selection process for this study?; 2) What criteria are presently used to define or describe effective teaching in secondary choral music?; and 3) What professional practices suggest that secondary choral music teachers are effective and why? Before answering these questions, it was necessary to determine what I meant by effective teaching and how teacher effectiveness has been measured or described in other studies.

Delimitations in the Selection Process

As an insider and participant in the contest driven culture, I brought to this study my own personal perspective of how effective music teachers are described and defined. I perceived that the definition of music teacher effectiveness is more socially constructed, subjective, and descriptive than concretely defined (TMEA Summer Dialogue, 2007). Grant and

Drafall (1991) supported my perception in their synthesis of literature on music teacher effectiveness. However, from my perspective, one factor in music teacher effectiveness is how teachers engage culturally diverse groups within the socio-cultural context of schools. However, it is very important to stress that the selection of the participants was not informed or influenced by the literature on teacher effectiveness in culturally diverse schools. Instead, I used the following question to guide my selection of participants in this research: What is important and valued by professional music education organizations and fine arts directors in Texas? Therefore, the selection of participants was situated in the social reality of teaching choral music in Texas. Therefore, three participants selected for this study fulfilled the following criteria: 1) employed as a full time secondary choral director in a large school district; 2) the choral program proportionally represents the demographics of the student body of the school and school district; 3) the choral program has received excellent (II) and/or superior (I) ratings in University Interscholastic League Choral and Sight-reading Contests within the last three years and; 4) the choral program has at least 100 students involved in the program.

When I began the selection process, I did not anticipate gatekeepers. The campus and teacher had to be named before each district could approve the study. Each district also required me to follow specific guidelines to recruit and/or identify teachers for the study. Collaborating with the fine arts director became a significant part of the process. The following paragraphs summarize how the guidelines slightly altered the implementation of the study.

First, each district required or expected me to work closely with the district's Fine Arts (FA) director in order get his/her feedback regarding which teacher would best fit the teacher profile outlined in the study. Because this procedure was not anticipated in my proposed

protocol, I had not thought through the relevance of each step. I had not constructed a protocol for talking with FA directors before contacting them neither did I did take notes on what was said during the conversation. As a FA administrator, I contacted my colleagues as I would any other time to discuss issues relating to policies and practices impacting fine arts education. In other words, I approached the directors from the lens of a FA administrator instead of a researcher. I had no idea how these added steps might eventually impact the results and findings of the study. My initial contact with the FA director was conducted by phone. I explained the project to each FA director in hopes to gaining his/her support and assistance. I did not take notes during these phone conversations with the FA directors. Furthermore, I had already identified potential participants in each of the districts based on my criteria for the study and the limited information I retrieved from the campus websites. However, it was extremely difficult to gain information about Zenora Creek ISD or to contact administrative staff to ask questions. Many departments within the district only provided a general email address. I had to resort to outside educational agencies such as the Texas Education Agency and the regional Council of Governments.

During the conversations with the FA directors, I did not ask them to describe or define an effective teacher according to their district standards and/or teacher evaluation process. I assumed FA directors would have commented on the effectiveness of the teacher if they had any concerns. For the first participant (Anne), the FA director agreed that she was a great teacher. In the case of the second participant (Barb), the FA director asked why this candidate was selected. However, after I explained my research in more detail, the director did not oppose the idea of Barb being a part of the study. The same is true when I explained the study

to the FA director of the third participant (Chase). I had little to go on other than the information presented on the website, which was limited. Therefore, I valued the expertise and insight of the FA director and relied heavily on his input because I assumed he worked with his teachers on a regular basis. However, my assumption was not correct as detailed in chapters 4 and 5.

Initially, I anticipated calling the participants to make contact; however, in each district it was necessary for the FA director to contact the participant, first. As a result, I resorted to making multiple calls and sending several emails before actually speaking with the teacher. I had to quickly adapt the modes of social communication most effective for the participants. This included social media, such as Facebook. All of this was a learning process and further delayed the progress of the study.

Each district expected me to keep the FA director informed, as needed, throughout the duration of the study. None of the FA directors expressed a desire for a follow up during the data gathering process. As a result, after the initial contact, no other contact was made with the FA directors as a means of a follow-up.

Participants

Rather than introduce information about the participants here, I decided to present my findings in a story format, placing the introductions of the participants at the beginning of chapter 4.

Data Gathering

Preliminary work included learning about the IRB approval processes of school districts of proposed participants to determine whether the research was feasible in the district(s) and seeking IRB approval as delineated by the potential participating districts as a step in gaining approval by the University of North Texas IRB.

Each of the three participants was contacted by phone/email and asked to participate. The invitation protocol included a brief personal introduction, an introduction to the study, an invitation to participate followed by contact information that could be used to acquire more information about the study and an Informed Consent Form. Sample copies of the approved informed consent form, interview questions, and protocol for classroom observations are included in the appendices (see Appendices B, C, and D).

Interview timeline:

Participant 1: First Interview –October 4, 2012

Second Interview-October 12, 2012

Third Interview-October 31, 2012 (Skype)

Participant 2: First Interview-November 8, 2012

Second Interview-November 14, 2012

Third Interview-November 26, 2012 (Phone)

Participant 3: First Interview-December 10, 2012

Second Interview-December 12, 2012

Third Interview-December 19, 2012 (Skype)

Implementation and Issues in Data Collection

The plan for data collection was that each participant would be interviewed three times for 90 minutes before moving on to the next participant. Each interview was recorded and transcribed, and prior to the second interview, each participant was observed using an observation protocol (rubric) as a guide for my notes. I planned that no more than ten days would separate any of the three interviews of each participant, that the interviews of the participants would not overlap, and that the final interview might be conducted by Skype or Facetime. All interviews were recorded and field notes and journal jottings, whether descriptive or reflection, were maintained and used as data.

The study was projected to take six months. From May to August, 2012, I secured UNT IRB conditional approval for the study, identified potential participants, and secured approval from two of the school districts. After approval, I made initial phone calls to potential participating teachers and secured their support. I collected demographic data regarding each participant's school and school community, government, and city using Internet resources to create a richer contextual description of the schools, communities, cities, and educational systems. Permission to work in one of the school districts was not secured until November, even though the application was submitted during the previous summer. The steps listed below were followed with each of the participants between September 2012 and January 2013 with some minor variations.

Within this study, the experiences and schedules of the secondary choral directors varied due to the individual's primary role, either as a head director with an assistant, head director without an assistant, or as an assistant director. Furthermore, the times and dates of

the interviews were restricted due to TMEA All State Choir preparations, auditions, district/region clinics and concerts, football game performances, fall and winter concerts, fund raisers, madrigal dinners, musicals, and performances for community partners, other required performances, and testing.

The initial contact with each participant was made by phone and followed by an email but heavily influenced by the time restraints of the teachers. Some teachers readily responded to a phone call, others did not. I had to send multiple emails and call multiple times. In one instance, I contacted the participant on Facebook. In two instances, I resorted to contacting the FA director to make sure that the teacher was still interested and willing to be a part of the study. Therefore, it was necessary to do some improvising at this stage of the process in order to schedule the initial visits.

After experiencing difficulty scheduling the final interview with the first participant, I scheduled the second and third interviews with the second and third participants, during the first meeting. This approach worked much better. In addition, we determined the best modes of communication, if needed, whether that would be cell phone, text messaging, Facebook or email.

Although, each participant was offered the opportunity to interview after school and out of school time, all of the participants preferred to interview during school time or shortly after school. None of the participants opted to interview on weekends or at any other place other than his/her office.

During the second visit, I observed each participant work with various groups, ranging from varsity to non-varsity, mixed, tenor, bass, and treble choirs. Using the observation

protocol, I compiled field notes that could be used to pose future questions relating to the beliefs and expectations of effective teachers who work in culturally diverse schools (see Appendix D for observation protocol). The observation protocol provided a framework to address the socio-cultural context of the classroom: how the teacher managed the classroom, how the teacher communicated his/her expectations and, practices, behaviors and policies that might exhibit the teacher's beliefs or ideology about culturally diverse students, parents, school, and/or community. A study of the school was not included other than my personal reflections, which are included in the demographic overview in the previous section. My description included what I observed as I drove to the school locations, as well as while driving through the surrounding neighborhoods to get a feel for the types of businesses, homes, and persons interacting in daily activities in the surrounding areas.

The following paragraphs provide an overview of the three interviews with each participant. Although Skype was the method of choice for conducting the final interview; that choice proved to be problematic for two of the three teachers. The following paragraphs detail the challenges and solutions to the technical difficulties encountered.

Overview of the Interviews

Using the phenomenological in-depth method (Seidman, 1991), each interview focused on a particular theme. The first interview focused on the participant's life history. The second interview included an observation protocol and questions focused on the details of the teacher's experience of teaching secondary choral music in culturally diverse schools. In the final interview, participants were asked to reflect upon their experiences and share what sense

he/she made of those experiences. Although, each interview was centered on a basic question, multiple follow up questions were asked in order to create a clearer sense of the participant's beliefs, decisions and behaviors.

- Participant 1: I conducted three semi-structured interviews for 1 hour and 30 minutes each. Two of the interviews were face to face with the last and final interview conducted via Skype. I observed the participant work with the Varsity Men's, Varsity Mixed, and Treble choirs. The Skype interview was conducted after school, while both of us were at home. Prior to the interview, we did not conduct a pretest to ensure that the interview process would work as I imagined; however, the participant had asked her daughter for assistance in setting up the account and I had already added the participant to my Skype contact list prior to the interview date. The Skype application continued to disconnect during the interview; therefore, the completion of the interview required a great deal of patience and resilience. The interruptions are noted in the transcript, along with the amount of time that lapsed. The failed connections were no more than 6 minutes. Although there were multiple complications, the first participant was committed to completing the work.

- Participant 2: I conducted three semi-structured interviews, two of which were 1 hour and 30 minutes each. I observed the participant work with the Varsity Treble and Non-Varsity Treble choirs. The Skype interview was conducted at our work places, during the day. Again, we did not conduct a test run before the day of the interview to ensure we would be able to conduct the interview via Skype. As a result, the participant notified me a couple hours prior to the interview that she could not use access Skype at work because it was not loaded on her office computer. Participant 2 suggested that we Facetime instead. Unfortunately, using

Facetime also required that she have wireless Internet connectivity. Using Facetime also diminished my ability to record the interview with the iPhone, which served as my backup recorder. Finally, we determined to conduct the interview via phone. I placed the call on speaker and recorded the interview via my LiveScribe pen and iPad. I also tried using the Roland cube monitor to improve the quality of the recording but was unsuccessful. Due to the multiple challenges in this interview, the quality of the recording is inferior to other interviews and some of the words are lost mid-sentence. Subsequently, the third interview was 1 hour in length due to technical difficulties with Skype connections.

- Participant 3: I conducted three semi-structured interviews, two of which were limited to 1 hour because he did not have an assistant. During the second visit, I observed the participant teach the entire day and the interview occurred at the end of the day. The second interview was 1 hour and 30 minutes followed by an impromptu conversation, which lasted an hour. The impromptu discussion was not recorded, but is reflected upon in some of the follow-up questions in the third interview. Prior to the third interview, we exchanged Skype names and identifications, checked the connectivity while in the work-space, and confirmed the time of the interview. The Skype interview was conducted while the participant was at school and I was at home. I used the Roland cube monitor to improve the quality of the recording and the MacBook Pro to run the Skype application. The Livescribe pen, iPhone and iPad were used to record the interview. The next section presents a detailed account of how the gathered data were analyzed and interpreted.

Data Synthesis and Analysis

After each interview, I used Annotation Transcriber software version 1.7.6.1. to transcribe personally the interview verbatim. I was able to transcribe each interview completely before conducting the following interview, with the exception of the third participant, due to the tight window between the interviews. The process of personally transcribing the interviews afforded multiple benefits, such as: 1) allowing me to hear the interviews multiple times; 2) giving me the unique opportunity to think critically about the interview; 3) heightening my sensitivity to themes, ideas, word patterns, emphasis, and tone of voice; 4) allowing me to develop a keen sense of the sequence of each script (ebb and flow of each data source); 5) giving me a holistic perspective of the data in order to identify better where there might be holes; 6) giving me a better sense and understanding of the participants' experiences from beginning to present; and 6) developing an awareness of themes and ideas common to all of the transcripts.

To my surprise, the interviews consistently communicated with me. I could hear the participants' voices in my head as I read or thought about their stories. I could also recall their hand gestures and expressions, along with the depth of emotion participants revealed in telling their stories. With each participant, there were various moments during the interviews that felt private, intimate, and deeply spiritual. Some of the participants expressed joy, pride, exhaustion, disappointment, anger, frustration, and fear, which is the unique value added when using a story-telling or narrative approach.

After transcribing the interviews in Annotation Transcriber, I then copied all the text and saved it as a Word document and a Word text file. As a text file, the transcribed data were

imported to HyperResearch as a source file, ready for coding. The Word file was saved as a backup file. All data were stored in a folder in my Dropbox.

In order to organize my data, I created a separate study for each participant. Each study contained the three transcribed interviews and a corresponding file for my notes related to the interviews. A fourth study was created to store my notes for all interviews (personal reflections, questions, possible theories, and so forth). Field notes, which included sketches of the classrooms and offices, were not merged with the other raw data. However, using HyperResearch allowed me to organize and add data as needed for continued analysis and/or further research.

Coding the transcripts was the most difficult and tedious part of the process. I chose not to pre-select or prescribe a list of codes before coding the transcripts. I elected to allow the codes emerge from the interviews. The primary coding included identifying patterns, categories, things that struck me as interesting and/or themes within the data. The second coding process included patterns, data clusters, categories, and/or themes and a critical discourse analysis protocol to enable in-depth investigation of the use of language to convey teachers' articulated and unarticulated beliefs and expectations. Data were analyzed by case and/or by study. Fifty-nine different codes were assigned to the transcripts during the coding process. Even though some of the codes seemed identical, a clear distinction was made in how the codes were described, which was heavily influenced by the participants' identity and intent. A list of the 59 different codes and their descriptions is included in the appendices for review (see Appendix H). The 59 codes were then categorized and organized into seven themes. The themes included: 1) identity of teacher, 2) relating to culture and diversity, 3) role of discourse,

4) teacher assumptions, 5) teacher beliefs, 6) teacher expectations, and 7) teaching and learning. A list of the codes and their corresponding themes is also included in the appendices (see Appendix I).

I also used other tools with which to organize the data visually such as a concept map, which is available for review in the appendices (see Appendix J). The visual aspects of these tools enabled me to quickly identify connections and holes within the data, which could potentially lead to the conceptualization of future studies.

Data Interpretation

Critical discourse analysis was used as the theoretical framework to inform the analysis and bring richness to the possible interpretative meanings of the data. “To understand human behavior is to understand the use of language” (Heron, as cited in Seidman, 1991, p. 2). There are multiple approaches to interpreting data; however, as an educational anthropologist who is heavily influenced by critical race theory and critical theory, I applied critical discourse analysis as my theoretical frameworks in order to explain the phenomenon of effective teaching in Texas, as well as, to analyze what teachers’ language told us. The critical lens (critical discourse analysis) framed how the use of language was categorized. I drew out key issues, which seemed to reoccur for all participants. The findings presented in this study are specific to the three teachers included in this study and cannot be necessarily generalized and applied to larger populations.

The first step of the interpretation process involved the critical discourse analysis (CDA) protocol. The CDA protocol acted as a filter to ask questions of the data such as how were the

participants' beliefs and expectations were formed, what influenced participants' beliefs and expectations to change, and how participant's talked about self and others. The protocol focused on major constructs such as poverty, social class, race, ethnicity, language, power, age, gender, gender identification, and the educational ideologies, beliefs, expectations, concepts related to curriculum and delivery of instruction, student-teacher interaction, classroom cultural context, and issues related to accountability.

Each protocol addressed the following areas: major constructs, ideology, curriculum, instruction, student-teacher interaction, classroom cultural context, and accountability. Each area included multiple factors. Major constructs included knowledge, poverty, race, ethnicity, language, power and who is responsible for student learning. Ideology included factors relating to how ideology seemed to be reproduced and/or acquired by the three teachers. For the areas of curriculum and instruction, the following questions guided the analysis: 1) What types of curriculum should be offered to students?; 2) What factors or discourses influence the policies and practices of selecting and designing the curriculum?; and 3) questions surrounding teacher effort, teacher decision-making, pedagogical content knowledge and teacher preparation. Student teacher interaction was determined as I observed each teacher interact with his/her students, deal with student interruptions, address student behavior, and converse with students. The classroom cultural context was analyzed based on whether it was student centered or teacher centered. Accountability indicators of success and teacher effectiveness examined contest ratings. Teacher talk would determine where each comment was scored. Students were viewed as having assets or having deficiencies. A detailed description of how each participant's responses were interpreted with the CDA protocol can be found in the

Appendix (see Appendix G). The following chapter presents the findings and composite results of the interviews, critical discourse analyses, and observation protocols.

CHAPTER 4

FINDINGS

Introduction

The first section of this chapter revisits the applied theoretical framework and posed research questions in this study. The second section of this chapter presents the participant profiles from an emic perspective. Each participant describes his/her childhood, hometown, early career experiences and defines cultural diversity as a way to understand his/her perspective. The third section details steps taken to avoid tainting the data and findings. The final section of the chapter, which is the largest, presents the findings of the study as they relate to the research questions, along with my analysis and interpretation of the findings. Pseudonyms are used to protect the identity of the participating school districts, campuses, and teachers involved in this study.

Overview of the Theoretical Framework

The intent of this study was to identify and understand the beliefs and expectations of effective choral teachers in culturally diverse schools. Essentially, how do effective choral teachers in culturally diverse schools become effective choral teachers in culturally diverse schools? From my perspective, observations alone were unable to provide explanations as to how a teacher makes decisions, understands his/her purpose or makes meaning of his/her work. Such an investigative approach would be limited. To further explain the need to cast a broader net, Seidman (1991) references Butcher (1902), "Every whole story, Aristotle tells us, has a beginning, a middle, and an end" (p. 1). Based upon this premise, the process of becoming

an effective teaching in the secondary choral classroom has a beginning and middle. It does not just occur over night. What teachers believe about teaching and expect from and during the teaching experience also has a storyline. Seidman further reinforces this idea, as he claims a person's behavior can only be fully understood when placed within the context of their lives and the lives around them (p. 10). Not only is it important to understand how teachers became effective in culturally diverse schools; but also equally important to identify what was most important on the journey to becoming an effective teacher in a culturally diverse school. In the process of story telling, participants are afforded the opportunity to select and reflect upon experiences that matters the most to them.

The phenomenological in-depth interview approach is built upon the concept that when participants are asked questions, they are allowed to reflect on the past and determine which stories hold the greatest importance and value in their journey. These stories could be considered as historical markers. According to Seidman (1991), the historical markers or selected experiences are extracted from the participant's stream of consciousness. Vygotsky (1987) further develops this idea by suggesting, "Every word that people use in telling their stories is a microcosm of their consciousness" (p. 1). Vygotsky's argument supports the critical discourse analysis paradigm, in that words can be interpreted and used as a key to understanding the thoughts, beliefs, and expectations of others. Words reflect inner thought and when critically analyzed can reveal the true inner dialogue of the human experience. I believe that Heron (1981) says it best, "At the very heart of what it means to be human is the ability of people to symbolize their experience through language" (p. 2). Seidman cites Reason (1981) to discuss further the power of people telling stories. "The best stories are those which

stir people's minds, hearts, and souls and by so doing give them new insights into themselves, their problems and their human condition" (p. 3).

For the purpose of this study, critical discourse analysis was used to uncover the ways in which the participants' talking was influenced, shaped, or interwoven by and with social discourses, educational discourses, and ideologies, which are systems of belief (Johnstone, 2008). When participants talked, participants communicated their identities, consciences, beliefs, ideologies, philosophies, and reasons for their choices. Johnstone (2008) insists, ". . . every utterance has an epistemological agenda, that is, a way of seeing the world that is favored via that choice and not via others" (p. 54). From this perspective, teachers' beliefs and expectations could not be investigated in isolation, but were connected to previous experiences and ideas. Teachers' beliefs and expectations can only be truly understood if taken within the whole.

Although, this study used the phenomenological, in-depth, interview as a method to gather the whole story of the participants. Critical discourse analysis served as a critical lens with which to make meanings of the language used by the participants to tell their stories. From a critical perspective, the researcher gives the interpretation, analysis and meaning of the stories and draws connections between teachers' stories, beliefs, expectations and practices (see Appendix G, critical discourse analysis protocol).

The stories shared by the participants revealed powerful findings, which may explain how teachers' thoughts, ideas, beliefs, and expectations are shaped by their experiences. Other findings were closely related to teacher identity: who we are, how we assume our identity, how we handle life experiences, and how we might interpret those experiences. The critical

discourse analysis (CDA) protocol was used to organize the participants' words into categories of thought in order to present the findings in a coherent manner. The following assumptions have been made based upon CDA research:

Experiences that consistently stimulate the same sensory and emotional connectors create an attitude and/or concretely formed thought or belief about that experience.

Consistent stimulation can create an expectation of what future experiences will bring.

Transformative experiences deconstruct previous sensory and emotional connectors allowing one to continue to transform. Transformation includes constructing new thoughts or beliefs, potentially fracturing a previous thought, idea or belief, and in some cases totally reframing or deconstructing a previous thought, idea or belief about the experience.

Each participant shared his/her story in chapters that reflected

1. How the participant formed his/her desire to teach music
2. His/her experiences in becoming a music teacher
3. His/her personal development (learning the craft of teaching secondary choral music in a culturally diverse school)
4. How the participant makes meaning of his/her personal stories and experiences

Participant Profiles

Profile of Participant 1 --Anne from Marley Point ISD

Anne is the head choral director at Marley Point High School, a 5A high school in Marley Point Independent School District. Anne is an African American female, who has been teaching more than twenty years. She is tall, wears glasses and is in her mid to late 40s. She is a product of Texas public schools, earning both a bachelors and masters degree in music from a state

university. Anne's musical expertise is vocal pedagogy and although she had the opportunity to enjoy a vocal performance career, she chose to teach. Anne is recognized within her district, region, and state as an effective choral director. She serves as a guest conductor and clinician in Texas and the United States. As a FA administrator, I knew Anne as a clinician and was familiar with her work, but not in great detail. I was not intimately aware of her family background, educational background or life experiences, which influenced or shaped her identity, decision-making processes, and effectiveness in the classroom; therefore, I felt any prior knowledge of her was somewhat limited. My personal bias toward this participant is limited to my previous knowledge of her and my respect of her work within the state. I had not seen nor spoken to her in more than five years.

Anne was selected as a participant in this study because of the following:

- Her choirs are consistent UIL Sweepstakes winners
- Her groups have performed at TMEA convention
- Her students participate in the TMEA All State audition process

Additional information retrieved from the Marley Point HS choral webpage provided a richer description of the program.

- The website portrayed a highly diverse group of students.
- The website portrayed a well-developed choral program which included advanced, intermediate and beginning performing groups.
- The concert and rehearsal schedules posted on the website exemplified a high performance profile.

Origin of Anne's Counter-story

Anne acknowledged her humble beginnings and recognized her family was extremely poor. Anne also acknowledged her small Texas hometown was deeply entrenched in Jim Crow laws, which were in place during her childhood and the social and racial injustices that came along with that. There were two things that were distinctly different about Anne's experiences. First, she grew up during the Jim Crow era. As a black American living in the South during this period, her experiences were different from those of whites living during the same period. As a black American, her life was framed by political, educational, scientific, and social discourses that oppressed blacks while empowering whites. It was a dichotomous world. Each type of discourse laid the foundation for understanding what she could easily have and things she might never be able to access. Jim Crow was the new form of keeping the white lifestyle similar to that of the pre-Civil War era. It was a caste system built on ideologies about race, power, ownership, property, and citizenship. The era of Jim Crow has been linked to the movie, *The Birth of a Nation* (1915) because of the ideological underpinnings of the film. During the Jim Crow era, all aspects of life aligned with the premise that all whites are intellectually and culturally superior to blacks. The Black codes advocated "separate but equal" statutes for housing, education, health, and other aspects of life. Blacks in the South either quickly migrated to the North or developed their own codes or truths for living in the South. Many of the ideas passed down through the generations of blacks, who suffered inequalities and injustices, could be traced to speeches made by Booker T. Washington, W.E. D. Dubois, Carter Woodson, Willie Lynch, and others. Most importantly, Anne was used to living by codes.

Sayings that were passed down from older blacks were considered keys for survival and could mean life or death.

Living in the Jim Crow era framed many of Anne's beliefs about her identity, her work ethic, what it meant to gain respect, and what it meant to respect others. In the interviews, Anne discussed some of the things Jim Crow discourses presented about herself and her identity. In her mind, she believed that whites are better and more able to do some things than students who are not white. Social discourses during that era were evident in her language and conceptualizations about what it meant to be the first African American choral director in her entire school district. Anne frequently quoted truths, which had been passed down from older blacks in the black community about what it means to be a black American in the South. According to Anne, she took this knowledge to heart because she believed those who talked with her had her best interest at heart. Because of some of the discourse fueling her beliefs, Anne believed being white automatically meant being able to learn, being more cultured, being able to sing classical music, and white students would have a love and predisposition to want to learn classical music and other similar assumptions.

The other key factor about Anne is her devotion and commitment to the African American church or spiritual experience. Anne's interviews are heavily seasoned with words expressing her belief in God. Anne believes that God orchestrated each of her choices and guided and protected her in her decisions. Anne believed if she encountered or experienced an injustice, God and hard work would turn things around. She routinely gave God credit for the successes in her life. One of her common phrases was, "Look at God," meaning God had worked on my behalf.

Nevertheless, Anne's life experiences serve as the motivation for her to succeed. Anne's selected memories of feeling invisible and ignored by groups of people because of her race are not only extracted from her childhood but also during the early stages of her career. Her desire to gain respect is intricately woven in her language, decision-making processes, beliefs, and expectations. The social stratification and dehumanization she experienced caused her to become resilient in finding ways to become more effective in the classroom. Anne's counter-story sheds some light on the personal costs this participant invested in order to gain respect within the music education profession because of social and racial stratification within the larger society and the field of music education.

Throughout interviews with Anne, I noticed Anne using all types of words to talk about cultural diversity. She never seemed to stress over whether or not she was using the right words to discuss race, social class, religion, ethnicity, or other issues related to cultural difference and cultural identity.

The importance of Anne's story is it served as a counter-story to the other two participants presented in this study in that she is the only person of color. In the selected text below, Anne briefly talked about her childhood and teaching experiences. The significant text is extracted from the interviews. The concluding paragraph outlines Anne's definition of culturally diversity.

Anne describes her childhood.

Were we rich, no? I mean we would be, I mean, what now they call the ghetto is where I lived. I didn't know that though. I mean you know, I had plenty to eat, my clothes, you know ah that kind, but I didn't realize that I was poor. You know, didn't realize that until I came to this big city. And I saw all these people and I went, Oh my gosh!. . . I was really poor. But, you know, I was rich in everything else. You know, I had my family, you know, our needs were met, you know, I had the love of my grandparents, you know, I had the

love of my parents, my cousins, I mean, I had a great time with them, I, I was just, I was rich in all of those things and so, because of that, I thought I was rich. . . (laughing out loud). . . (Interview 1, October 4, 2012).

Anne describes her hometown.

Little Water was a town that had problems with that, with racial stuff. And so for us, ah, ah to see someone, someone, a white man spending time making sure we knew our music, making sure we were ready to compete at that competition, then all of a sudden, this man really cares, that wanna, to help us be good, he don't really have to, you know, I saw how people would sometimes treat me in stores, you know, I might be the last one that they ask could they help me, you know, and that was just because of how the racial stuff was in Little Water at that time you know, when I was growing up as a little girl. . . (Interview 1, October 4, 2012).

Anne describes her experiences as a young choral music director in Marley Point ISD and what it means to be an African American secondary choral teacher in Texas.

When I started here, Laver Hills [Middle School] was primarily white, including teachers, there were three black teachers on staff, one of them was a coach, one of them was a paraprofessional and myself. All the rest of the staff was all white and the, and the, the student body. . . it was primarily, primarily white, I would say we may have had, I want to say, that it was at least 75 % white and then 25 % everything else . . .

[I] was the only black choir director... in the school district (in the school district, ok) yea. . . (pausing as if to think about or recapture the moment in time)... for both middle school and high school. . . I was the only black choir director and so, ah so I, I had to wrap my head around just functioning in that kind of world . . .

I knew what that meant because ah, as a minority teacher in that day and age, you really had to show, you had to prove 150% that you knew what you were doing ah that was, that was not, ah, that was not the norm, ah, for the suburbs. There weren't a lot of, as I could see because when we had our region meetings and I could count how many blacks were there and ah, I knew, ah I knew what that meant in the black that were are the region were from Zummerrig ISD, ah I had, had the opportunity some of the choirs from Zummerrig ISD and I was like, that's not real good. That's not real good and I could, I, they didn't know that I was listening to them [white directors], I could hear them talking about those directors [black directors from Zummerig ISD] and ah, and they were not talking very nicely about them. And so I went, hmmm. . . so I already know what I was up against because some people had fashioned in his/her minds what that choir was gonna sound like if a black person was in front of it. . . you know. . . and, so, it was like, that charged me. . . that it's like my kids have to sound like 150% they, they just can't be 100%, they gotta be 150% ah for me to gain the respect that anybody else to

have but I knew what that meant. And ah and so that just charged me even more. . .
(Interview 1, October 12, 2012).

Anne's Understanding of Cultural Diversity

For the purpose of this study, Anne defines cultural diversity as beef stew. When asked what she meant by beef stew, she replied,

I was raised in Little Water, Texas and ah the way that the student populations and all that is in the school system is, is just kinda beef stew . . . because, we only had one high school and we had two ah junior highs and then we had a slew of elementary schools so every. . .if you lived on this half of Little Water, you were at this middle school and if you lived on the other half of Little Water, you were at the other middle school. . . so, still I had an opportunity to see all statues of people all levels of ah, economics, I mean from the rich to the poor to everything, we were all in there together and like I said, when we went to high school, we were all in one high school. . .

Meaning all, meaning all different kinds of races were there, all, all, all, all, it, it, because it was only ah, one high school, everybody was there. It wasn't really separated by neighborhood, you know like here. . . where at mine, it's like I don't care, you know, how rich you were, and how poor you were, we were all in there together. . . also ah, ah, we not, so, so, we had race there, we also had with the social economic, we had all different, poor, rich, everybody, so that's what I'm calling beef stew. (Interview 2, October 12, 2012).

Profile of Participant 2 --Barb from Vance City ISD

Barb is the assistant choral director of Vance City HS, 5A high school in Vance City Independent School District. Barb is a white female who has been teaching five years, all of which at Vance City. Barb is short, energetic and in her late 20s. She graduated from a public university in the state of Texas with a bachelor's degree in music. Her musical expertise is music education, while she also holds additional certification in another fine arts discipline.

Barb was selected as a participant in this study because of the following indicators:

- The choirs have won UIL Sweepstakes in the past.

- Students participate in the TMEA All State audition process.
- Barb was highly recommended by the FA director of Vance City ISD.

Additional information retrieved from the Vance City HS choral webpage provided a richer description of the program.

- The choir website portrayed a well-developed choral program, ranging from advanced to intermediate and beginning performance groups.
- The concert and performance schedule seemed rigorous.

Origin of Barb's Counter-story

Barb was considered a young prodigy because of her rich pedigree. Her former music teachers were and are recognized icons in secondary choral music and Texas music educational organizations. Barb acknowledged her experience is unique in comparison to other choral directors. Barb uses the words blessing, lucky, and fortunate to describe her experiences; however, from a critical perspective, Barb's experience might be considered a journey of privilege.

Although Barb had iconic teachers and persons to shadow during her development she expressed a high level of fear and anxiety about being good enough. She loved teaching but she frequently commented about her burdens to get it right or find a balance. Barb maybe feeling the pressure associated with not being able to measure up to her pedigree. Therefore the construct of privilege may also be seen as pressure to perform based upon the expectations of others.

What makes Barb's experience even more unique is although she acknowledged she is lucky and fortunate, she also held tightly to her childhood upbringing and challenges. Barb

considered her personal life experience a major factor in understanding cultural diversity, especially issues related to social class. Social class, age, and gender were strong themes evident throughout Barb's interviews. Barb shared a tremendous desire to become successful because success had been modeled for her; however, she was not willing to gain success at the expense of losing a connection with the students. Again, she attributed this attitude to her own choral experiences, which were more effective and valuable to students. Barb did not seem to be as comfortable discussing issues related to race as when discussing issues related to social class. Barb had a different perspective in that she assumed that students who are well dressed and affluent have little challenges or needs. She assumed higher social strata also translated to a life free of challenges. Barb has learned what it means to be human during her last five years of teaching. She is reminded that teaching is all about one human interacting with another.

Barb describes her childhood. Barb's hometown is the urban metropolitan city closest to Vance City ISD.

My family ended up here in [this area] when my mom had an opportunity with the [organization]. . . we stayed because the schools were so much stronger here and I was frankly overwhelmed because the level here was, was much higher than where we came from, ah, but, I still just was fascinated by the school and all of that. . .

I'm the oldest of four children (ok) and I've always wanted to be a teacher.

. . . and my single mom. . . mom raised all four of us, you know . . .
. . . my mom was a single mom and she wasn't always at my concerts because. . . you can't . . . there are decisions that families have to make and especially if so and so has to be here, your, and you're there and the reality of it is, is that. . . they're not always going to be there. . . (long pause). . .

. . . my Mom is my biggest inspiration, you know, she, my dad left when I was a freshman in high school, so I had one sister, my sister and little brother were in middle school and my baby brother was in 5th grade. . . and I don't know how she juggled working 60 hours a week and being at everyone of our concerts and everyone of the baseball practices and I mean, she did everything. . . you know, I was in charge in the morning because

she went into work at 5:30 but in the evening, she was there with us and did everything. . . she always made it a point that we could do whatever it was that we worked for. . . you know if we were working towards a spring trip with one of our organizations, if we were working, she made sure that it was paid for and we were there and that was just phenomenal, that expectation that if, if, if you're dedicated to it which means you can succeed at it and all, always working harder. . . I brought home a report card one time that my lowest grade was a 93 and she said, alright that 93, that's the one you've got to work on. . . and at the time. . . I was distraught because I thought you won't even accept a 93, but looking back it was that idea that it can always be better. . . you know, we're not gonna settle with things the way they are. . . we're gonna keep excuse me. . . we're gonna keep working and that's a huge part of, of who I am, you know we can finish ah, ah concert or something and go, ok, what can be better next time, because that's, that's a part of me. . . you don't want to get complacent and just be happy with mediocrity, you know, if mediocrity is what you have been working towards and you're gotten there great!

. . . You know, I'm kinda a sheltered child you know, and I didn't venture out alot, would have never talked back to my teacher, I mean, the thought of upsetting a teacher would have just brought me to tears. . . (Interview 1; November 8, 2012)

Barb talks about her formal music education experiences.

Jane Doe, who is still the director there [another high school in Vance City ISD], the head director was who came when I was a junior and the choir director before her, I loved as well, she was Elizabeth Zepha, who has done wonderful with [music education organization] and all of that ah and, and I just, I didn't connect with her like I connected with Jane Doe, ah, I guess, I didn't see the other side of it with Elizabeth Zepha and maybe that's just because Jane Doe was a little bit more open in the way that she taught us and I was also fortunate that my middle school director was phenomenal and taught me to love sight reading and, and just really have fun with the, the knowledge and amazing opportunities in music. . .

. . . I was fascinated by the way that she [Jane Doe] taught us and it wasn't just about learning music but, but we learned much and I saw a true marriage she did and it wasn't just an arts class. . . it, it, it, it changed when she came it was really ah some thing, I could see myself doing and so I realized that year while I've been loving singing since I was born. . . and teaching. . . the two could be married together. . . there I could teach music, so I, I had that in mind. . . through my senior year and actually did a student aide period with her [Jane Doe] to kinda watch her do some administrative stuff, as well, but, watched how she taught her freshmen class

I was lucky enough to get into Mamy University music education program here in town so I was able to keep those contacts and was involved with region auditions and all of that as a college student just to see the behind the scenes and set, and set myself up for

that and going to UIL and watching that and seeing how those things happened and ah I was fortunate to be asked by the Vance City director at the time, if I would come and student teach with her, you know. . . she thought that would be a good fit. . . and so I approached my head professor at [Mamy University] and was placed here in Spring of 08. . . did my student teaching year and then the following year, that director had moved on to open another school so I got the job here and walked into this spot where I student taught . . .It was such a blessing. . . first year teacher in a 5A high school. . .(Interview 1; November 8, 2012)

Barb describes her experiences as a young choral music director in Vance City ISD.

. . . it was surprising at times, for instance, when I started and I didn't have a smart phone and I drove my car that was falling apart. . . and here comes a bunch of students with phones or this or that or they've just turned 16 and there's a car waiting for them in the parking lot, just surprised on my part. . .

. . .when I started here and when I just student taught here there were lots of rich, white families and I, I'm a white family of course, but you know (no. . . jokingly). . . I know, it's hard. . . (jokingly) you know, I mean, we still have some wealthy families in, in, in our school and it very mixed now and I do like that that it seems more mixed but ah you know, there's hummers sitting in the parking lot or things like that or it's, it was very different thing. . . or I won't be here cause my family is taking a trip for a week (to Milan) ok. . . that's, that's a different experience that what I was used. . . so, ah it's kinda swung to a more you know, more social economic mixed ah environment. . I think I kinda find comfort in that because that's how I grew up ah, so where some other people might struggle with not understanding the population change, I've been more comfortable with that just because of my background where as I started here, I was a little nervous about that you know not having grown up wealthy, interacting with wealthy families. . .(Interview 2; November 14, 2012)

Barb's Understanding of Cultural Diversity

For the purpose of this study, Barb was asked to define cultural diversity.

...cultural diversity would just be variations in home life in family values and expectation ah in, in importance on a variety of things whether that respect of your peers or personal appearance, just variations there, differences in vocabulary and vernacular ah expectations as far as rules in school, outside of school I mean, it's, it's pretty board and I think that's something that as I continue to teach, I have understood more and more culturally diversity is everything. . . there's not a single aspect that will be the same across any given set of cultures and to walk in with a bias of you know of one's own

cultural sense and expectations, that has to be set aside a little bit to respect what other cultural backgrounds might be. . .(Interview 2, November 14, 2012)

Profile of Participant 3 --Chase from Zenora Creek ISD

Chase is the head choral director at Zenora Creek HS, which is a 5A high school in Zenora Creek Independent School District. Chase is a white male in his eighth year of teaching, all of which at Zenora Creek HS. He is in his mid 30s and attended two different public universities outside of Texas. His highest degree is a master's in choral conducting.

Chase was selected as a participant in this study because of the following indicators:

- I actively sought to include the representation and voice of a male participant in this study. Consequently, Chase was selected as a participant in this study primarily to fill that void.
- Chase was recommended by his fine arts director as a good candidate for this study after I explained the criteria of the study to the fine arts director.

It was quite difficult to retrieve data about the schools and choral programs in Zenora Creek ISD from the website. The website provided limited information and data reflecting the district and individual schools. As a result, additional information about the choral program at Zenora Creek HS could not be located and/or retrieved from the website other than the choral programs' course offerings, which range from advanced to intermediate and beginning choir.

Origin of Chase's Counter-story

The inclusion of Chase in this study became one of my most difficult challenges. It was difficult to understand how he had become one of the participants in my study because after observing him and talking with him, I did not perceive him to be an effective teacher in terms of

this study. Although I had used a list of indicators for teacher effectiveness as perceived in choral music education in Texas, the indicators had little to do with how the teacher interacted with the students, how he/she engaged students in the classroom or developed a sense of community learners. I came to see that choral teachers could very well be recognized in the state as “effective teachers” but failed to meet other indicators that related to curriculum and instruction. This observation was supported by Brand (2009), who postulated the person doing the observing defines music teacher effectiveness. From my perspective, Chase was the less effective teacher in this study. From my perspective, he did not affirm diversity but employed conceptions of power based upon race, culture and social status. However, including Chase in my study as I followed my research protocol allowed me to understand better the vast differences among teachers, who were identified as effective teachers by their respective FA directors.

Chase admitted the cultural context of his present teaching experience is very different from his childhood and early life experiences. He struggled to understand the value systems and actions of those culturally different and frequently compared or assigned value to the students, parents, and community based on his upbringing. He critiqued the experiences of others through his own set of values. Chase took a position of superiority over those he taught. Regardless of his occasional references to love and care for the students, most of his language did not affirm the students, parents, or their cultural differences. From my perspective, Chase’s language was off-color and offensive. For example, throughout his interviews Chase consistently talked about making his students good people first and then they will be able to learn. Chase did not perceive the students could learn until he did something to them or for

them. Chase primarily focused on trying to instill his values in the students so they would know how to behave and how to be good people.

Chase referred to culturally diversity as zest. He talked about the zest he experienced during community college. As Chase talked about his experiences and interests in students with different backgrounds, he made value judgments on what he saw and what others shared with him. His superior position remained intact.

At times, Chase attempted to talk about the need to care for the students, first; love the students, first and in his response to the next question he reverted back to making the students good people first. When Chase was asked if he thought the students were bad people if he didn't teach them how to be good, he seemed surprised by the twist on words. He responded that he did not think of the students as bad, they just didn't know anything. Freire (2000) would consider this a form of the *banking concept*. However, it is also a tenet of the deficit-thinking model (Valencia, 1997). Perhaps Chase interpreted making students good people as acts of caring for the students. However, using that interpretation became even more troubling for me because it implied a savior paradigm.

The participant's use of conflicting language was one of the strongest themes throughout his interviews. Chase's language was problematic because it was inconsistent with a message that valued cultural difference and cultural diversity. As a researcher, I perceived Chase's language had a genesis or conceptual beginning. Throughout this study, I questioned Chase about how and/or why he believed certain things. I learned several factors related to how Chase had shaped his beliefs and expectations of students and parents who were culturally

different from him. Those findings are dispersed throughout this chapter and highlighted in chapter 5.

I noted that Chase teaches and learns in isolation, which poses a notable concern for him in his personal development and effectiveness in the classroom. He actively seeks best practices from various sources but expresses an internal struggle to adopt and/or implement them. He considers himself his greatest challenge and obstacle to learning and adopting effective teaching practices, behaviors, and beliefs.

Chase describes his childhood, hometown and progression to the secondary choral classroom.

. . .my. . . my family. . . I grew up in the Mid-West. . . I grew up in ah a town called Dollwood. . . nice little town. . . two parents and they're still married and I have one older brother and it's just us. . .so we kinda grew up in a rural area ah my brother ah let's see. . . when he went into band, then I. . . he took piano lessons and I wanted to take piano lessons. . . so it that's kinda how that started out. . .

. . . both my parents started off as teachers. . . my dad taught chemistry for about three years then he said no. . .My mom taught English for one year and she said, No. . .(laughing at that thought). . .

. . .my dad. . . I mean. . . just. . .there's (incomprehensible) professions. . . chemistry . . . English. . . science. . . literature . . . rational . . .emotional. . . so I feel I am in many ways a . . . very much mixed up group of rationality and emotionality. . . and sometimes they fight each other. . . (beginning to laugh out loud). . .

. . .My mom's parents lived about 15 to 20 minutes away and my dad's parents lived in Woodyhills . . .so. . . when my mom's parents passed away, the last one. . .ah. . . they, ah. . .we moved into the house but I, but, we still lived kinda but, I still had to graduate from Dollwood . . . so I graduated . . .

. . . the makeup of my school was 98% Caucasian and we had a little bit of African American, I don't remember any one being Latino or Mexican or anything like that (okay, or Asian American) maybe yeah . . . a very, very small group. . .if there was. . . it was . . . they didn't say anything about it. . .but I started off in rural. . . it started off in rural. . . lots of farm land and then later on, it began more of suburban . . .

I can get into more details about my family . . . if you really want but . . .but, they never said “NO” . . . My parents were very supportive, ah. . .I was, I had the opportunity to take voice lessons for a long time . . . My mom encouraged me to well, “Why don't do you go onto ah, the ah local community theatre?” . . . and, and she, she kind of pushed me into that and so I loved that. . . acting was. . . It was. . . a new experience. . . community and I kept doing community theatre; did a children's musical and all that kind of stuffand my voice teacher said, “You know. . . You got a really good voice. . . Let me talk to this person and see if he wants to have you do this” . . . and I said, “Alright, fine.” So, I went and sat in rehearsal and then, I had a wonderful experience singing in a chorus for an opera. . .my junior year. . . in high school (wow) and I didn't realize then but that was another reason . . . wonderful experience. . .so, they never told me “No” . . . They still haven't told me “No” for anything. . .(Interview 2; December 12, 2012).

. . . another thing that was nice too you know, I came from primarily a Caucasian, you know. . . white suburbs and now I was in a community college and I was exposed to a lot different cultures, races and ethnicities and it opened my eyes and I, I, I loved asking questions and, and having honest answers and conversations all the time. . . I loved it! And I loved the zest that the, the different live experiences brought and the. . . even the trial and tribulations that they would brought so I could see. . . “Oh, that's how they deal with it” . . . ah. . . “That's neat or they're, they're crashing hard” . . . ah I could see they're making some *poor decisions* in his/her life. You know. . . but, I loved that . . . I loved it. . .(Interview 2; December 12, 2012)

. . .when I went to the four year university, ah I felt, I felt a little let down because now it was back to the same very similar experiences. . . not as much, not as much. . . still some. . . ah life zest, but I was always, I was always attached to, to those people, who had those different life experiences. . . you know. . .the young mother who decided that I wanted to be a music teacher or the, the white q-tip 40 year old man that is going for his bachelor's degree in music education you know I loved to see those people and talk to those people. . . (Interview 2; December 12, 2012)

. . . I went to the community college and had a wonderful experience there. . . transferred to a four year university but a lot of my credits didn't transfer. . . so. . .I had take some extra time there and then, when I graduated, I was scared. . . scared out of my br. . .out of my gourd. . .I didn't know what to do, so I ended up ah being a, a, a state test evaluator. . . (Interview 1; December 10, 2012)

. . . one of the previous summers I had sung with a group ah and one of the gentlemen in that group was a professor at [Horahay State] and he said he was looking for a graduate student and that sounded like a really good thing to me. . . so I went down to [Horahay State] and did my graduate degree there and then at the very end of my degree, I got a call from a friend who was here at this school and she was teaching English and she said, “They're looking for a choir director” and I said, “GREAT! I'll do it” . . . so I drove down on a Tuesday, interviewed on a Wednesday, got hi. . .no. . . drove

down on Monday, interviewed on Tuesday, got hired on Wednesday and started on Thursday. . .(Interview 1; December 10, 2012)

Chase describes his experiences as a young choral music director in Zenora Creek ISD.

The first challenge for me wasn't necessarily the students it was a me challenge. . . I'd just come from Horahay State, you know graduate conducting, college students ah for the most part, all stable, healthy, kind of knew what they were doing. . . and so I come here and . . . complete opposite (claps hands!) . . .these students had not clue. . . many of them no clue about anything.

. . . so, the first year for me. . . me having to reset my expectations. . . I was going. . . oh, they should be like this and they weren't anywhere ready for that and so I had a HUGE learning curve about how do I relate to these students. . . how. . .because my life had been nothing like his/hers. . . I had experience with immigration; I had no experience with ah huge amounts of poverty; I had no experience with any of the, the gangs or the, the violence that happens in the neighborhood; I had no experience with none of that. . . and so trying to find a way to relate to those students first was real. . .really hard. . .(Interview 1; December 10, 2012)

Chase's Understanding of Cultural Diversity

For the purpose of this study, Chase defines cultural diversity as:

. . .the agreement of people from different cultures to respect each others traditions and values. By respecting the traditions and values of others, we are able to learn more about ourselves and the greater human experience. The challenge of mixing cultures is when cultural traditions/value(s) clash to the point of causing harm individuals or specific populations of people. When the traditions or values cause an inability of one group to accept/respect another, and cause them intentional harm, it can be argued then that those traditions/values must be modified for the greater good of the population. (Post Interview Email, January 7, 2013)

The Cultural Context of the Work-Ecological Factors

According to several scholars on teacher effectiveness, all of the ecological factors involved in the teaching and learning setting must be included to understand the effectiveness of a teacher (Brand, 1985; Gay, 2010, Ladson-Billings, 1995a). The following briefly details what

I found to be common to all three participants in the context of their daily work requirements. As I observed, I saw that a great deal was required of the participants outside of the classroom. Teachers exhibited stress as they talked about the ongoing mandates to perform. From my perspective, secondary choral teachers were required to multi-task effectively and consistently prepare student groups to perform publicly at a high level of excellence. None of the participant articulated specific reasons for their anxiety other than UIL is considered a high stakes tests for music, which comes with its own stress factors.

Additionally, during the interviews, each participant experienced multiple interruptions, which further demonstrated the nature of his/her workdays. There were multiple instances where there were long pauses as the participant carried on conversations with students, teachers, parents, accompanists, or performed necessary tasks. This occurred with all three participants. The interruptions ranged from 3 to 50 minutes. The participant seemed to be in a “performance on-demand” mode during the entire time.

The participants experienced multiple demands for their time, expertise, and input on decisions or collaborating with other choral teachers in their district or region and with teachers of other disciplines on their respective campuses. From my perspective, if a teacher does not systematically manage his/her time and work, the work environment can be stressful.

The pace of and attentiveness to the participants’ work varied from school to school based upon several factors:

1. Program enrollment (number of students in the choral program)
2. School schedule
 - Anne-7 period day

- Barb-8 period day
 - Chase-7 period day
3. Position, role, and responsibility
- Anne-head director with an assistant; primary role-head director for all Varsity groups
 - Barb-assistant director to a head director; primary role-assist in team teaching with all groups, responsible for Varsity Women's group
 - Chase-head director without an assistant; responsible for a choral program Grades 9-12, which included a 9th grade stand-alone campus across the street; responsible for all teaching
4. Parent involvement/Booster club as a supportive arm to the program

Each of the teachers seemed to value the state standardized experiences, such as UIL competitions and the TMEA All State audition process. Each participant exhibited stress when he/she talked about Region and UIL related contests and expectations. Three different UIL TMEA regions were represented in this study. Within the regions represented, there was and is a great range of social stratification, which seemed to create a different kind of stress or conflict. As noted by the participants, much of this stress is a direct result of conflicting ideologies (belief systems) about student ability, class, race, and curriculum choices. Although, each participant saw disconnects between the reality of teaching in culturally diverse schools, two of the three participants specifically mentioned stress related to the perceptions, prejudices, and/or biases toward them and/or their students. Strangely enough, Chase, in particular, talked about how other teachers told him they were sorry that he had to teach the *poor kids* in Zenora Creek. He commented he wanted to tell them that he also felt sorry for teachers having to teach the rich kids, whose parents have nothing to do but interfere with the program. Anne also commented on how directors in her region talked about other directors

who taught in schools more diverse than hers. Anne believed their talk was related to their perceptions of culturally diverse students, race, social status, and their concept of what a good choir is supposed to sound like. Anne assumed the other directors did not prefer the cultural sound. Participants were very candid in their responses regarding this type of professional and social discourse. Participants expressed anger about the apparent rejection of their programs or programs similar to theirs, fear of failure, bad ratings and/or feelings of stress about their choices of repertoire for contest. Each participant shared his/her perspective in the findings presented in this chapter.

The Researcher as an Imperfect Vessel

At the beginning of this study, I had very strong feelings about teachers who work in culturally diverse schools, but who failed to be effective in the classroom. After years in the classroom and as a fine arts administrator, my gut feeling or assumption was that the work and expectations of the teacher are directly related to the success or failure of the students.

Although much research has consistently tried to explain school failure, not much of the research points to the teacher. However, my intent in this study was to analyze carefully the beliefs and expectations of effective teachers in the secondary choral classrooms. I intentionally sought to identify effective secondary choral teachers and investigate what they said and thought about the culturally diverse students, parents, schools, and communities in which they taught. I also wanted to identify practices that seemed common to these teachers. I did not initially anticipate making any comparisons between effective and ineffective or less effective teachers.

I assumed that bad teachers said bad things about their students, parents, schools, and communities. Because of that fact, I believed it was necessary for me to place some safeguards against foreshadowing or twisting the outcome of this study based upon my own prejudices, biases, and assumptions. Therefore, I implemented the following protocols in the study. First, I routinely reminded myself to report exactly what occurs or what is said, which forced me to report the news. As a result, this chapter utilizes the significant statements from the participants as well as reporting the findings from my perspective.

Secondly, I wrote extensive notes about the interviews. My notes included what I thought to be true about what I just heard or whether or not I believed the participant was holding back from me. During the interview process, I learned how to redirect and press for answers, without creating a hostile atmosphere. If the interview posed additional questions, wonderings, connections to literature or to other participants, I added it to my notes section for possible follow-up questions. As detailed in the overview of the analysis of the data, the notes were not coded as part of the raw data for any of the participants. All of the notes were saved separately and finally combined to create one study for further reference. This process also helped me to synthesis my thoughts about my findings. Thirdly, I transcribed all of the transcripts myself instead of using a transcribing service. I believe this process provided additional advantages because I was able to meditate on the transcripts.

Nonetheless, I also encountered multiple challenges during the implementation of the study. I learned that self-monitoring requires a high level of commitment. My personal motivation seemed to be largely influenced by the number of studies that failed to articulate the findings from the perspective of the participant. Even so, I realized my own personal

interests would shade my interpretation and final presentation of the findings. I acknowledge that I ultimately seek to realize an effective teacher in front of every choral classroom and I struggled with the realization that my understanding of an effective teacher for culturally diverse students was not universal.

Conducting the interview was also a challenge. Initially, I entered the interview process without an outline of things that should be covered in each of the interviews. I just allowed the participant to respond freely to the focus question of the session. However, this was not always the best or most effective approach. For participants who seemed to possess a wealth of knowledge and were willing to share, the phenomenological approach was perfect.

However, for participants who were less articulate or less comfortable, the interviewing process could be more stressful. The first participant was very open and willing to share everything. She also knew a great deal after twenty years in the classroom. She was an expert. The other participants did not share as much. I am unsure of the reasons for this.

The second participant was the most difficult to interview. The participant answered the first in-depth interview question in less than 30 minutes. This may explain why Barb's voice seemed to be muted in the findings related to the research questions. Interview strategies such as waiting did not work until halfway through the second visit. For the third interview, I was more prepared to face silence and was less frightened if the participant ran out of words to articulate a story fully. I began to ask questions based upon some of the information I was hoping to discover. I also asked questions that seemed to uncover interesting concepts previously discussed with Anne. The second participant seemed to struggle with the depth and complexity of my questions. At times, she commented that my questions forced her to think.

Through the interview, I learned how to follow-up better on what the participant said and determined when and how much more I needed to know about a topic. I asked for illustrations and/or stories that would possibly enhance my understanding of her experiences.

All of the participants seemed to struggle with open-ended questions. When I tried to frame the questions for the participant, I discovered myself asking leading questions. I was challenged to find the appropriate approach to asking questions. I assume that more experience as a researcher will assist me in developing these skills. I struggled with occasionally interrupting for clarification instead of waiting to follow up. Sometimes, I also resorted to an occasional "Amen."

Making a human connection with each participant was vital. My first strategy was to make sure I expressed how deeply indebted I was to the participants for sharing their time and expertise. I reiterated my purpose was to glean knowledge from them because they were the experts. Connecting with the first two participants was easy and that may be related to gender identity. We admired each other's fashion, style, color coordination, or favorite things. It took nothing to share a giggle about girl things before beginning each interview.

However, finding a way to connect with the male participant was not as comfortable or easy for me. I expected him to assume the role of a gentleman, i.e., opening doors and finding me a comfortable place to sit during the interviews and observation, but that never occurred. I had to get my own chair and determine where to sit. I also had to move papers and other materials around in order to have the space I needed or simply make do. During the second interview, the participant asked me to move from my seat, twice. I was never introduced to the class as a special visitor. I was not acknowledged at all. My expectations were based upon what

I assumed to be common demonstrations of hospitality. So, initially, I was offended and thought him to be rude. It felt rude to me. I tried to dismiss the feeling that I had associated with his behavior; however, as I listened to him discuss how he felt about developing relationships with his students, I reconstructed my thoughts and determined that his behavior was a reflection of his personality and his dislike of personal human interaction.

All of the participants seemed to find it difficult to discuss issues related to race. When I sensed the participants were uncomfortable, I employed humor as a way to defuse any tension. Interestingly, participants did not seem to experience any difficulty discussing poverty or students who struggled emotionally, socially, or financially. These topics seemed to be more acceptable and anticipated in educational and professional discourse.

I expected that although the socio-cultural context would vary slightly from district to district and school-to-school, this study would reveal some commonalities among the teachers as they engaged students, implemented procedures, and addressed their work. To my surprise, the data gathered during the interviews and observations revealed a flaw in my study. My study assumed effective teaching was defined, described, or standardized in some way by all administrators; however, from my perspective, the participants in this study were not equally effective in the classroom. Two primary sources of data informed my perception of the effectiveness of the teachers: 1) classroom observation and 2) the expectations and work of the teacher as articulated in the interviews and practiced in the classroom.

Anne was what I had hoped to find at each of the schools and classrooms. I believe there were multiple factors related to the variation in the findings. Each participant had been in the classroom for a different number of years. Anne was by far the most veteran teacher and

had worked closely with mentors who had also been successful and effective in a similar context. Barb was the youngest of the teachers and was obviously still developing more effective ways to teach her students. Although Barb was an assistant director, I did not observe qualities that could have helped her as I listened to the head director work with a men's choir during an interview. Even though Barb had iconic teachers as former teachers, she did not mention working with them one-on-one to develop her teaching effectiveness. Chase did not have a mentor and he used online resources, choral workshops, and the TMEA convention as his sources for becoming more effective in the choral classroom.

These observations suggest possible reasons for the wide difference in teacher effectiveness, but I also came to realize my definition for choral music effectiveness was not totally based upon how students score at UIL and other criteria I set at the beginning of the study. I realized that my definition of teacher effectiveness was based on the needs of my students and the goals of the district. I looked for evidence of student learning and student engagement as indicators of teacher effectiveness. My attempt to use more general indicators of teacher effectiveness as I observed across the state may not have been the best approach. This study confirmed this realization as I saw that other fine arts directors might conceptualize teacher effectiveness as it related to district goals and students' needs and that these might be different from the goals and priorities of my school district as I interpret them.

The Findings

This section presents the findings based upon the participants' stories shared in the three long interviews. The advantage to using a phenomenological interview method is that it

allows the researcher to understand the experience from the perspective of the participants; however, the overwhelming amount of data created by the long interview also made it very challenging to make sense and/or delineate the data for coherent answers to definitive questions.

However, there were disadvantages to using this process. Many of the passages selected in the following section could have been used to answer more than one of the research questions. The interconnectedness between thoughts, beliefs, expectations, intentions, and assumptions was tightly woven within each participant's story. As a result, participants described culturally diverse students, parents, schools, and communities in various contexts within the long interviews. In order to present the findings with some coherency, I organized the responses in relationship to the various contexts in which the participants described students, parents, schools, and/or communities.

The participants were not asked to answer the specific research questions listed below. As a result, the answers to the research questions were constructed from the participants' responses to the interview questions. Much of the participants' responses could have been coded in various contexts and might have given insight to more than one question. Some of the answers to the research questions were delineated in order to provide a more thorough answer. A brief introduction, analysis, and interpretation of the section segues the discussion of the research questions. Each question is followed by a brief summary.

Finally, based the synthesis of research literature on teacher effectiveness in culturally diverse contexts and the results of the observation protocol, the participants in my study did not seem to be equally effective in the classroom. The following characteristics were central in

the analysis of the effectiveness of each participant: 1) the pace of the lessons; 2) the pace of learning; 3) student engagement; 4) awareness of cultural differences as reflected in his/her program, policies, and selection of repertoire; 5) implementation of culturally responsive strategies, and most importantly, 6) the language used when describing students, parents, and schools.

Based upon the synthesis of the literature and the observation protocol, Anne seemed to be the most effective teacher of the three participants. Anne also had the most to say about teaching culturally diverse students. Anne seemed to exhibit a wealth of knowledge beyond a superficial understanding of the students, parents and what it took to be effective in the classroom. Chase seemed to be the less effective teacher in my study. He used a variety of resources to frame his understanding of the work and his expectations of the students and parents in a culturally diverse context. Unfortunately, most of his resources did not offer strategies that affirmed cultural diversity, cultural difference and cultural identity in culturally diverse contexts. As a result, a great deal of his language exhibited a deficit-thinking framework. For example, Chase consistently focused on the behavior of the students and parents. Secondly, he believed his students lacked the motivation, interest and ability to be successful. Chase considered his students as knowing nothing, which is perceived by Freire (2000) as the banking concept. His desire to develop the students into good people, first seemed to be his mantra. He believed teaching them how to be good people would enable him to teach and the students to learn. From Chase's perspective, the students had to first buy into the concept of learning.

Because significant text of the participants' interviews was usually coded with multiple codes, some of the responses included in this section are also applicable for more than one research question. However, every effort is made to use the responses of the participants only once in the findings. Each participant may not have answered as fully as another and in those cases, the responses of one participant are more prevalent than others. Considerably more data were analyzed and referenced in Anne's interviews in comparison to Barb and Chase, who were more difficult to interview. Finally, each participant's style of communicating shaped what the data looked like and how they could be best presented.

Summary of the Findings for Research Question 1

This question asked, how do effective secondary choral teachers describe culturally diverse students, parents, school and communities in culturally diverse settings?

Introduction

As stated earlier, Anne was very willing to share her story with me and often wove multiple concepts in her discussions. Anne talked about her impressions of the students when she began her teaching career in the district. She revealed how the neighborhood, school and students have changed over the last ten to fifteen years and how those changes have shaped and/or changed the way she thinks about her program and how she teaches. Much of her interview reflects how she experienced the cultural transition or demographic shift.

Anne did not use value words that placed greater or lesser value on her culture or the cultures of the students; however, she did use labels loosely and sometimes, awkwardly.

Nonetheless, she seemed to understand clearly the impact cultural diversity can have upon a total program. Anne acknowledged culturally different students influence the choir's sound, her selection of repertoire, activities, ways in which she engaged the students, references used in the delivery of the curriculum and so forth; however, differences were not discussed or described in a hierarchical structure and Anne does spend more time discussing how society has impacted student learning.

Barb talked about her how she previously perceived the diversity at her school and how she initially experienced the cultural differences between her and the students. Although the responses below were limited, Barb described the students, parents, and school throughout the interview. In an effort to use participant responses' only once, I chose not to repeat information included in the introductory description of Barb and her students. Barb expressed a genuine desire to connect with all of her students, regardless of color or socio-economic status. However, her whiteness and her experiences seemed to be barriers to realizing her desires. Barb's desire to do the right thing also seemed to hinder her from engaging in open and sometimes hard conversations with culturally diverse students about issues that might relate to race. Barb chose to play it safe. I did not perceive Barb as strongly aware or responsive to the cultural differences within the choral program and community. Barb did not seem to mind addressing issues related to family hardships or other concerns related to class.

Although, occasionally Chase expressed a need to love the students where they are, he embodied language and practices that negatively impact culturally diverse students. Chase articulated his desire to modify or shape the students' behaviors and thinking as his top priority. Furthermore, Chase used language that can be traced to deficit thinking models,

primarily, Ruby Payne's, *A Framework for Understanding Poverty* and Eric Jensen's, *Teaching with Poverty in Mind*. In fact, Chase considered Payne's text as the preferred educational resource for teachers working in culturally diverse schools or schools reporting high levels of poverty. Chase's construction of what it means to teach in a culturally diverse school seemed to offer ongoing conflict between two primary educational ideologies. Interestingly, Chase was the only participant exhibiting such conflicts; however, he was also the only participant who identified the Internet as his major resource for professional development. The other two participants identified mentors and/or their professional music organization as their primary source for professional development. The following section addresses what the quoted definitions of cultural diversity revealed and related quotes said about the participants and what the participants understand or believe about the students.

Discourse informing Analysis and Interpretation

Although each of the participants in this study came from various backgrounds, cultures, and had different years of experience, each person retold his/her story about coming into a new understanding about cultural diversity through his/her teaching experience. Textbook definitions of cultural diversity were no longer applicable as teachers worked with students, parents and in communities that were different from their backgrounds or experiences. These participants experienced cultural diversity from a personal perspective. For each of the participants, his/her perceptions, beliefs and understanding of cultural diversity and about culturally diverse students changed over time. Teachers realized their thought processes were flawed when previous assumptions about students' abilities, experiences, or resources were

unfounded. This is especially true for Barb and Anne. Chase, on the other hand, constructed a false conception of the students' ability after he started teaching. Based upon Anne's and Barb's reconstructed understandings of cultural diversity, they adopted new way of thinking about their work, appropriate and effective strategies, and revised policies to support the new ideas.

When talking about parents and communities, only one of the teachers, Anne, actually seemed to engage parents and the communities for consistent support. Barb and Chase seemed to connect with parents as needed. This is less true of Chase because he believed the parents and communities did not always have the resources to support the needs of the program.

Most importantly, their schemata for relating to students who were culturally different were influenced by the teachers' choice of vehicles for professional growth and development. Chase exemplified conflicting ideologies and meanings for what it meant to teach culturally diverse students. Chase continued to rehearse and reaffirm previous deficit discourses about poverty presented to him in educational literature. As Chase continued to develop a deficit schema for working with students in his district, he actively sought out and selected deficit-thinking discourses. Tenets of deficit thinking were prevalent in how he framed his thoughts about the students, parents, and communities, as well as about his experiences. Anne chose mentors who helped her to develop culturally responsive approaches to teaching. Her thoughts about the students, parents and communities, as well as her experiences were more positive.

Again, based upon the research literature, each of the teachers in my study did not equally exhibit the characteristics and language that affirms cultural diversity, cultural

difference and cultural identity. Therefore, it is difficult to make a general statement that would be applicable to each of them because they do not seem to be equally effective.

Anne's Discourse about Cultural Diversity

. . . So the population was different from me. Coming from ah Little Water going to ah, Laver Hills, I was like, I mean, just to see the type of clothing of, of clothing the kids wore, the type of bags they had, you know, they had these name brand bags and stuff, I mean kids 6th and 7th grade. . . I'm going, "Oh my gosh, how can they afford to have. . .?" (Yes, Yes) So, that was quite different from, quite different, quite different from me. . . cause I wasn't accustomed to that.

Anne described students as she discussed her initial expectations and beliefs related to what it would take to create a good choral sound.

Well I, I, in my mind, I thought because, because these kids are wealthy, come from well to do families ah, they would have more exposure to ah, ah higher ah cultural things, you know like opera, musicals ah, symphonies, you know their parents would probably have taken them to that, they would have a better I guess, appreciation of the more classical ah, type of fine arts that because of that, because of that exposure and, and because they were ah wealthier and would have had access to that I felt like they would be better. They would understand it better, I mean, you know, and, and the, the other students because they would not have the opportunity to be able to do that because you know, their, their family's income they wouldn't have the exposure going down to the Woolsey or you know, going to these places basically their classical knowledge would only be something that may have heard on TV or, or seen on TV or something like that basically the music, the music that I felt like they would be more exposed to and more familiar with would be ah, the, the pop music because they would have radios, you know, you know they would have access to the CDs and stuff like because their parents would invest in that kind of thing. You know they would buy them a CD of their favorite pop group or whatever ah and so that's why I thought that probably they, that, that group of kids would have a harder time being, singing that classical sound. . . singing and understanding that more so than the other and that's why that just threw me, I was like, "Oh my gosh, listen to these kids"[referring to another choir performing]. . . and then I saw our kids, I'm going like, "Ok. . . what is the difference here? Why are these kids so far ahead?. . . ah musically, ah with understanding tone and all this kind of stuff, what is it about that?"

Anne described interacting with parents and communities.

. . .all of the interaction, all of the interaction, I think that's really important because then, ah, then you reach them all you don't just reach these people you reach all of them and they see that you respect them, even ah, some cultures have different days that are important to them that they observe and we're having a rehearsal and we're having an event and it happens to fall on that day or around the time, knowing saying hey I know you have such and such, ah and so just go ahead and take care of that and ah when ya'll are done you come on to rehearsal or you come on back, that, that just strengthens the bond or the relationship from student to teacher and that kid and that kid's parents because the kids parents recognize that what they are and what they have going on in their culture and in their society is an important thing. And everybody, whatever they have, it's important. They give, then they give 100% more to your parent and to the support of what you are trying to do because they see that you recognize that and know, and know those kids and you respect that this, this is what they believe, this is what they feel.”

This one parent was, this one parent thought that I had made her child ah, ah wear pants and make up and those two things, they, she didn't allow in her household and I spoke to the Mom and I had the option to talk to the mom one on one and I said, ah had I known that you did not want that, your child would not have worn pants and your child would not have worn make up. . . I said but your child didn't communicate that to me. I said, but had she, had she done that what we're wearing ah, ah, a denim skirt would have worked just as fine because the kids are wearing jeans, they're wearing their choir shirts, so a denim skirt would have been fine, nothing's wrong with that, I said make up, the make up stuff was just for that particular show for the pop show, if you didn't want your child to wear makeup, your child wouldn'ta had, had make up but you didn't, your child didn't say anything to me had you said something to me, this is how we would have, we would have done it and so that parent said, oh, ok, I didn't know that. I said, I, I understand that different people, depending upon what your religious beliefs are, depending upon what your culture is, there are some things that we have to alter so that that child can be included in what we're trying to do.

Anne described diversity in her classroom.

That's important and so, ah, so that's, I think, I think that's one of the main thing when you're dealing with like how my school has, has, has my has become and how some of the other schools have become where you got all these different kids and all the different things going on, you're got to know where they're coming from or else, you can't reach them. There I mean they just turn your off. . . cause don't see that you care. . . they don't see you care. . . this year more than any year M, I have more Asians than any year I've ever had and ah, ah so it's like I'm , I'm that's one of the things I gotta cause there's even, when, ah, in that term Asian, You've got different classes of Asians, like I've got to learn more and more you know what is the difference between the Vietnamese and the two Japanese do and ah, you know and just knowing that how they, how, how what it is that they need from me in order to active in this program. You

know and so that's, that's one of my goals now. Cause I've, I've NEVER had as many different, ah different ah, Asian ah before like I have this year . . . and especially in my men's choir I mean, I was like, oh my gosh. . . just a lot, I mean if you look at my men's choir, it's like all of the rainbow is in there, all 's the rainbow in there, just all, I mean, just all I have one guy that is ah Russian ah, ah, ah one that ah, I think German ah and I've got, like I said lots of Asians, and my Hispanics, my blacks and whites. I mean it's every kind of color in there, I mean you can see up here (referring to a photo of one the choral groups hanging on the wall). On some of that you can see different ones but it's even more diverse than that, just all kinds, all kinds and so what, that's one of my goals now. I've got to, I've got to figure out ah, where of the Asian descent, which type it is. Cause one of my former students, which was, he was actually an officer, he told like the difference like between just looking at then visually, Vietnamese, or Japanese or Chinese, you know and ah and then like ah like what this person, like the different dialects and different thing that, that that person and so he was telling me about himself, you know and ah, it all, it's all real interesting you know, it's all really interesting to know what they're doing yea. . .

Anne discussed how culturally diverse students want to be treated.

. . . where. . .when we can, cannot focus in on all of the other stuff that goes with the kid and just focus on this kid no matter can learn and this kid can be successful. . . all of the other stuff will kinda just take care of itself. . . and so many times. . . kids don't want to focus on that . . . some of their home lives are not very good. . . and so when they like release all of that stuff and like come into a situation that's not a factor, they are alot more comfortable I think and they enjoy things a lot better if they don't have that underlying thing that oh. . . because I'm this or because I'm that. . . no one is gonna like me. . .or whatever. . .they don't have to worry about that. . .

. . . when they go into that situation where the choir. . . it doesn't matter what color they are, it doesn't matter if you are, they can't pay for this or they can't pay for that . . . when they're in that situation, everybody's the same because they're all, ah working towards a common goal and that's performing that music or learning that music or, or whatever has to do with that with, with, with, with their, with their performance. That's what they're, that's what they're thinking about and so because of that, that all those people become friends, they become their friends and they, they never stop to think oh that person is a different color or whatnot and ah and so I was, I was like that's it. . . that's the ultimate right there. . .

Barb's Discourse about Cultural Diversity

Barb described her students in more holistic terms rather than in terms defining cultural

difference.

M: . . . can you describe your students. . . any words you want. . .

Barb: My students?. . . they are crazy and it. . .they are brilliant and try new things and not knowing where all the limits are yet and trying to figure out who it is that they want to be and that, that's so different and we talk a lot about how our freshmen are so sweet and their sophomores kinda get a little kookey and, by their senior, junior or senior year some of them will get real mean and they just . . . because they are trying to figure it out and their about to embark upon the rest of their life and that, that does so much to students mental state. . . some of them get really sad and some of them get really happy, angry, confused, they're. . . they're always changing. . . never a dull moment. . . as with any performing group. . . it does seem like, like we have the DRAMA that just kinda hoovers, but again, that's high school life and some of them are just, you know, she looked at me funny or he said this to MY girlfriend or whatever and . . . you know, trying to help them through that but at the same time, help them realize that, this is, this is not the end of the world. . . she might have looked at you funny, but you get to choose how you react to that, you know, especially, with some of our groups that are so close. . .

Barb: . . . and the longer I teach, the more I realize that those kids are in all of my groups. . . you know, my varsity kids who might look like they have everything together. . . might be struggling as much as those that struggle more obviously. . . (long pause). . .

M: . . . when you say that students are struggling or they have problems or issues, ah what are you talking 'bout in particular?

Barb: . . . ah. . . it's different for every student, I mean, sometimes it's I don't know how to do solfeggi and so I can give them some individual tutoring to get them catch up on that ah, it might be, I'm not comfortable singing in front of people ah, maybe it's I'm new to this country and I'm not comfortable communicating even if it's singing . . . ah . . . I didn't get enough sleep last night cause my parents were fighting and I was kicked out of my house or ah I'm not taking care of myself because I'm having issues with disorders or other things, I mean, it really varies depending on our students, I mean, we have a lot of students who deal with ah cutting or things of that sort, so being, being aware and always looking for the signs are what I have to do to make sure that these kids are safe

M: So, when you are working with all of these different kids, with all kinds of stories and all of kinds of struggles, ah . . .

Barb: My first year, I had ah, our beginning women's choir, Cammerata, some schools refer to it as the "girlfriend choir" you know it's those who need a fine arts credit, sometimes you have a lot of attitude problems, it tends to be the girl that the girls that, you know that are not able to keep their eligibility and they are not in the competitive groups ah, and frankly, I was scared about having this group. . . you know, I'm kinda a sheltered child you know, and I didn't venture out a lot, would have never talked back to my teacher, I mean, the thought of upsetting a teacher would have just brought me to tears, so I didn't know what to expect, because I had heard plenty of horror stories about beginning women's choirs and I remember beginning women's choirs from when I was in high school and they were not nice girls. . . .

. . . those girls taught me more about being a teacher and being a human and learning to overcome obstacles than totally any other group. . . they. . . they just loved music more than anything, you know, there're other ways to get a fine arts credit was never that and I don't think it's that for any of our kids in music and sometimes I have to remind myself of that . . . there's a reason that they're here. They chose to take this class ah they showed so much compassion for each other and for me.

. . . those 8 girls, it was another group that really taught me about "I can't be here cause I have to take care of my grandma" or "I didn't get to go home and work on my solfege because I was doing this all night" or stories that I would never expect or an just but still they'd come in and smile and seat through my class and (inaudible) I thought I had a bad night. . . it just kinda put it all into perspective

. . . I've had to learn that well first I might have, I jump to conclusion and thought oh, that's disrespectful well not that's not appropriate in the classroom that's not always the case and balancing what needs to be taught as a classroom expectation versus understanding and respecting someone's culture, for instance at first I thought that is someone called me Miss that that was very disrespectful ah, I've, I've come to learn very fast that for some cultures, mainly our Hispanic families, to call someone Miss is not respectful, it's not showing that I don't care about your name, it's just how I show respect for you as an authority figure. . .

Barb described student's home life

. . . I can think of a few students in particular that came from wealthy families and were well versed in expressing themselves. As part of their upbringing, that was part of it. . . and that's not necessarily hand in hand in coming from a wealthy family, but the few that it did, it kinda took me a while to get used to, especially that first year. . . there were

a couple of boys, that were, you know, if they had an issue, they were gonna voice it. . . and not always in the kindest of ways. . . ah, but I think they, the learned that from their families and that's how their families would interact as well and learning to find a balance between in what is you expressing yourself the way you've been taught but what is appropriate for the classroom and finding that that balance . . .

Barb described diversity in her classroom and school.

Barb: I will say that the diversity of Vance City has shifted so much I mean from when I was in high school to my first year and even now in my five years that I've been here. . . it's, it's a different mix than we had five years ago. . . I mean as a campus it's something that we looked at and an understanding of how to meet the needs of every single one of our students, not just the ones that some of us are used to but making sure that everyone's needs are met. . . in music its meant ah but with any group, it's meant being more open to the, the musical background that they bring to the choir and understanding a little bit more about that whether that is in things that we do like listening, sometimes, we do a listening, or watch a video or listen to a song and let students bring those in and they bring things in from their cultural background or family background that I never would have thought about but it, it adds to the education of everyone of our students . . .

M: So, for you was there an emotional change or response or adjustment as the as you watched the school changed?

Barb: Honestly, I think it was more of a comfort thing. . . I have three siblings. . . and my single mom. . .mom raised all four of us, you know, I mean, I , when I started here and when I just student taught here there were lots of rich, white families and I, I'm a white family of course., but you know . . . so, ah it's kinda swung to a more you know, more social economic mixed ah environment. . .I think I kinda find comfort in that because that's how I grew up ah, so where some other people might struggle with not understanding the population change, I've been more comfortable with that just because of my background where as I started here, I was a little nervous about that you know not having grown up wealthy, interacting with wealthy families. . . where some other people might struggle with not understanding the population change, I've been more comfortable with that just because of my background where as I started here, I was a little nervous about that you know not having grown up wealthy, interacting with wealthy families. . .

M: Your reaction when the young lady said "That's a black thing!" . . . I think your hair went up on this side and one eye brow stood up to about right here. . .(gesturing high on the forehead). . .(BARB snickles). . . that seemed to just really. . .

Barb: As a, as a white teacher. . . as a, as a white person. . . I never quite know how to address that. . . and, it's a line that I want to be respectful to all parties involved. . . and I don't want it to, to be disrespectful to anyone. . . and so it's, it's that ground that I, I don't know to fully address that . . . now, if that had been thrown out by one of my first period girls that I know them much better I would of, you know, not appropriate comment . . . but is saying that then seeming disrespectful to the African American girl who said it. . . so it's, it's this weird grey ground that I don't understand the rules of . . .

M: Have you ever considered having a conversation with your students like with her (referring to the African American student that said. . . it's a black thing) about . . . why did you say that. . . what does that mean. . . ?

Barb: ah. . . I have in other settings. . . not . . . not with that group. . . yet and not with, not with that girl. . . but, I've had other conversations with her. . . (laughing) she's, she's learning about boundaries, because she just. . . if she thinks it, she says it. . .

Barb: . . it was candied something. . . somebody was gunna'

M: Candied yams?

Barb: Candied yams, I think, Yeah.

M: (laugh) Collard greens and candied yams?

Barb: Maybe

M: See

Barb: I know (laughing) I think, "Hey, I like candied yams." (laughing)

M: There is no such thing as stuffing it's dressing, you know (referencing a student's comment about stuffing vs. dressing)

M and Barb: (laughing)

M: Yeah, that's one of those cultural differences

Barb: Right, and that's, that's I mean that's something that I'm still figuring out you know what is, what's just making a cultural comment and what is not, Ya know!

Barb discussed her perceptions of what the students need.

Barb: . . . but I think as, as an overall campus, we've had to adjust to, to meet those needs. For instance, in our choirs we have to look . . . in our choirs we have to look attendance policies for concerts and that sort of thing and we have students who you know maybe they can't come back for a concert because they need to go home and take care of grandma or watch the siblings because mom has to work and so we, we are much more flexible on that now than we were five years ago. . . five years ago. . . you're at the concert or you have a zero for it whereas now, we, we give a lot more alternative assignments just to make up that credit knowing that it's not a student saying I don't wanna go to the concert but family obligations are you know, they have to work those sorts of things, those obligations are keeping them from being here. We try to do as much as we can during the school day because transportation is not always feasible before or after school for those extended hours. . . (long pause). . .

. . .we have our rules you know and if, if it worked and everything were black and white yes you did it or you didn't and remembering that so much is in that grey area. . . you know having girls that came in and you know they started on their homework but you know it's, it's at home. . . you know. . . I did my homework but it's at dad's house and I spent the weekend at mom's house and just real things like that that remind me that they're trying to meet these expectations and they're, they're, working towards them even though, it would be easy to say no their not. . . they're not trying to accomplish anything they didn't meet the requirement because you don't want to lose 'em cause it's so easy and I've, I've seen it happen before where a student just kinda shuts off you see them detach and they've they think you don't care and they think you don't understand and so I try to do alot that ends up you know bringing them back to understanding that even with it often comes across as you know though "ah Ms. Barb, she'll be easy on you, just tell her you know blah, blah, blah. . . but I think it's worth it for the few that are gonna, gonna manipulate the situation to grasp upon those kids that feel like they you know, they can't get a break. . .

. . . because a few years ago we really lost a lot of the freshmen in the first few weeks. . . they just dropped. . . they weren't having fun. . . they didn't like the way that I was directing the class. . . because my expectations were where my varsity expectations are. . . you're not gonna talk out of turn (they actually dropped choir? for clarification. . .) so and they dropped choir . . . and so in a, in a elective position, we have to balance that, I mean, I hate to say. . . I mean, it's, it's selling out! but that's . . . if we don't have the numbers, the I don't have a job, I mean, so you know, its (in a frustrated tone of voice) (yeah-affirming I'm with you for real. . . yeah. . . yeah. . . hum. . .). . . (long pause. . .) and that's something I struggle with finding that balance with . . .

M: . . . Do you consider your choral program, I'm not talking about the students themselves but the program you know like how it's set up and every thing, do you consider the program to be one that is culturally diverse?

Barb: . . . I would say moderately so. . . I think that there's definitely extra that we could do ah and, and, and, times are changing a little bit more of that, for instance, bringing in more modern music or featuring a pops concert, we do that at the end of the year because just looking at genres not even thinking about language or cultural genres as much, periods through history, you know we require such older set of music ah well as a lot of students now a days interested want that, that modern exposure as well . . .

M: When you think about how you engage your students, you know, last time, I observed you. . . do you feel you are using strategies that are engaging for, for culturally diverse group of students. . .

Barb: yes. . .

M: And, can you explain or give me an example of how you see that?

Barb: Ah (stutters). . .the, the, okay, when I think about well, when I put it in terms of how I learn best, I prefer a more quiet focused, you know, not laughing, you know kinda of over here, ok, bring it back and focus, and that my first year, that's how I taught. . . then my students didn't have any enjoyment in that or very few of them did and really in terms of engagement, you know it was a lot of drilling to get them to really some of our music because some of them were never "cued" into it. . .

Barb: . . .so I used a lot more, really just variations, I might be running all over the room on one hand, and then throwing out a joke on the other hand or ah you know, if a student throws out a comment maybe addressing that or you know, if someone has a story about what we are talking about, pausing to let that, that be part of it, I think it's just using so much variations, you know, taking the opportunity to, to do something a little, maybe you know, embrace some group of our students who hasn't seen their music represented or some times, we'll do listening at the beginning of the class and we started to where students bring those in and suggest them and for instant two years ago we had a student bring in a pop Hanukah song and something that I have never been exposed to and most of our class hadn't and we do have a Jewish community on our Vance City campus and so that was wonderful to have that music represented and more modern not just a traditional Hebrew song, but here's a modern pop performance and being able to talk about that performance as well. . .

Chase's Discourse about Cultural Diversity

Chase described students when talking about their behavior and/or actions.

Chase: I expect them to be good people, first. . . polite. . . kind. . . respectful. . . responsible. . . problem-solvers.

M: You talk about good, that you want the kids to be good people first (right) you talk about that, I think in almost all of, in every single interview, so I think I want to start off with that. . . there is one place in the interview where I ask you whether or not you think the students would be bad people if you didn't teach them and you said, no. . . you said that they just don't know

Chase: Yeah. . . is that your question. . .

M: Yes. So, can you tell me some of the things that you think the students just don't know.

Chase: Ah. . . I, I usually just give them benefit of the doubt so if there is a specific behavior that they're not doing, say they're not following instructions or they are, they don't know how to resolve conflicts with each other or they blurt something out you know in the class in an appropriate time, uh, I, I will give them a reminder say that's probably, there's a better time to do either right then and there at the class or you know, off to the side, usually, I just feel that either they haven't been taught the appropriate behaviors to do at the appropriate times or that they're there's other times in there life that they don't know how to deal with so his/her brains are thinking about something else (uh) so they're not concentrating or conscious of some of the decisions that they're making. . . I don't feel that they're, they're bad people. . . they just need to be reminded consistently, all the time about the appropriate behaviors to use at the appropriate times. . . (okay). . .

Chase: Some of them were very testing

M: Testing. . . ?

Chase: Yea. . testing me (in a very defensive and combative tone—ready for a fight—reflecting in a mob boss sort of way) some of them were. . . I think some of them were hurt. . .

M: By. . . ?

Chase: The director leaving them. . . ah feeling like this. . . the choir program wasn't worth anything. . . ah. . . tentative about me. . . I think. . . apprehensive . . .

just apprehensive and tentative and pulled back for a while. . . I think that, that would be the best way to describe the students. . .

Chase described the parents of his students.

I hate to say it but my parents are ah are also selfish. . . ah. . . I have a lot of parents, not a lot of parents, but I think that there are a number of parents who are very much concerned only about his/her immediate family's situation. . . ah. . . for example, I had one student who wanted who wanted to go to college, but his parents were saying no because you have to stay here to make money for the family. . . ah. . . and so in that sense, I know that they're trying to do what's best for the family but that's incredibly selfish taking that opportunity away from the students, so sometimes the parents are not doing what's in the best interest for his/her children.

Some of them [parents] are fantastic and they do wonderful things. . . but there seems to be a higher and higher trend of just selfish parents and maybe. . . it might not necessarily be selfish, but it could also be cultural too. . . because in a lot of these Latino families . . . they. . . that's what happens, they come together and the girls are supposed to get married and stay at home and the boys are supposed to get jobs and the college aspect is not accepted, yet . . . but I think it's changing a little bit. . . ah. . . so there's definitely a cultural aspect to it, but I don't know how, how much it is and how much that's poverty or how much that is ah. . . part of the traditions that they grew up with ah or how much of that is just them being selfish. . . I don't know. . .

Chase described students.

Chase: I hate to say it but sometimes, my students are very selfish. . . but that's the age. . . (laughing) I mean, from what I am understanding about development, there're thinking about themselves a lot because they're discovering lots of new things about themselves and they're developing his/her egos . . . what was middle school, so I hate say it but. . . that's where they're at.

I expected students to, to well, first of all KNOW more (his tone seems disappointed and disgusted in the fact that students did not know more) and I certainly failed on that one. . . that they would know what a quarter note was, they would know . . .

M: You're talking about music literacy?

Chase: Yeah. . . I expected higher music literacy. . . ah I was expecting ah. . . less informal relationships (explain) ah. . . it seems, it seems to me these students love informal relationships. . . they love to know the person. . . they want to know about them. . . Who are you? What are you about? What do you think of me? What do I think of you? It's. . . it's all about the relationship a lot

(strong grunt. . .clearing of throat. . . it doesn't seem like he approves of this at all). . .

M: That was a surprise to you?. . .

Chase: Yeah! Why would you care about. . .You're hear to learn something . . . You know. . . (slamming on the desk again). . .

M: Ok

Chase: . . . more. . . black and white is what I was expecting. . .clear cut relationships and such. . .

M: Definitive lines?

Chase: Yeah. . . there were no definitive lines (in a disgusted and disappointed tone of voice). . .(long pause). . .

M: Anything else?

Chase: It is actually hard for me to remember because I believe that part of my brain blocks it out

M: (laughing with surprise)

Chase: How. . . how challenging. . . I mean, that's how stubborn I can be. . . if something is absolutely terrible. . . I will push through it (fist on the table with each word) but then I'll block it out because. . . I don't (slam). . .

M: (in a calm voice). . . You don't want to remember it?. . .

Chase: Yeah! I mean it wasn't I don't want to give the sense that it was just awful like everything I went home and cried or anything like that. . . it was just. . . I had a job and I knew I had to do it and I wanted to do it really, really well. . . I didn't know what I was doing cuz students were frustrating. . .

I have so many girls that sing so meekly and it's not about the voice. . . it's about who they think they are. . .ah or where they've come from that they need to be loved first somehow in some way and then the voice seems to follow after that. . . sometimes that can take months. . .sometimes that can take years. . .(laughing) it just depends on the students

. . . ah, one student I had ah obviously came from not a great home. . . slept a lot. . . lots of attitude. . . did whatever she wanted. . .ah . . . just fought me

tooth and nail about everything. . .

. . . another student. . . beautiful, beautiful voice, extremely talented wouldn't listen to anything I said. . . didn't, didn't want to hear the things I wanted to say. . . ah. . . so the first year for me. . . me having to reset my expectations. . . I was going. . . oh, they should be like this and they weren't anywhere ready for that and so I had a HUGE learning curve about how do I relate to these students. . . how. . . because my life had been nothing like his/hers. . . I had experience with immigration, I had no experience with ah huge amount of poverty, I had no experience with any of the, the gangs or the, the violence that happens in the neighborhood, I had no experience with none of that. . . and so trying to find a way to relate to those students first was real. . . really hard. . . .

I say, the only thing you need in choir, I require is to have a pair of black flats. . . that's the only thing I require, you know for our costumes. . . some of the students can't even afford that. . . you know. Well we do it, they can't pay the light bill, they say they can't pay the electricity bill or for other reasons. . . ah. . . (long pause). . . students who are having problems, huge problems at home, you know

Chase described student's home life.

Chase: . . .so, as one example parental support, especially of if a parent thinks that the. . . the activity is not going to make money. . . I have run into this so many times. . . "Why are you in choir?" You can't make money. . . go into this other group where you can you know learn a job skill. . . so many times, I have heard parents, I mean, students, "My mom doesn't want me to be in choir anymore because it's not gonna get me a job". . . (frustrated). . . you know what do you say to that? . . . you say. . . you try to sell it to the parents when you have parent meetings or when you have concerts. . . you say, "This is what we do, these are the skills that they are learning, not just how to read music but how to social how to teamwork, how to build leadership, how to build confidence, you know, how to be ok failing and still try again after that". . . ah. . .

I do have parents who are willing to go the extra mile. . . you know. . . they'll give these students rides homes if there's nobody here. . . "I'm sorry, you know, my mom did not come and pick me up". . . "Yeah, we'll give you a ride home". . . ah. . . ah the one girl that I talked about that her mom kicked her out. . . one of my former choir student's moms decided to take her in and, and work with her and give her some clothes give her a home and help her so that she's not going to be destitute and fall into the cracks. . . so. . . one of the things that I, I love, I love about the community that I live in is that . . . I

kind of hate to say it. . .there's, there's not a lot of parent involvement. . .

I just have to make sure that I reach out to the parents and then I can get the "good" ones and they usually stick around for a while but it's usually few. . . it's not as many as we need. . . so that's. . .

M: How would you describe on a whole ah, the parents for your of your students . . . just like you had a description of the parents of the students. . .

Chase: . . .many of them [parents] are tired. . .and . . . after that it kinda depends on how they react to their life situation, I mean, I have some parents who their attitude is "my daughter is gonna do this, my son is gonna do this, we're gonna get it done and it's gonna work" . . . other parents are. . . I think they take, they take that step where I'm tired . . . "Why is my daughter in choir, why is she doing this thing, that's you know, there's not way she's gonna go on American idol and I know there's no way she's gonna become a star and make this kind of money" ah, and so, they're frustrated with their students, I think, some of them of making those choices. . .

What did teachers say about the school and community?

Chase: . . . the job situation was frustrating, cuz it was. . . I mean, I didn't have this room. . . I didn't have. . .it was just the small dinky little office across the hallway, the room was really dirty. . .

M: You didn't have this space in. . .initially?

Chase: unhun. . .this is all brand new within the last two years. . .

M: This wing. . . this fine arts wing. . .

Chase: Yeah. . .so, my choir room was maybe a little bit bigger those would have two offices. . . one for me and one for library and the choir room would have been about this long and a little bit that way. . . (moving out toward the choir room) that was the whole choir room

M: a classroom. . .

Chase: Yeah . . .

I do hate to say it but my school district's overly concerned with how they appear to the community. . . ah. . . if there's, if there's anything that ah happens in the school district that is bad. . .

I was disheartened by our, our dealing with situation, it seems to me it was tried to be not talked about and kept hushed. . . our school district had a death from a football player during the summer time. . . he overheated or something like that. . . and it was never heard about only at that school. . . but . . . but if that had of happened at another school district, there would have been lots of press about it. . . ah. . . so, I think our district is aware that we live in. . . obviously, they're aware that we live in poverty but they want to make us look good. . . as best as possible! And maybe his/her intentions are good, but it feels like they're being disingenuous about what our situation is instead of just being honest. . .

Sure, usually if someone knows about our school district and I mention it to them, usually they'll won't say anything but his/her reaction is kinda quiet and like withheld or they might say. . . oh, you work there. . .how do you manage to work with those kind of kids? And usually from the setting like they're really bad kids or they're hard to work with you know the, the not, the . . . (pausing) . . .the kids are hard to work with, they usually bad kids. . . you get kinda that action from people that know about us.

Chase looked for exemplary music programs in similar contexts. This is how he described the context in which he teaches.

Similar to poverty. . . they have lots of students who can't afford anything, lots of students who you know, not good homes and all of that kind of stuff . . .

Chase also talked about his perceptions of what the students need.

. . . the JROTC teacher said that the best thing you can do is try to make your group feel like a gang so that they feel like they belong somewhere. . . this is something special, unique to the so that they are a part of, they want, they want to belong to . . . ah. . . and that's seems to be a really big thing. . . they really want to belong to something, they wanna, they wanna feel like they're part of something bigger than themselves ah that makes them look good. . .

. . .they're always looking for, for, for his/her niche to fit into and to feel like they're accepted as who they are.

. . .they're looking for a place for support and affirmation of who they are. . .

. . . lots of students especially young, not very knowledgeable students have this feeling that it's either inept or not. . . so they come to choir thinking that I'm just gonna to come to choir to sing because it's fun and not necessarily that it's a process that they

can use to get better at it. . . ah but I think that might be. . . perspective that they take in many aspects in his/her lives. . .

Summary of Research Question 1

Each of the participants encountered a teaching context that was different from their personal cultural identity. For Anne, the differences were race and socio-economic status. For Barb, the difference between her and her students was primarily social economic status. For Chase, it was race, ethnicity, and socio-economic status. Each teacher found a way to reframe his or her understanding of the teaching context in order to conceptualize how best to connect with the students, as well as, how to teach music and build a successful secondary choral program. Over time, each of the campuses at which they worked continued to transition into a more culturally diverse context. These transitions also became factors for the teachers, especially in implementing policies that governed the choir programs. Most importantly, each teacher adopted new ways to think and talk about his or her experiences. Anne discovered ways to affirm diversity and cultural difference in order to become more effective in the classroom. Barb seemed to be still trying to find a balance or way to address the diversity and cultural differences in her program and among her students. Chase clearly adopted a deficit-thinking model to addressing issues related to poverty. His language did not affirm cultural diversity and difference. The second research question was designed to learn what teachers said about teaching culturally diverse students.

Summary of the Findings for Research Question 2

This question asked, what do effective secondary choral teachers say about teaching culturally diverse students?

Introduction

As previously mentioned, passages within the interviews were sometimes coded multiple times, which means, the excerpts included below may also apply to Research Questions 1 and 3 and vice versa. The next few paragraphs address what the findings mean or words the participants used to reveal their thoughts about teaching diverse students and findings from their discourse.

Based on the comments of the participants, culturally diverse students want to learn and want to be successful. The teacher plays an important role in student learning and achievement. According to the research, how the teacher expresses that he/she cares about the students; how the teacher interacts with the students, and what the teacher believes and expects from the student, as well as, the amount of effort the teacher commits to students' learning are major components of the teaching and learning (Gay, 2010, Ladson-Billings, 1995a, Nieto, 1992). Teacher beliefs and expectations of the students are also communicated in feedback, assessment, and the teacher's personal desire to learn his/her craft, increasing his/her ability to work with all students. The teaching approach is not orthodox or standardized but built upon appropriately addressing the individual needs in order to create a cohesive choral group. Finally, students rely upon teachers to teach. Teachers talked about the student's ability to learn and the teacher's role and responsibility in the process. Teachers

talked about the process of engaging students and about how they had to pace their lessons. Surprisingly, the effect of technology was a leading factor in how effective teachers paced their lessons. Anne embraced technology in almost every aspect of her teaching. The announcements scrolled on a PowerPoint as she taught the lesson with a high-tech amplification system. Students used cd players and other digital reproductions of songs for private and small group study. Although Chase had similar technology, he did not use it to support instruction other than to show a small video clip on the big screen the last few minutes of class.

Teachers talked also about their expectations of the students and who was responsible for learning. Anne emphatically believed the majority of the responsibility for student learning and achievement fell on the shoulders of the teacher. However, Anne also saw a role for students in the teaching and learning process. Anne believed even if teachers did all the right things, students had to engage themselves in the teaching and learning process. Anne's belief about her responsibility and role in learning also guided her practices and work effort in her preparation and in the classroom.

Teachers talked about the importance of differentiation in the teaching and learning environment and structuring the lesson so that they could make accommodations for students who were in different stages of their learning.

Teachers talked about what motivated students. Students *liked* success, which seemed to be directly related to the ability of the teacher to teach. Anne commented that students lose confidence and respect for a teacher who cannot improve their sound or help them to get better in a short period of time. If the teacher is unable to demonstrate that his/her teaching

methods can bring the students success, students lose respect for the teacher. The teacher has to demonstrate quickly that the students can be successful by using his/her approach in a short amount of time.

Teachers talked about their own philosophies about how the choir should sound and how they approached teaching culturally diverse students in order to be respected by others in the music education profession. In most instances, the participants in this study diverted from the standardized or choral palette widely accepted at TMEA. Barb referred to the TMEA choirs as having “cookie cutter sounds,” meaning they all sounded alike. She believed this approach to teaching voice causes damage to the voice because the approach does not allow for the individual development of the voice. She believed the sound of the group became more important than the individual voice. Her approach is to develop the individual voice and work for a blend of the individual voices to create a group sound. She believes this is the healthier approach. During the rehearsal, Barb frequently called attention to tone and immediately demonstrated better approaches for achieving the sound she wanted.

Anne took a similar approach but used her knowledge of vocal technique to train singers how to modify their sound for various colors and tones. Anne approached vocal technique from a cultural perspective. She asked herself, “What is common amongst these students that will impact their sound production?” Based on her conceptualization, Anne developed vocalizations that addressed the tonal differences acquired through language, dialect, physical build, and tonal structure. These concepts are the foundation of vocal pedagogy (Bunch, 1982; Lessac, 1967; Miller, 1986). However, this vocal approach is based upon the Eurocentric construct of good singing and bel canto singing. It was evident Anne had taught the principles of good

breathing, tone production, and vowels. Anne made corrections by referring to skills she had already taught. Furthermore, she used specialized, musical, pedagogical language to communicate with the students and they immediately responded. When students were unable to get exactly what she wanted, she slowed the pace slightly to include other approaches. The rich tonal texture present in the choir could have pushed the parameters to explore more authentic sounds for some of the repertoire Anne had chosen. This was especially true for the spiritual, but Anne had her choir play it safe and performed the spiritual without the depth of the African American experience as the underpinnings for the message and sound. Her choice to perform the spiritual in such a way may have been related to her wanting to be accepted by her white counterparts.

Chase did not talk about the development of the voice and I heard little singing because the observation was conducted close to testing. I only heard one choir sing part of a song. The sound was very impressive. As Chase modeled for the students, I realized the students had a great model for singing because he had an exceptionally beautiful voice. Although Chase did not consistently exhibit effective teaching according to some the research literature and the observation protocol, he clearly was effective in teaching the students to sing

Discourse informing Analysis and Interpretation

Anne discussed the student's ability to learn and who is responsible for the learning.

Anne: . . . it's like you have to be, you have to decide that you're going to work to overcome whatever challenges happens in that classroom and that ah, if, if something is going wrong in the classroom the first place to look is that at yourself

M: Wow. . .

Anne: . . .and not at the kids. . . and so many times people look at the kids. . you know the kids they're acting up. . .well, what was I doing. . . ah when all of that was going on or when that started . . .were the kids engaged? Was I talking too long? I mean we have to analyze what the we have to look at our selves first before we point the finger at the kids and I would say 80% of the time, the reason why ah kids are not successful all points back to something that that director is not doing. . . or maybe . . . the things that the director is doing in the right order or the things that that director is doing ah now ineffective ah so we have to not only ah not analyze what we were doing in the classroom, we also have to analyze constantly analyze what are, what are the strategies that we're using, Are we using the skills to fit the generation of the kids, not your k level not your upper level. . . just the plain old B flat kid"

M: (laughing)

Anne: . . . What are we doing to reach that kid first because if we reach that kids then we got the k level and the upper level and everybody else. . .AP level. . .we got all of them but that, but that B flat kid is what I find is the meat and potatoes in a choir. . . they're the ones that when you get them, that's when your group goes to the next level. . . cause those other kids are gonna excel by nature. . .they excel in their academic classes. . . that's not, that's nothing for them. . it's when you pull along those other those other kids that are a lotta of people just leave behind because they think, oh there're never gonna get it. . .Yet those kids can get it and that's what we've got, that's what we've got to look at all the time. . . I wanna pull everybody with me . . . I want this to be a family affair. . . we're all in this together. . . everybody is gonna succeed. And when you have that attitude, you forget about what they look like in fact. . .

M: . . . in your mind, do you see it is the responsibility of the teacher or more the responsibility for the end product. . . how do you see that?

Anne: Ah. . . I feel like it is, it is a team effort on both parts with the teacher and the student, however I feel like it is ah, ah the teacher's responsibility to assess, ah what their working with. . . what are the deficiencies that the kids have so that you can, ah, you can teach them ah the concepts that they need, where ever they are. . .

I also ah expect that they want me to make them good. I feel like they have an expectation when they come in there that she's gonna do something. . . she's gonna make something good out out of us. . . (laughing out loud together) no matter how scrappy I sound right now. . . something good is gonna happen and I just don't know when it's gonna happen. . . I get that. . . I can tell that from the parents you know it's like they just they have that

expectation that no matter what product come through the door that I'm gonna make something out of it (you've gonna make somethin' out of it) which a lot of times it's a big, a ah I guess, ah it's a big pressure on me sometimes (more serious tone) cause you get all, you don't get the same caliber of kid every year, so you know, you have to, you know I mean a challenge comes in and you have to continue to ah, to ah, find different ways to teach to some so that it reaches no matter what level of kid because they're not all real good.

. . . you have to strategically plan what you need to do ah daily, ah to meet that kid to meet the ex the, ah, ah, ah, ah, the needs of those kids that are in front of you and I think sometimes people don't recognize the same way every year, even though you're teaching material. . . because your kids are different and their response to what you're teaching them is gonna vary. . . some may get it right away and where others you may have to break that thing down even farther than you had before to reach that group of kids.

The, the, the teacher's classroom management, ah you know how (inaudible) the class when they get there, I mean, how if you have different levels of choirs, you have the beginning choir you know or one that's kinda in the middle or even with the gender. It's like you gonna have to be prepared to teach those classes and have your ducks in a row. And ah too many times, I feel like the, ah, the directors will blame their laziness or their lack of preparation or whatever they blame it on the kids if the kids are not successful. And those kids can be successful where ever they are it's like, it's, its, it is the director that chooses that music that they teach those kids and if it has to be the simplest thing you can do for those kids, then that's what you do 'cause the ultimate thing is you want those kids to be successful. . . so I just, I mean I feel like on the part, on the part of the kid, effort, work but everything else you know that the preparation and everything the information getting to the kids and all that, that, that's up, that's the teacher deal.

So many times at contest, I can tell when that teacher has not taught those kids. . . because when they get in that sight reading room, you can tell if they've been taught skills. . . cause it's one thing that the kids kinda like have a brain, brain fart or whatever they sing do-so instead of do-la or somethin' like that but it's another thing when the kids cannot ah interpret what's on the page, they can't go through the syllables, they have no internal ah memory of intervals so they may say all the right intervals but when it comes time to sing it, they can't produce it. . . that's not that kids' fault. . . and ah people will blame it on the kids but that's not a kid. . . immediately, when I see that, I'm like that teacher is not doing their job. And it makes me angry when I see ah teachers ah gettin' a paycheck and the kids sound like that. It's

like that makes me angry because it's that teacher's fault. . . ah the majority of the load is on the teacher. . .

. . . I was ah, speaking about ah, the teacher being ah, being the, the factor of, of how successful ah those kids are that they have to have the ah, ah the desire and ah the mind and be willing to ah do ah what it take, takes, to reach all of those kids no matter what all the, all whatever they come in with, it's like you have to be, you have to decide that you're going to work to overcome whatever challenges happens in that classroom and that ah if, if something is going wrong in the classroom the first place to look is that at yourself and not at the kids. . . and so many times people look at the kids. . . you know the kids they're acting up. . . well, what was I doing. . . ah when all of that was going on or when that started . . . were the kids engaged? Was I talking too long? I mean we have to analyze what the, we have to look at our selves first before we point the finger at the kids and, I would say 80% of the time, the reason why ah kids are not successful all points back to something that that director is not doing. . . or maybe . . . the things that the director is doing in the right order or the things that that director is doing ah now ineffective ah so we have to not only ah not analyze what we were doing in the classroom, we also have to analyze, constantly analyze what are, what are the strategies that we're using. . .

Anne stressed the importance of developing a habit with today's kids.

M: Take a moment. . . you said something that was very powerful. . . the students these days can't do long term things (humhum) cause their attention span is not that long (humhum) and so you have to reinforce habit, (humhum) is that what you said?

Anne: Yes, you have to reinforce it so that it becomes a habit. . .

M: Ok. . . so you're reinforcing it. . . so that it becomes a habit. . . (humhum)

Anne: . . . and any, I mean, that's anything, if you want their, ah their vowels to be good, when they are doing the warmups, you've gotta make them sing the vowels, you can't all of a sudden get this music. . . they been singing vowels over here . . . what I call "Vahwels. . . (Mispronounced intentionally with a bit of humor) and then over here, you want them to sing "vowels" (pronounced very proper) and this is like hot and cold, it's gotta be all the time, so that when they're doing (singing . . . SO, FA, ME, RE, DOH bum-bum singing the chromatic key change). . . all the vowels need to line up right there

Anne: . . . it's becoming habit, so now you don't have to work quite so hard when you get into the music with them singing good vowels because, you, you're

reinforcing it with everything they do cause they're not gonna remember, I mean and you know. . . it's not the kids fault.

. . . it is not the kid's fault it 's like that's just the, that's the order of our, our society. . . these days, technology, (snapping fingers. . . several times) I mean look how these Iphone 5s and I mean you know, I mean technology is just gone, just gone out there and so everything is at the kids fingertips, so you're gotta, as an educator, not just in music, like in science and everything else, you're gonna have to continue to ah, update your strategies, you're gonna have to continue to do to grow with these kids or you will be old news, not next year, tomorrow you will be old news . . . (laughing. . .) you know, it's like ah, you will be, you will be old school in a month, it's like we just have to continue, it's like, da, da, da, ah you know, we just have to look at what is technology doing, we're gonna have to do the same thing. It's like "visual" everything comes to the kids visually, ok. . . it's gonna need to be some stuff that you're gonna have to give those kids visual so, it's like that's why I put that stuff on the powerpoint . . . me up there doing this (motions to a talking hand) that's what to them, that's what they hear. . . blah dah, blah dah, but put something up there on that thing and that's where they are, it's like oh, ok, that's something on it. . . cause everything's visual. . . [Anne moves her finger across her Iphone multiple times to demonstrate how students gain information and how they learn] videos, (it's a screen and it rolls that moves across-) moving! moving! It's something happening, it's so, that's what they're accustomed to. They're accustomed to things on the screen, moving, they can manipulate and do this here and ah go through pages of stuff. . . (laughing) I mean so we have got to do the same thing, you know. . .

Barb discussed who is responsible for the learning.

M: What do you see your role is your responsibility is when you think about ah, what you do ah as it relates to student achievement and student learning . . .

Barb: . . .(inaudible). . . that's another tricky one. . . because I, I think it depends on where the students are at in their development . . . overall I want them to develop as sense of musicianship and to have a complacency in what we do as a musician. . . I mean, ideally, I should be able to give you a piece of sight-reading and you should be able to sing that individually. . .

At some point we kinda of float that, that balance a little more on their side, and that is something we do with our top ensemble on things contemporary a cappella music, some of the things we might say is okay, here's a song, here are the chords that are in it, ah and we split into two groups and it's a competition to see which group comes up with a song arrangement or something of that sort so that they can truly be musicians bout it and they

can delve into it. And right now some of our students are preparing for the next audition towards All State and at this realm or at this level so much of the responsibility is placed on them because We don't, we don't hold rehearsals to plunk out all of their notes and to teach them, they have their learning cd and they know that we are here to help them and we do rehearsals after school but, the idea is that when you come and work with us, you've already learned notes and rhythms and we can help you with nuance and with musicality and that polishing. . .

Student success. . . (yes, student success). . . it's hard and thinking of the aspects that I see my students succeed in. . .ah All state choir, we have an acapella group that competes and has placed internationally the past two years, my students that go on to keep singing or keep performing ah you know some of my students passed their classes just so that they could sing in choir and thinking of all those sorts of things hum. . .

M: . . . So your successes, ah as I hear you talk, your successes are here and here (motioning high and low)

Barb: Right, because not all of my students will be up here (motioning high) (yea). . . I would probably. . . hum. . . I would probably say between 75 and 80 . . . which kinda makes my stomach turn. . . but (why) cause there's always more I can do (participant obviously moved-tears welling up in her eyes and she fights back the tears without success). . . (very long pause). . . and the other thing. . . my effectiveness (with a question in her voice). . . I would say a 75. . . and I'm an A student and I don't like that. . . (M. chuckling). . .but, well, no, I probably 80, I could say 80 for that. . .

M: Well, what would you want to do differently?

Barb: (long pause). . . I would want to help all of them more. . . you know there are . . . I know that I reach some of them (in a crying voice. . .)

M: You can't cry. . . (whispering to Barb)

Barb: . . . I know (whispering back)

M: Where's the Kleenex

Barb: I think they're out on my piano cause I needed them yesterday. . .

M: (chuckling. . . breaking some of the high tension and remorse). . . ah!

Barb: . . . but and part of it is just not knowing . . . and I know

M: not knowing how to reach them?

Barb: . . . well. . . not knowing if I reach them

M: . . . oh if you reach them

Barb: Yeah. . . you know I think about that first group that I told you about again. . . (yeah) and I had a girl that was with us for two weeks and at the time we were double blocked so I only saw her every other day, so 5 times, I had 5 interactions with her. . . 5 classes. . . and, that was it . . . and that was all. . . and we, unless we randomly end up in each other's lives again, that was it and I had 5 chances to make an impact, positive or negative, I made one and I hope it was positive, but did I have bad two weeks, was that a time when I was worried about something else in my life and not on making sure I did the best I could every class, you know, was somebody else in the class annoying me and I wasn't paying attention to what really mattered. . . you know, I just, I don't know. . . it's . . . I know that sometimes I can get so caught up in everything I have to do. . . You said, what's my greatest problem, TIME, I don't have enough TIME, really? That's my greatest problem!?! I'm complaining about time, there could be so many other things, you know! But I, I'm, I'm a task master, I love making sure. . . here's my list. . . I did all the things on my list (checking it off) and if I didn't get to half of those and oh, class is starting . . . my brain is still thinking about my list, instead of the 35 kids sitting in front of me and I have to remind myself to put down the list (every student, every day). . . every student, every day. . . the list will still be there but these 35 kids won't . . . (long pause). . .

Chase discussed the student's ability to learn and who is responsible for the learning.

. . . but then I also realize that at some point in time, even if I do everything right. . . I do need to allow for the students to take responsibility for his/her own actions too, so. . . I always start with me. . . did I do everything I needed to do and if I did and my students still didn't get to the place that I wanted them to be, I'll look at what they did and then I'll say this . . . okay, this is where the little failure was . . . is there something that I can do to help with that or was that something that they just chose to do. . . and then usually I'll say. . . you made this decision. . . this was a pretty poor decision. . . try to make a different one next time, so that you will be better. . .

Anne reiterated the importance of thinking about your work. Anne believed that in order to be effective in the classroom, everything has to have a process.

. . . I think the delivery, the delivery to them ah, ah them seeing my, ah what I'm doing

for them and them seeing immediate success in it. Ah that I think was the turning point because they saw that even some of the small things that happened in the classroom, they saw what they sounded like before then after it, after they knew how they sounded and his/her parents said something to them like oh wow, y'all sounded so good and they would, they would share what they were learning in the classroom.

I'm doing everything right as far as them opening his/her mouths but it's still not quite right. . . what I want it to be. . . it's still not a warm and then talking to some other directors, that had like primarily Hispanics at his/her school and the things that they did, I went, oh, ok, so that makes sense then I, for that, for those students that basically because of how they speak ah, his/her native tongue or his/her native language, I'm gonna have to compensate for what they are accustomed to doing to produce that classical sound.

Barb and Chase stressed the importance of meeting students where they are in order to meet their needs.

Barb: We have our rules you know and if, if it worked and everything were black and white yes you did it or you didn't and remembering that so much is in that grey area. . . you know having girls that came in and you know they started on their homework but you know it's, it's at home. . . you know. . . I did my homework but it's at dad's house and I spent the weekend at mom's house and just real things like that that remind me that they're trying to meet these expectations and their, their, working towards them even though, it would be easy to say no they're not. . . they're not trying to accomplish anything they didn't meet the requirement because you don't want to lose em cause it's so easy and I've, I've seen it happen before where a student just kinda shuts off you see them detach and they've, they think you don't care and they think you don't understand and so I try to do alot that ends up you know bringing them back to understanding that even with it often comes across as you know though "ah Ms. Barb, she'll be easy on you, just tell her you know blah, blah, blah. . . but I think it's worth it for the few that are gonna, gonna manipulate the situation to grasp upon those kids that feel like they you know, they can't get a break.

M: What did you see your job to be, can you define that or describe that?

Barb: Well, I guess meeting the needs of every student you know, I mean, I tell myself alot "every student, every day!" You know because there are some students that just (every student, every day) and I sometimes, I will walk in this office (that is your mantra) and chant it to myself. . . every student every day. . . because there's always some personalities that might click, might not click, or especially in a place, where there's two directors, some students that

just response better to one of us than the other but making sure that we don't let that become like, oh those are YOUR students and these are MINE, You know, students that look like they need something, well , I can ask them, even if they might not be the most joyous student to talk to. . . or just you know, different things, even if I'm having a bad day. . .every student, every day, you know they, I'll never know what they need you know so. . . (I like that). . .

Chase: and it ok to try and, and fail and try again something new and see what happens different (right) and as far as knowledge and facts and figures. . . if they don't know that, that's fine. . . but, I try to reinforce the correct behaviors that will lead them to a maybe a mindset that will help them. . . understand or be in a better position to learn easier. . .

Once they buy into that or believe that the processes that I've set out for them will make them better people and they are able to trust in the process then they understand that at the end there's going to be some form of success for them. They are going to have something that's going to reflect upon them in a good way so whether that be the rehearsals that I take them through or leading them to the note process or giving them ah, you know, you need to go and practice these certain, this certain way. . . once they buy in and trust the fact that what I do with them will make them better, then they, they're more willing to do it.

What made a culturally diverse choral group sound good?

Anne: I don't know if it is how the make up of, of our structure. . . you know. . . the minority structure is a little bit different, I know that even from blacks our lips are thicker, I mean, it's like, ah our tongues are thicker . . . so there's just different things I think that contribute to the overall tone quality. . . ah the dialect of the kids also ah, ah affect the tone, so when you're talking about ah, our Asian kids, our Asian kids, because they do everything "Hang, hang" and it's so back in the throat and so I of times to get their sound to make their sound the tone quality that we want that is rich and round we've got to bring their sound from the back of their throat just because when they speak you know their language is back in the back of the throat. . You know Hispanic kids ah, alotta times what we have to do with them is to ah, ah, ah bring their soft palate down so they won't sound nasally. . . "They tend to want to want to sound like this when their singin" (imitating a very nasal tone) and when you listen to some of their music, it has that "eay. . .singing imitating a nasal quality. . . I mean that really thin, edgy sound and so alotta times with them we do, to do to bring their to work on them opening the back of the throat, bringing their soft palate down which will then give up that warm tone. . . ah quality that we want. . . and ah so that's, that's what I

figured, it's like oh, because of how people alotta times how they speak, you know, their language, ahm. . .that affect they produce their ah tone. . . and ah, but I, I mean, it was really, it was just a ear, I was like oh my gosh, their sound is just so pretty and warm and ours is real thin. That's when I, that's when I said oh I gotta work opening up the mouth and, and, ah, getting these kids, getting these kids just to open. . .

M: . . .How do you determine what you want them to sound like, do you . . . as a choir (ok). . .

Barb: . . . I would say in comparison to other, other schools and other idea thoughts, or thoughts ah, I don't always work to get them all to like a cookie cutter sound. . . and we try to do . . . try to figure out what's best for them as individuals and make sure it's a good, a well produced sound. . .

M: You talk about either you mentioned ideal sound or cookie cutter sound, can you talk about what you think that is and how you feel about that in more detail in comparison to what you are wanting your kids to do?

Barb: Yeah, I mean, I would say that in, in the world of maybe UIL competition and TMEA honor choir, it's that very tall, pure vowel that might not exhibit any vibrato. . . you know, it's gonna make sure that it blends above all else and you see alot of students that can come in that might have additional issues because of that, you know lots of jaw or ah, they've built up a furrowed brow, just kinda of adding in tension to what they should be naturally, just to make that, that, that sound and there's a way to do that well if you can get every individual to understand what they need to do, you know, my jaw's not gonna be as extended as someone else's and I'm not gonna furrow my brow to create that but in the time that we have in schools, it's not as always it not as always clarified that much and I would say that you know we, we might not always end up with the best matched tone overall because we focus a little bit more on what's best for everyone but ideally, our goal is to find that what appears as a cookie cutter sound as well, but just coming at it from a more individualized stance. . .

Summary of Research Question 2

Each of the participants in this study embraced strategies and instructional approaches they felt were appropriate and effective for their students. A great deal of what teachers put in place was connected to what teachers expected of the students. Chase gave his students

four measures of rhythmic reading as a review for their semester exam, regardless of the level of the class. Additionally, there was a great deal of down time during the instructional period, which allowed students to become disengaged quickly. Barb used best practices such as rhythmic flash cards, vocal warm-ups, sectionals and group work with her students. However, she did not direct the students to pay a great deal of attention to musical details, which would have made the lessons more rigorous. Nevertheless, each of the teachers conceptualized what their students were able to achieve and taught at that level. Therefore, what teachers believed about their students and their ability to learn or perform seemed to be one of the most important factors in their decision-making about curriculum and instruction. The section about research question 3 addresses some of the practices exhibited by the teachers in this study.

Summary of the Findings for Research Question 3

This question asked, what are some practices exhibited by effective secondary choral teachers who work with culturally diverse groups of students?

Introduction

The teachers in this study were not equally effective in the classroom when I observed them using the Observation Protocol (see Appendix D). The pace of learning, student engagement, use of culturally responsive pedagogies, working with mentors/peers, development of class culture, respecting the culture of others, and a sense of community within the collaborative organization varied greatly from school to school. Without a standardization for teacher effectiveness or standardized indicators, effective teaching remains illusive.

“Effective teaching” does not mean the same thing across the state and there are multiple understandings of what effective teaching needs to look like in a secondary choral classroom with culturally diverse students.

Therefore, the teachers in this study did not reveal common practices, but they did communicate their expectations for student learning and engagement, their role and responsibility in the teaching and learning process and how they viewed the students and their role in learning. Anne was effective in that she established high expectations; effectively delivered the content; recognized, identified, diagnosed, and prescribed during teaching and learning cycle (RIDP); provided critical feedback; felt responsible for student learning; utilized culturally responsive pedagogies to engage the students; worked with mentors/peers to improve and reflect on her teaching skills; developed class culture; and did not seem to impose power structures upon the students and/or the choral program. Barb demonstrated her effectiveness in her self–assessment and critical reflection; teacher effort; establishment of high expectations for the students even though all of the students did not engage in the teaching and learning process; development of class culture; and especially in how she addressed issues of access and equity. Barb was extremely knowledgeable of differentiated instructional strategies to teach voice. Chase demonstrated his teaching effectiveness in how he worked with individual students one on one and was able to develop the singing voice of the students. However, Chase did not demonstrate appropriate pacing or rigor for the lessons. Most importantly, Chase did not exhibit best practices in the lessons I observed. It is also important to note that Chase never mentioned working with a mentor one on one and he had never been observed by his fine arts director in the eight years he had been teaching in the

district. These important factors cannot be ignored when looking at the effectiveness of Chase in the classroom.

The following section does not present all of the practices observed but will highlight those that mattered the most to me, personally. Much of this related to previous research I conducted in my district on teacher effectiveness and teaching approaches I commonly observed from ineffective teachers. I developed the Sequential Learning Framework™ in order to increase teacher effectiveness in the secondary choral classroom (See Appendix J for a concept map of the SLF model). Also, important to note is that the level of integration is higher when the teacher is more effective. The teacher does not approach his or her work as compartmentalized but in a more holistic approach. This approach is very goal oriented and focused on the students' ability to exhibit or demonstrate what they have learned independently and in groups. Research questions 2 and 3 overlap quite a bit as revealed in the participants' responses.

The following findings detail some of the practices used by all of the participants in this study. A brief analysis and interpretation precedes each of the four categories. The categories include: teaching processes (curriculum and instruction), classroom procedures, the development of class culture and professional development.

Analysis and Interpretation by Category of Teaching Processes

Curriculum and Instruction

This category focuses on the curriculum and instructional approaches taken to

effectively teach students. Pedagogy overlaps as a concept also with the second research question. The excerpts are included to represent a focus on pedagogy as a part of category one. The teachers involved in this study talked about what was necessary to respond appropriately to the demographic shift and increased diversity experienced at each of their campuses. The teachers made accommodations, adaptations or developed new habits of mind, and practices more responsive to the students they taught. Some of the approaches included: 1) allowing students to suggest popular songs for spring and fall concerts, 2) allowing students to perform open mike, 3) choosing songs that are highly rhythmic and that exhibit melodic concepts or intervals commonly found in popular music, 4) choosing music from various languages and cultural traditions, 5) including groups such as, jazz ensembles, show choirs, and gospel choirs. Each of these approaches involved the students in some way. These approaches also benefitted students by allowing them opportunities to perform. In other words, these approaches give the students a voice. Even singing a song that is popular gave the students a voice that is not frequently heard in some choral programs. Other approaches used in delivering musical content were as follows:

- Teachers met the students where they were in their level of knowledge.
- Teachers developed systems with which to teach musical concepts; such as, the chord charts and repertoire sheets. Chase did not exhibit a system to teach concepts other than his music textbook, which was not the state adopted text. He searched the Internet for educational strategies, which he adopted and used for music instruction. He frequently borrowed from other disciplines.
- Teachers used a systematic approach to teaching students to read music. I observed

students using moveable do and Curwen hand-signs to study and read the melodic passages. I did not see any of the groups work on developing an inner ear for reading melodic lines but believe it was addressed based on the level of music reading in the classes. This, however, was not true of Chase's classes. I did not observe Chase using effective sight-reading/music-reading strategies. Every class (advanced and beginner) read the same four measures on the white board. When the students attempted to read music, many of them were obviously lost or chose not to participate.

- Anne integrated the learning of musical concepts rather than isolating one concept at a time; however, it was evident her students applied musical concepts throughout. Chase believed that students needed to learn music in levels first and then musicality, phrasing, and dynamics could be added on later. Chase's teaching process was extremely slow, un-engaging, and lacked rigor.

Effective teachers change their policies as needed to benefit the needs, interests and concerns of culturally diverse students and parents.

Anne: Here's something quite different about this . . . what are they doing over there that is different to here. . . what are they doing, especially with the personnel that I saw. . . they are doing something different and so then, you know once talking to that other teacher well, it's like, basically all that, that, that director is doing is doing what it takes to open up that space and those kids mouths to make that warm tone. . . and so . . . then . . . I started delving into the different types of kids and what his/her what was needed for that ah, for that type of, of student or that, that, the student of that race. . . what was common amongst them to make them sound good because, that was another thing too, because I was going like I'm still doing everything right, I'm doing everything right as far as them opening his/her mouths but it's still not quite right. . . what I want it to be. . . it's still not a warm and then talking to some other directors, that had like primarily Hispanics at his/her school and the things that they did, I went, oh, ok, so that makes sense. Then I, for that, for those students that basically because of how they speak ah, his/her native tongue or his/her native language, I'm gonna have to compensate for

what they are accustomed to doing to produce that classical sound.

. . .and I wanted, I wanted that sound cause I went I know that my kids can so- . . . can have that sound that's in my ear. . . and then once I started also ah, like whenever we went to ah, when I went to TMEA ah that, that first year after I started teaching . . . ah. . . and I heard those honor choirs. . . that also gave me an idea of what the middle school ah kids can sound like. . . it's like ok.. . so, here's this honor choir these people were invited to go so obviously this is what the expectation is across the state because it this is a state thing and these people were invited to come here and sing so that also contributed to ah what I, it's like, I knew there was a tone that I needed, I know there was a tone so, when I heard those honor choirs, in fact, I think one of them was ah, Airport Middle School and I, I think there's a school might have been in [another urban area] I can still see the program. . . It was Airport, was the, was the middle school. . . and ah it was ah, it was an 8th grade girls group and I was like oh my gosh. . . I went that is the sound that I'm thinking about, that is, that is it. . . and you know of course they're have, they'll have throughout the convention you know the in. . .invited choirs and so every middle school invited choir I went to that concert and I was like I wanna make sure this is what I'm hearing . . . so all, so everything, I'm hearing these common things. . . this is the sound, this is the sound and then of course even there, there, there you know there were choirs oh, I don't like his/her as much as I like this one, his/her sound wasn't as open as this choir's or whatnot and so I again, I was forming in my mind what I wanted my choirs to sound like. . . and so it's like, that's what I, that's what I aimed for. . . I want my choir, that, that's what that is what is expected in TEXAS. . . .

. . . what are they doing over there that is different to here. . . what are they doing, especially with the personnel that I saw. . . they are doing something different and so then, you know once talking to that other teacher well, it's like, basically all that, that, that director is doing is doing what it takes to open up that space and those kids mouths to make that warm tone. . . and so . . . then . . . I started delving into the different types of kids and what their what was needed for that ah, for that type of, of student or that, that, the student of that race. . . what was common amongst them to make them sound good. . .

. . . and so when I started thinking about and started delving into it and then even seeing how, cause during the time I was at Laver Hills, the neighborhoods again changed and we were able to get some more kids that ah to me were, were culturally diverse and the quality and the sound of, and tone of the choir changed. . . and so, it's something to that. . . the. . . the. . . more of, I guess, the minority sound actually adds color to the sound, I mean

it's like, its like that's why it was one of the big differences that I heard with ah, ah, with those two choirs was the tone, the tone had a richer sound to it. . . ah the, the , the kids at my school, their sound was a little thin. . . and ah, ah, I was like. . . That's, that's it's something to that . . . I don't know if it is how the make up of, of our structure. . . you know. . . the minority structure is a little bit different, I know that even from blacks-- our lips are thicker, I mean, it's like, ah our tongues are thicker . . . so, there's just different things I think that contribute to the overall tone quality. . . ah the dialect of the kids also ah, ah affect the tone, so when you're talking about ah, our Asian kids, our Asian kids, because they do everything "Hang, hang" and it's so back in the throat and so alot of times to get their sound to make their sound the tone quality that we want that is rich and round we've got to bring their sound from the back of their throat just because when they speak, you know, their language is back in the back of the throat. . .you know Hispanic kids ah, alotta times what we have to do with them is to ah, ah, ah bring their soft palate down so they won't sound nasally. . .

. . .they tend to want to want to sound like this when their singin" (imitating a very nasal tone) and when you listen to some of their music, it has that "eay. . .singing imitating a nasal quality. . I mean that really thin, edgy sound and so, alotta times with them we do, to do, to bring their to work on them opening the back of the throat, bringing their soft palate down which will then give up that warm tone. . . ah, quality that we want. . . and ah so that's, that's what I figured, it's like oh, because of how people alotta times, how they speak, you know, their language, ahm. . .that affect how they produce their ah tone. . . and ah, but I, I mean, it was really, it was just a ear, I was like, "Oh my gosh, their sound is just so pretty and warm and ours is real thin." That's when I, that's when I said oh, I gotta work opening up the mouth and, and ah, getting these kids, getting these kids just to open, I gotta use what my structure is, which is a very normal and natural a lotta time for blacks to open their mouth, cause they're used to that with church the ah, the gospel choirs, I mean, their mouths are wide open, I mean they are singin' that song.

. . .and so, and so, it's like for us, opening our mouths is more natural because we've had that exposure. . .of singing alotta stuff opening like that. . . and so I , said I gotta use what is natural for me to make that natural for them, they've gotta open it up to give more space in the inner part of the mouth and not just the lips so that, that sound can be warm and not so thin. .

Barb: I would say in comparison to other, other schools and other idea thoughts, or thoughts ah, I don't always work to get them all to like a cookie cutter sound.

. .

[we] try to figure out what's best for them as individuals and make sure it's a good, a well produced sound. . . ah something that's gonna work to blend, we might not always end up with the best matched tone overall because we focus a little bit more on what's best for everyone but ideally, our goal is to find that what appears as a cookie cutter sound as well, but just coming at it from a more individualized stance. . .

The interviewees had this to say about what they did to address the needs of the students.

Anne: Ah, their attention span. . . girl, their attention span is a nat. . . Some of them are a baby nat. . .

M: So you do it for that reason. . .

Anne: Yes. . . If you talk too long, they just turn your off, they on started thinking about something else. . . they're thinking about what they gonna eat. . . or about their girlfriend or something. . . I mean, their attention span is really short. . . and so

M: for high school

Anne: huhum. . . and it is even shorter for middle school and all that, but their attention span is really short. . . but, they . . . now I would say when you compare to you know middle school to high school attention span is longer, but I've noticed the trend that their is shorter, it's not that their not comprehending. . . they just don't want to be on something too long. . . it's like after you've been on that too long, they're like they've checked out, they, they, it's like and again you have to think about it. . . any . . . any of the video games and stuff they have. . . everything happens fast. . .

M: . . .if I ask the question what to be true about your students, what is it that you believe that they are capable of doing or maybe not capable of doing. . .

Anne: ah. . . (long pause) I think of the, the, the things that they are capable of doing is ah. . . (long pause) I think they develop a sense of self-motivation ah self discipline in that they can ah, can do things on their own without being told all the time. . . ah they ah, they, I try to instill in them the ability to be leaders ah because I like for them to be able to lead their section when ah, ah in the year, especially in the younger choirs, I give different ones of the sections opportunities to lead and so I want to (lost connection. . .) to be leaders where they can themselves where they're struggling with something, they can come in, get a cd, go to a practice room and work on

whatever it is that they that they're missing or they have the independence that they can recognize, you know, I'm weak in this area. . . I need to come afterschool and get some help. . .you know . . .so that's, that's why I think that a lot of my students have strength in that because I see alot of evidence of that. Ah the part that I feel like I continue to work on with them is consistency. . . consistency in everything that they do . . .to make it a habit . .

Barb suggested that it is necessary to change in order to address the diversity in your program, especially as it relates to policy changes and expectations.

Yes, I will say that the diversity of Vance City has shifted so much I mean from when I was in high school to my first year and even now in my five years that I've been here. . . it's I different mix than we had five years ago. . . I mean as a campus it's something that we looked at and an understanding of how to meet the needs of every single one of our students, not just the ones that some of us are used to but making sure that everyone's needs are met. . . in music its meant ah but with any group, it's meant being more open to the, the musical background that they bring to the choir and understanding a little bit more about that whether that is in things that we do like listening, sometimes, we do a listening, or watch a video or listen to a song and let students bring those in and they bring things in from their cultural background or family background that I never would have thought about but it , it adds to the education of everyone of our students . . .

. . .for instance, in our choirs we have to look attendance policies for concerts and that sort of thing and we have students who you know maybe they can't come back for a concert because they need to go home and take care of grandma or watch the siblings because mom has to work and so we, we are much more flexible on that now than we were five years ago. . . five years ago. . . you're at the concert or you have a zero for it whereas now, we, we give a lot more alternative assignments just to make up that credit knowing that it's not a student saying I don't wanna go to the concert but family obligations are you know, they have to work those sorts of things, those obligations are keeping them from being here. We try to do as much as we can during the school day because transportation is not always feasible before or after school for those extended hours. . . (long pause). . .

Well, I guess meeting the needs of every student you know, I mean, I tell myself I "every student, every day!" you know because there are some students that just (every student, every day) and I sometimes I will walk in this office (that is your mantra) and chant it to myself. . . every student every day. . .

The interviewees had this to say about presenting effective ways to engage students:

Anne: I think the delivery, the delivery to them ah, ah them seeing my, ah what I'm doing for them and them seeing immediate success in it. Ah that I think was

the turning point because they saw that even some of the small things that happened in the classroom, they saw what they sounded like before then after it, after they knew how they sounded. And their parents said something to them like oh wow, y'all sounded so good and they would, they would share what they were learning in the classroom.

I feel like that, that's been part of something I've had to do these latter years of my career is to constantly find ways of the kids remembering stuff. What do I need to do to keep them actively engaged and to remember from day to day the stuff that . . . because they don't remember from day to day the stuff are learning

. . . this particular thing I find that this is more of what you have to do for this age of kids, this 2000, this millennium, use to, you could wait a little bit longer before you did dynamics and stuff, years ago, because kids attention span was longer, they could remember stuff longer, cause they had to remember things. . . Nowadays, these kids really don't have to remember anything. . . you don't have to remember a phone number anyone. . . you can put the phone number in there and press, "6" that's Mama (Big Laugh!!!). I mean, you know, and so since kids don't have to do a whole lotta of memory stuff, then you've gotta do things that gonna to reinforce stuff, so that it habit and that's how they end up remembering. . . so we have to start changing, we have to change the way we do things because of how society has changed with kids, things have to be immediate, it's like kids, in order for them to feel like they are successful, they have to see an immediate results and so it's like, they gotta see themselves getting that rhythm right, right now. And so your preparation has to be so that when those kids open that piece of music and they start to read that they are reading it and it's like, ok, alright, this lady knows somethin' it's like you didn't really say anything to them, you didn't tell them how much you know they just saw that you made them successful just like that so all of a sudden you're considered "smart" to these kids . . . because they see instant (clapping hands) gratification, because that's how their lives is, their lives are . . . if they wanna know something, they "Google it" I don't know what that is "Google" "Oh, there it is, see" . . . (laughing) and so that's what I, I so, as I have grown as a teacher that's what I have gotten to. . . that's how these kids learn. . . that's how these kids ah. . . can remember or retain it. . . you know, even so much as ah if this, if I'm gonna want them to put a d on the end of that, when they're singing their syllables, I make them put a d (dod) (in a singing voice. . . so whenever we put the word in there. . . bird. . . because otherwise, they just will not remember. . .

M: . . .when you think about how you engage your students, you know, last time, I observed you. . . do you feel you are using strategies that are engaging for, for culturally diverse group of students. . .

Barb: yes. . . .

M: and can you explain or give me an example of how you see that.

Barb: ah. (stutters). . . the, the, okay, when I think about well, when I put it in terms of how I learn best, I prefer a more quiet focused, you know, not laughing, you know kinda of over here, ok, bring it back and focus, and that my first year, that's how I taught. . . then my students didn't have any enjoyment in that or very few of them did and really in terms of engagement, you know it was a lot of drilling to get them to really some of our music because some of them were never "cued" into it. . . so I used a lot more, really just variations, I might be running all over the room on one hand, and then throwing out a joke on the other hand or ah you know, if a student throws out a comment maybe addressing that or you know, if someone has a story about what we are talking about, pausing to let that, that be part of it, I think it's just using so much variations, you know, taking the opportunity to do something a little, maybe you know, embrace some group of our students who hasn't seen their music represented or some times, we'll do listening at the beginning of the class and we started to where students bring those in and suggest them and for instant two years ago we had a student bring in a pop Hanukah song and something that I have never been exposed to and most of our class hadn't and we do have a Jewish community on our Vance City campus and so that was wonderful to have that music represented and more modern not just a traditional Hebrew song, but here's a modern pop performance and being able to talk about that performance as well. . .

I finally understand the idea of an engaged learner. . . I can, I can tell you that now, you know. . you learned about that, oh yes, I understand that a student has to be engaged to learn things, yes, they have to be engaged, but if they don't think that it is worth doing. . . they'll do it . . . but not really. . . here, and we see that from warm-ups to anything, you know, we're not huge fans of dah, dah, dah, dah, dah, dah, dah, dah, dah, dah, dah, dah, dah (singing a 5 note scale and moving upward chromatically for the following scale). . . and that being the only thing, I'll start with some bubbles that way, but just to get them singing, but then we try to do different brain things, just keep them involved in what we're actually doing because, it's amazing how passive as something as singing can be. . . (wow) and if they are not really focused they're not gonna remember what we did and not learning it well, therefore reinforcing improper technique. . . so, it's from rhythm cards at the beginning

of class to singing through the Messiah the 25th time. . . whatever it needs to be, just giving their brain something else to do with that. . . to keep them excited. . .

Classroom Procedures

Classroom procedures focused on effectively engaging students in the teaching and learning process. This concept had much to do with how each of the teachers conceptualized the benefits of developing student-teacher relationships. This concept was embedded with beliefs about how humans should or could build constructive relationships and processes in various settings to achieve an identified goal.

Through the various interviews, each teacher shared his/her philosophy of education without being directly asked. How the teachers conceptualized the teaching and learning relationship between student and teacher was distinctly different. Chase wondered why personal relationships were so important to his students. Why would they want a personal relationship with him? This was foreign to him and he thought it was totally unnecessary and inappropriate. He questioned, “Why do they want to know me, and if I like you? Why does that matter? They are here to learn!” In fact, after students persisted, Chase said he finally told them he had a girlfriend, but it was not the truth. What does this say about Chase and how he sees his students?

Chase’s conceptualization of process has to do with how students respond to educational ideology and perceptions of power and control within the classroom structure. Chase assumed his position automatically comes with power without any need or requirement to build relationships. Critical theorists call this the *notion of power* (Giroux, 1988; Popkewitz

and Fendler, 1999). Chase's construct of power created boundaries and limitations for his students. He was not willing give them access to know him as if the very process would take away some of his power. He could not see how building relationships with the students actually increased his power or influence and possibilities for the students (Popkewitz and Fendler, 1999). Chase's construct of power created for him a sense of sovereignty, which generally also created a dichotomous world with an oppressor and the oppressed (Popkewitz and Fendler, 1999, p. 6).

Chase argued students do not buy in to the process or ideology of the benefits of choral music education or education; therefore, they choose to fail. If students chose to buy in to these concepts, then he would be able to teach them and the students would be able to learn. Chase's comments are aligned with deficit discourses and assumed positions of power, which blame the oppressed for their lot in life (Valencia, 1997). From Chase's viewpoint, student failure is the student's fault resulting from ineffective teaching strategies or oppressing educational systems. Chase did not discuss or emphasize teaching processes and procedures during his interviews nor did I observe students adhering to high expectations relating to processes and procedures. Chase simply believed students should come to him and learn the material because they were in school and that was their purpose in being in school. The same was not true of Anne or Barb.

Barb discussed the myth of using strong discipline or spending more time on behavior rather than developing classroom processes and procedures.

. . . I've done the, the opposite where I can be a little more harsh and . . . "Now there's no talking" (snapping fingers). . . "Focus!" (snapping fingers) and they don't get anything accomplished. . . at the end of the period, they're no further on their music then they

were when they began. . . It's quieter. I feel more confident in the order of the classroom, but they haven't learned anything

Anne discussed how implementing a process for everything impacts the classroom environment, teaching and student learning.

. . . He used different words but it still meant preparation, present it, practice it. . . and if and he of course was an academic teacher, I thought aah that applies to fine arts because, you've got to before you can present this music to these kids, or you present this concept to these kids, you've got to give them some kind of background. You've got to prepare them in some way so that they are ready to receive whatever that information is. And ah so I went... this is it! This is the ticket right here.

ANNE: . . . and so right after that, I just started to "order" everything that I did in the classroom with ah with that in mind, that I'm gonna to have to prepare them before I can present this concept I've gotta prepare them.

So once I had that process thing and I thought that group of kids then I saw those kids excel, because no longer was his/her view of me as ok this is a black woman teaching us, his/her view was, this is my teacher.

Development of Class Culture

Based on the findings in the study, each of the participants had a different view of the importance of student-teacher relationships, roles, and responsibilities. This is especially evident in how each of the teachers developed a class culture for learning. Teachers had to select what was most important to them and build a culture based upon that knowledge. Class culture was also developed according to the philosophy of the purpose of education, more specifically, the purpose of choral music education. The development of class culture focused on: 1) teachers building relationships with the students, 2) teacher developing leadership roles within the group, and 3) teachers creatively using a theme to develop community within the choir as illustrated in participant discourse. Barb said:

. . .we were talking about one of our songs, the Miley Cyrus song The Climb and it talks

about all the struggles that you have uh, but, it's, it's a climb and you just keep going uh, and so and we started sharing our climbs and so we were with the students and the two of us and we shared about, you know, not all the struggles, but maybe one specific struggle that we've dealt with (in your personal. . .) yes, in our personal lives. . . Jake and I. . . excuse me. . . we went first and then opened it up to the students so throughout the semester not everyone shared, but most would share and just some of the things that I would hear and I would think I would have no idea and those students that I thought were alright were struggling in a completely different one than one that might be obviously struggling but they all had you know, their climbs, they all had their things that they had either overcome or were still working to overcome and it was just kinda a reminder that we're all dealing with something and sometimes that gets lost but it I mean, that helped all of us so much. . . you know, me as a teacher to understand. . . on any given day, there's probably something happening that explains why that student is being disrespectful . . . or why that student is falling asleep in class or whatever it may be. . . and it's my choice in how I address and if they think I'm attacking them, then that's just going to be detrimental to the situation. . .

Professional Development

Teacher identity seemed to be an important factor in teachers making a decision about professional development. Teachers consciously made choices regarding the acceptance or rejection of professional development. Teachers also had the opportunity to determine the venues through which they wanted to pursue professional development. According to the participants, teachers attended TMEA; participated in the TMEA All State process, regional events, group performances; developed partnerships (community sponsors- fund raisers); or looked to individuals for mentorship and assistance. Barb and Anne used mentors who had also experienced success in similar settings.

The teachers who had access to strong mentors evidently become more effective in a culturally diverse school because they developed a framework for thinking about their work. The study strongly suggests that the teachers were greatly influenced and shaped by their mentors. In Barb's case, students identified similarities in their mannerisms and teaching styles,

even though Barb did not mention working with her mentors one-on-one. For Anne, asking for assistance along the way became the pathway to success, which she quickly adopted in order to become more effective in the classroom, as well as, to gain respect in the music education profession. Chase realized he needed assistance but did not welcome building relationships with students or with colleagues. Nonetheless, Chase recognized his journey would have looked differently he had chosen to seek out assistance early in his teaching career. I think he articulated it best by saying . . .

I think a lot of times, teachers ah, might be taught is a solitary profession ah, that I think is ah misunderstood. . . you teach by yourself ah in the classroom but all the ideas and the support we get from our fellow colleagues, so, it's almost consistently team teaching in a way. . . so that we're always getting ideas an support from other teachers. . . We do it along but we think about it together. . .

Anne described seeking professional help from others.

. . .so I want to be successful at this so I'm going to seek out people that I see being successful.

I'm going go and talk to them and, and I'm going to go and find out what they do what are you doing that your students sound like that or you know I, I, I, I wanna know. And So I had that inquisitiveness about me that I wanted to be around successful others, and so I learned, I learned that, that was how I was gonna have to do, so that's what I did.

QD, I soaked him for everything that I could soak him outta his brain. "QD, QD come over here and show me how to do this."

. . . this one teacher that had this fabulous boys choir. I never heard any boys choir that sing like that before. That was my. I heard, I heard her concert it was my first year to teach. Oh my, oh my, my boys, when I get the boys choir they're gonna sound like those boys so I was like how do you get those boys to sing like that? And she had the most diverse choir of all the district. That's when my eyes went oh my gosh. . . here's this lady and she's got Hispanics over there, and she's got blacks over there, she's got whites, in fact she had more dark head kids over there then she had blonde head kids. And I was like, oh my gosh, how is this lady doing this? Because here I am with all these kids and, and it's primarily all white in there and here this is at a school that's about I think Watkins is maybe 3 miles, 3 miles from Laver Hills, there she is with those kids, I'm like. That lady is doing something that I need to know about. Because these kids are

supposed to sound like those kids. . . really. . . they are supposed to be better than those kids. That's so I thought.

Naw. . . something that lady's doing (inaudible do to laughter) . . something that lady's doing. . . and ah so once I started talking to these people. hearing the strategies that they were using. . I was like, I'm using that with m y school. I'm gon' take that back to my school and I can put my own spin on it, see. . . I can teach it the way I teach. and ah, and so just to having those experiences, seeing, going and watching them and having them come over and work with my students, it was like, ok. . . I'm gettin the hang of this with that in mind. . .

I did not actually choose to go to TMEA to get that sound, it was ah just going to TMEA to do the professional development side of things and while there, that's when I was able to hear, you know, all of those honor choirs, so ah. . . it wasn't. . . I don't think that I actually chose ah that was my whole source of getting that or achieving that at the convention, I think the convention, it was all the result of it. . . by me being there to ah, to just get the regular professional development of the workshops and all of that kind of stuff and then I happened to see on the program where they had all of the different choirs performing and then I went to those concerts. . .

Mainly, like whenever we would go to contests and ah, and ah, we had some choirs that were in our school district that I really liked their tone as well (Ok) but I guess the place that I heard the variety of choirs would have been at contests, you heard more of a variety because you had schools from all around the region that was there so you had a different make up of kids ah different areas of our region, so it of them had their own kinda of signature as far as their sound . . . so I was able to hear, what I liked and what I didn't like more so at contest than at any other place:

I think that's ah, I think that's a really big point with brand new teacher in that if they are going to ah teach in, in an area that is culturally diverse that they need to seek out someone that is successful teaching culturally diverse students and ah and talk to them like write down A, B, C, D, 1, 2, 3, what they do from the beginning of the year to establish a rapport with ah those kids, ah, to ah, ah to I guess reach them, ah how to you approach them, ah so many ah, so many different things would start that teacher off on the right foot if they could spend ah you know a month, ah really the entire summer before they started that job, just going back and forth communicating with a successful teacher ah, of, of culturally diverse students, ah just writing down thing after thing after thing no matter how small it is so that when they get into that situation, ah, they re better equipped to start that year with in that type of situation because that is different. . . and I feel like sometimes people don't understand they take these jobs in areas where you have diversity and they have no knowledge themselves and they've never been in, in that situation . . . they didn't grow up in that situation. . . no knowledge at all, so they're just kinda out there feeling their way and ah, a lot of times become discouraged . . . because they just were not equipped to be in that situation

where if they had the information or at least had some kind of background or that person kinda took them by the hand and said "hey" even though you know, I'm giving you all this information this summer, during the year. . .we're gonna be talking. . . I'm gonna be checking in on you. . . you know, you let me know, you know what, what's situations have come up, tell me once your kids are there. . . the type of kids you have, the type of parents you have you know kinda just hold that person's hand so to speak. . . during that first year. I feel like the end result will be better for a lotta of brand new teachers that have no experience with that. . . and that can be discouraging to them to quit. . . instead of turning out to be a GREAT job for them, they'll quit because it was just too much for them. . . but they need. . .they need somebody who can, can really help guide them. . . because. . . I'm telling you. . . that's just. . . that's a whole different. . . that's a whole different mindset when you go into ah, into a job with students like that. . . you've got to, you've got to ah, you've got to have some experience with ah with either somebody sharing something with you or you coming up in that kinda era of it can scare you. . .

Chase continued with this topic:

Chase: One of my conductors I guess that was my. . . my first piece of advice about teaching in, you know communities that are impoverished or struggling or for whatever. . .he taught at ah, at ah school . . . his first teaching job and he said, he said it was terrible and you know the piano was, had mice living in it and all that kind of stuff. . he said the first thing he had to do was all about building character. . . it was all about building those students to be "good people" once they are "good people" then everything comes a lot easier . . . you can get them to work . . .you can get them to practice. . .

going to TMEA and going to the clinics has always (with emphasis) been helpful. . . there's always something I can pull from going to that convention

M: You said ah, "I understand that students learn through play the more, the most effective way" (yes) "Where did you get that information from?. . .where are you grabbing it from?"

Chase: (with a sigh . . .as if now I have to recall or think about where I got this belief from). . .Where am I grabbing it from? (yeah) ah. . .lots of outside sources (okay)ah, I read a lot. . . about this. . every outside source. . . seeing a little, a little informational you know . . this is how my students learn. . . or. .

M: Music articles?

Chase: Yeah. . .not, not even necessarily a music article. . just any article about teaching in education. . (okay). . ah listening to . . . ah speakers, you know, I

mentioned this before. Listening to speaker at TMEA, presenter. . . all... all these seeing videos of other students . . talking to my colleagues. .

M: You got this advice from other teachers?

Chase: Other teachers, yes ah. . . other, other or reading other books or articles. . My resources are very diverse. . . ah but they're usually all professional affiliation and so I mentioned TMEA, other teachers, other music teachers, other subject teachers, books that have been recommended to me by other teachers or professional associations.

M: Can you give me some examples of some of those books? Do you remember any of them?

Chase: Let's see one of them it's the standard of I think it's called Living with Poverty . . . I can't remember the authors off the top of my head. . . it's the standard of I think it's called Living with Poverty . . . I can't remember the authors off the top of my head. . . .

M: Is that Ruby Payne?

Chase: ah Yes, that's it. . . Ruby Payne. . .yep! ah, some other books I've, I've used there're some books by ah, Eric Jensen, the big ah. . .

M: Brain guru. . .

Chase: Yea. . . brain theory. . . that's (inaudible) ba, hot topic and that seems, alot of that seems to make sense. . . ah. . . *Teach Like a Champion* that's been a very helpful book. . . ah. . . Those are the ones that I remember off the top of my head. . . as far as books. . .

M: If you could change anything in your, in your life or in your course of things that you have done so far, in education , what would you change. . .

Chase: Ah. . . I think I would have . . . gosh. . . that's a good question. . . ah. . . (having to think). . . very long pause. . . in what my training was. . . (in any thing) In anything at all. . . what would I change. . . I would have reached out more to other colleagues or professionals or even people who I respected but maybe weren't necessarily good friends with or didn't know. . . I would have reached out for more advice. . . I think I would have done

M: Early on. . . at what point would you have during your education or career would you have done that?

Chase: ah . . . especially my first couple of years here. . . but I think ah. .. (pause) I think that it's something healthy to do as soon as you get to college. . ah as soon as you get to college. . . one of my . . . one of my. . . I struggled with a lot in feeling comfortable teaching in front of classrooms so one of the things I did to help my self out was to I went and volunteered at another school with another teacher. . . ah on my own and that, that helped me immensely. . . just to be with the students in another classroom situation, observing, interacting having opportunities to teach a little bit more, ah was exceptional helpful and ah. . . I just asking for that opportunity to do, to be able to do that and then ah. . . talking to other professionals, you know, other teachers, other choir directors and getting their feedback. . . getting their feedback. . . what's been successful for them. . . ah. . . here's my problem, how would, how would you, how have you fixed it, or here's my solution ah what can you do, what do you think about it, am I missing something here. . . ah.. . I think a lot of times, teachers ah, might be taught is a solitary profession ah, that I think is ah misunderstood. . . you teach by yourself ah in the classroom but all the ideas and the support we get from our fellow colleagues, so, it's almost consistently team teaching in a way. . . so that we're always getting ideas an support from other teachers. . . We do it along but we think about it together. . .

Summary of Research Question 3

Data for each of the four categories revealed how the participants conceptualized their work, communicated expectations of the students, and developed goals within the culturally diverse contexts. I believe this study uncovered important implications related to how the beliefs and expectations of teachers are influenced and/or shaped and possibly suggests practices that can be adopted by public school fine arts administrators, as well as, music education preparation programs. Most surprisingly, I was struck by the kinds of strategies and practices I observed, which seemed to be standard for secondary choral teachers. Nevertheless, this study raises concerns related to what it means to be an effective secondary choral teacher and how effective teaching is defined.

Summary

Chapter 5 summarizes my findings as related to teacher effectiveness, beliefs and expectations, and provides suggestions for future research. I also present my concluding thoughts about the participants and my recommendations, where feasible, for practices.

CHAPTER 5

DISCUSSION, IMPLICATIONS AND RECOMMENDATIONS

Introduction

This study was conceptualized from my personal experiences as a fine arts administrator in a large culturally diverse school district. In my experience, teachers routinely blamed their lack of effectiveness in the classroom on the students, parents, campus administrators, and communities. I have been exasperated by ineffective teachers' negative comments about students' inability to learn, lack of motivation to learn, poor behavior, lack of resources, lack of interest, poverty, dysfunctional families, home violence, and other deficit language. According to the less effective teachers in my district, poverty and the culture of poverty were responsible for a student's inability to sing a tonic chord when given a pitch--not the teacher! However, as I reflected on the teachers in my district who were effective in the classroom, I noticed effective teachers talked differently about their students, choral programs, and teaching experiences. As I observed, listened and interacted more with effective teachers, I saw a stark contrast between how these teachers seemed to frame their understanding of working in culturally diverse schools compared to the less effective teachers. Effective teachers believed their students were capable of learning and being successful. Based upon that premise, effective teachers took responsibility for students' learning and put forth a great deal of effort to realize what they believed to be true of their students.

Why were the stories of the effective teachers so different from the stories of the ineffective teachers? Why were the experiences of these two groups of teachers so different? If I were to increase teacher effectiveness in my district, I needed first to understand how

effective teachers framed their understanding of their work and their students in culturally diverse schools. Why did it seem effective teachers shaped their understandings, beliefs, and expectations of the students differently? What could I do to replicate a positive conceptualization of working with culturally diverse students? What could I do to influence teachers to become more effective in the classroom? As a fine arts administrator, I wanted to use the newly gained knowledge to increase teacher effectiveness and student learning. The following sections discuss how I interpret my findings and important concepts that may provide insight into how best to prepare, support, and develop teachers who teach secondary choral music in culturally diverse schools in Texas.

This chapter is presented in three sections. Section 1 restates the conceptual background of the study. The second section reframes the key elements of the study, teacher beliefs, teacher expectations, cultural diversity, and teacher effectiveness, as I understood them after reflection on critical analysis of the stories of three teachers. Section 3 offers implications, conclusions and recommendations for future research.

Conceptual Background of the Study

The goal of this study was to uncover the beliefs and expectations of effective secondary choral teachers in culturally diverse schools. The study was conceptually complex, drawing from several scholarly traditions. Based upon the review of literature, the study of teachers' beliefs and expectations was considered a particularly difficult construct (Bandura, 1986; Beuhler, 2009; Dewey, 1933; Pajares, 1992; Rokeach, 1968). Much of the research literature on teacher beliefs and expectations is found in teacher education, music teacher education, educational

research, psychology, educational psychology, as well as other fields because its foundational framework conceptualizes beliefs and behavior in specific areas such as teacher self-efficacy, pedagogical content knowledge, social justice, multicultural education, and critical pedagogy (Bandura, 1986; Brown and Cooney, 1982; Clark and Petersen, 1986; Gurin and Gurin, 1970; Jussim, 1991; Knoblauch and Hoy, 2008; Moran and Hoy, 2000; Quaglia, 1989; Regelski and Gates, 2009; Richardson, 2007; Rokeach, 1968; Spradley, 2010; and Wolters and Daugherty, 2007). The complexity of the research hinders teachers and educational researchers from benefitting from the wealth of research available because it is not neatly conceptualized across multiple disciplines. The research also suggested an investigation of teacher effectiveness requires an in-depth approach (Brand, 2009; Darling-Hammond, 2010). Surveys and self-reports often used to study teacher effectiveness would not successfully retrieve the kind of data required to uncover the genuine beliefs and expectations of effective secondary teachers in culturally diverse schools (Pajares, 1992; Pohan and Aguilar, 2001). The study of beliefs or expectations could not be addressed without respect for the life stories and teaching contexts of participants.

Although various methodologies were considered, I decided to use in-depth phenomenology as my method to collect information about the beliefs and expectations of effective secondary choral teachers. My study investigated how teachers think, construct their realities, and make meaning out of their lived experiences by allowing them to tell their personal stories (Beuhler, 2009; Brand, 2009; Johnstone, 2008; Seidman, 1991). Consistent with this purpose, a phenomenological, in-depth interview method was chosen to collect the appropriate data. Most importantly, the data collected had to have the power to answer the

research questions. The research questions for this study focused on how effective teachers described students, parents, schools, and communities; what effective teachers said about teaching culturally diverse students, and what were some common practices exhibited by effective secondary choral teachers who worked with culturally diverse groups of students. Story-telling allowed each participant to use language that could possibly reveal how his/her beliefs and expectations were shaped if critically investigated as discourse within their stories. The work of Lester (1999), Ravitch (2000), Seidman (1991), Valencia (1997), van Dijk (1993), Wodak and Meyer (2009) and Wodak (2001) enhanced the thoroughness and accuracy of the study by providing a foundational understanding of discourse and its power to shape and inform beliefs and ideologies. Consequently, this study embraces critical discourse analysis as the theoretical framework.

As I studied each transcript I focused on which responses best articulated the beliefs and expectations of the teachers. Using a critical lens, I drew connections between the language, talk and practices of the teachers to their origin in educational, professional, social and/or historical discourses. I also sought to understand the conceptualization of each teacher's beliefs and expectations through stories and experiences. Each teacher was asked to explain why he/she believed or expected certain things of and from the students, parents and schools. Using these responses further uncovered the origin of thought and beliefs. From a critical perspective, there seemingly were three ways to interpret the beliefs and actions of the teachers in this study. Teachers 1) affirmed cultural difference and cultural diversity; 2) viewed cultural difference and cultural diversity as a deficiency; or 3) articulated both affirming and deficit thoughts. Anne and Barb affirmed cultural difference and diversity. Each of these

teachers identified former music teachers and/or mentors who helped them develop an affirming belief about teaching cultural diverse students and working in culturally diverse schools. Chase articulated both affirming and deficit language. He cited resources that are considered deficit thinking by critical race theorists, critical theorists and anthropologists. As a result, my reported findings reflect a more critical tone.

Findings, Results and Reframings

The following paragraphs present the findings related to teacher beliefs, teacher expectations, and conceptual tenets of cultural diversity and teacher effectiveness. As I worked with these findings, I began to find myself redefining the terms and reframing my study. This section lays out the findings on beliefs and expectations and explores new meanings for terms frequently used in research.

Teacher Beliefs

Pajares (1992) states,

...Defining beliefs is at best a game of player's choice. They travel in disguise and often under alias—attitudes, values, judgments, axioms, opinions, ideology, perceptions, conceptions, conceptual systems, preconceptions, dispositions, implicit theories, explicit theories, personal theories, internal mental processes, action strategies, rules of practice, practical principles, perspectives, repertoires of understanding, and social strategy, to name but a few that can be found in the literature. (p. 309)

Van Dijk(1993) further suggests that talk and text are the primary carriers of our attitudes, values, judgments, opinions, ideologies, perceptions, theories, beliefs, and expectations of ourselves, others, and the world. The major assumption of critical discourse analysis is that talk and text have the ability to reproduce and/or resist systematically judgments, ideologies,

conceptual systems, theories, rules of practice, and repertoires of understanding. This is especially true in specific contexts. Van Dijk's work concentrates on how critical discourse analysis reveals the abuse of power, dominance, and inequalities embedded within recursive talk and text given a specific context. Therefore, I tried to carefully analyze and/or identify the origin of teachers' beliefs. In many instances, I asked participants why they thought or perceived things a certain way. I wanted to know how effective teachers formed their ideas, beliefs, and expectations. Critical discourse analysis was used to interpret the talk of the teachers as well as the potential implications of their beliefs.

The following section details a pattern I observed in each of the participant's stories. Each of the participants shared how he/she came to believe certain things about him/herself, about what an effective teacher is and how to become a more effective teacher. As I listened to the stories of each participant, I began to notice a distinct pattern in when and how the beliefs of each were introduced, anchored, shaped, and influenced. Each participant recalled beliefs informed and influenced by his/her parents, early teachers, mentors, and some type of professional development, either through mentorship, professional organizations, or individual studies. The data also revealed each participant recalled similar times during his/her career in which his/her belief was influenced. I am not suggesting my Teacher Belief Continuum (Table 3) is supported by other research; however, developmental theories are referenced in other research, such as Piaget's development of infants in 1972. The continuum was a way for me to organize occurrences and beliefs of the teachers in this study. More research is needed before declaring what I observed as a developmental theory of beliefs that can be applied to music teachers, in general.

The stories of the participants revealed each developed his/her beliefs and expectations in sequential phases. Although each participant experienced the phases in the same order; participants exhibited varying degrees of control or choice during the early phases. The surroundings of the participants were selected for them. This was not true for later phases in which participants made choices in selecting sources of information, influence, and what he/she would accept or reject as a part of his/her schema for teaching culturally diverse students in culturally diverse schools. Phases 3 and 4 were more fluid than Phases 1 and 2.

The participants' stories revealed there are multifaceted aspects involved in the construction, shaping, and influencing of teachers' beliefs. During each participant's life, different kinds of beliefs were formed during various phases. These phases seemed to overlap and at times become less defined. Effective teachers exemplified a way of believing or a system of beliefs that seemed to inform their work ethic, professional goals, acceptance and/or rejection of others, and ability to adapt or to adjust in various contexts. The development of a belief system or *core beliefs* occurs during Phase 1 and serves as the foundation of the beliefs and expectations of effective secondary choral teachers in culturally diverse schools. *Core beliefs* seem to be based upon evaluation and judgment (Pajares, 1992). According to the Centre for Clinical Interventions (n.d.), *core beliefs* set the parameters for "how we view ourselves, other people, the world, and the future" (p. 1).

Teachers involved in this study did not use the term, core beliefs, to talk about the development of their earliest beliefs about themselves, others, the world, or their futures. Yet, core beliefs framed each participant's sensitivity to right and wrong and informed his/her value system. According to participants, core beliefs influenced how they learned what was

acceptable and unacceptable in life and in the classroom. According to the findings based on three participants in this study, core beliefs also influenced teacher identity.

Based on the data presented in this study, core beliefs were formed during childhood. Each participant attributed to his/her parents, grandparents, faith-based groups, and early childhood teachers the shaping of core belief systems. Pajares (1992) claims beliefs are formed early and are anchored. Pajares also suggests it is difficult to change or adapt early beliefs initiated by schools, parents, or experiences. Other research supports Pajares' position. *Core beliefs* are seen as more rigid and less open to new constructs (Centre for Clinical Interventions, n.d.; Vroom, 1964). However, Dewey (1933), Brown and Cooney (1982) and the Centre for Clinical Interventions also contend that even core beliefs can be changed over time through various effective processes.

During Phase 2, participants developed a schema of and for effective and ineffective teaching based upon their observations of former teachers and personal experiences. Participants learned what an effective/ineffective teacher does, what an effective/ineffective teacher looks like, and what an effective/ineffective teacher says. Again, Bandura (2002) poses teachers' expectations and beliefs are developed within a given socio-cultural context. Bandura's premise supports the idea that teachers develop a cognitive schema within any given teaching and learning context. Therefore, it makes sense that participants in this study had developed cognitive schema that guided their decision-making and thinking about effective teaching. The teachers used this conceptual resource to guide their behavior and make decisions many years later. This conceptualization emphasizes the impact of effective teaching on students in the future. As revealed in this study, each participant stored what he or she had

learned earlier about effective teaching and used this construct to make decisions about how to interact with students, make policies, and frame statements that conveyed their beliefs and expectations about teaching. According to the findings, teachers accessed or recalled this information throughout their teaching careers. Interestingly, none of the participants chose teaching music as their career during their college years. Each participant confessed to being drawn to teaching at an early age.

The participants in this study viewed the next phase (Phase 3) as the most important and transformative period during their life experiences as teachers. During Phase 3, the effective secondary choral teachers identified and/or were assigned mentors who assisted them with all aspects of teaching, including classroom discipline, professional behavior and practices, instructional strategies, pedagogical content knowledge, and classroom processes and procedures. The most effective teacher in my study, Anne, realized her initial beliefs and/or expectations about her students and teaching setting were misdirected and were false assumptions. I will address this more in my discussion about reframing the term cultural diversity. However, in an effort to change her behavior and gain the tools necessary to become more effective in the classroom, she identified mentors to help her in re-framing her beliefs, expectations, and teaching practices. She relied heavily on her mentors to assist her in developing a new schema about teaching, in general, but more specifically, about effectively teaching choral music to culturally diverse students. She also mentioned a pivotal change in her approach to teaching after attending a workshop based upon the work of Harry Wong. Following the workshop, she reflected critically on her work in the classroom and talked to her mentor about how the gained knowledge could be applied to increase her effectiveness in the

classroom. These were the processes Anne took in order to adopt new beliefs and practices about teaching students who were culturally different from her. The second most effective teacher, Barb, did not share specific stories of mentors; however, she consistently recalled former teachers who informed her about effective teaching.

For these two teachers, mentors and/or professional, educational and social discourses were acknowledged as tremendous influences that guided them as they constructed a belief system for teaching students who were not like themselves, for becoming effective in the classroom and for becoming successful choral teachers. Anne and Barb confirmed that during this phase, their individual choices for professional development, such as mentors, coaches, clinics sponsored by TMEA, TCDA or their regions had the greatest influence on their beliefs about their practices, content knowledge, professional behaviors, and how to engage students. They readily applied the new knowledge to their classrooms, which helped them to develop new schema that incorporated newly adapted and/or adopted practices.

In retrospect, it is difficult to understand how Chase became a part of this study. I experienced exceptional difficulty in understanding his responses because in most instances, his responses seemed to be polar opposites of those of other two participants in this study. This is discussed more in the final statements about this study. From my perspective, Chase was the less effective teacher of the three in this study based on the observation protocol. As he reflected on his teaching career, he expressed that having a mentor would have helped him to be further along in his teaching ability. He did not seek out a mentor and thought not doing so was one of his greatest regrets during his teacher experience, thus far. However, Chase explained his choice of not seeking a mentor by confessing he liked learning alone. Chase

described himself as stubborn. Chase commented that he knew all about the best practices and strategies for teaching secondary choral music, but he believed his own stubbornness prevented him from adopting best practices and strategies for teaching secondary choral music. In his interviews, Chase mentioned that he knows what best practices work for these students but sometimes he just has to have it beat into his head before he will do what is needed and even then, there is no guarantee he will follow through on implementing more effective teaching strategies or processes. As a consequence, Chase relied solely upon professional, educational, and social discourses to frame his understanding of what it means to work with culturally diverse students in a culturally diverse school. The following paragraphs discuss the kinds of knowledge gained from these discourses and how he made meaning of what he learned.

The primary sources used to frame Chase's thinking about working with culturally diverse students and working in culturally diverse students included Ruby Payne's, *A Framework for Understanding Poverty*, Eric Jensen's, *Teaching with Poverty in Mind*, and Doug Lemov's, *Teach Like a Champion*. Chase heavily relied upon these works to frame his understanding of working with culturally diverse students in culturally diverse schools and to inform his decision-making. In fact, Chase cited Payne as the standard resource for understanding poverty in schools and consistently referred to his teaching context as a culture of poverty. The influence of these discourses was evident in his language and strong articulations. Chase frequently pounded the desk with his fist or pressed his fingers on the desk to emphatically stress his beliefs about what it meant to teach culturally diverse students. He frequently expressed the experience as teaching in poverty. Chase utilized a hierarchal value

system when comparing his life experiences with those of the students. In interviews, he frequently shared stories about students and parents but generally ended the stories by making value-laden comparisons to his lived experiences as a white, middle class, male. Chase reiterated deficit-thinking language throughout each interview. Although Chase expressed caring for the students, he mentioned that he felt sorry for the students and their parents because they were not experiencing what he had experienced. Therefore, Chase's act of caring embodied a position of superiority rather than genuine caring.

Chase's reference to Payne's work as the standard resource on teaching in poverty and calling his teaching context, a culture of poverty raised several concerns. First, Payne's work is considered part of the deficit thinking discourse because she explains teacher and school failure by placing the blame on the deficiencies of students and parents. In general, the discourse of the deficit-thinking model focuses on students' deficiencies or lack of resources, understanding, ability, family support, and motivation as primary reasons for teachers struggling to teach and students failing to learn. In these terms, the student is responsible for his/her failure to learn and achieve. Secondly, the culture of poverty is a social theory, which, although it has regained ground within the last fifteen years, has been discredited by social scientists and deconstructed by anthropologists (Bourgois, 2001; Goode and Eames, 1980; Small, Harding, and Lamont, 2010; Ryan, 1971; Valencia, 1997). Critical theorists and critical race theorists also have attempted to deconstruct the work of Payne and others who advocate and promote deficit-thinking as a framework for working with culturally diverse students in culturally diverse schools and explaining student failure (Bomer, Dworin, May and Semingson, 2008; Gorski, 2005; Kunjufu,

2006; Ryan, 1971; Sato and Lensmire, 2009). The culture of poverty is embedded in the works of Payne and others who undergird their framework with the deficit-thinking model.

The concept of thinking of others as inferior is an act of power, which is political in nature (Freire, 2000; Giroux, 1988). According to Giroux (1988), the intent of the reproduction and distribution of dominant systems of thought, beliefs, and attitudes is to create cultural hegemony. Chase seemed to view the purpose of school as simply to teach the students how to be good people, good citizens, and contribute to society (Apple, 2009; Giroux, 1988). This concept or belief about what should happen in school is seen in how he relates to students, interacts with students, and develops a community for teaching and learning. Chase's deficit concept of thinking and talking was seen in multiple ways.

Based upon my findings, teachers in this study exemplified lower self-efficacy, which caused them to become more vulnerable, malleable, and receptive to learning during Phase 3. Each of the participants talked about an element of fear and anxiety during this phase, which contributed to it being not only a transformative phase but also a formative time in which teachers could develop new beliefs and/or deconstruct old beliefs and replace them with new ones. Teachers developed new beliefs and expectations and/or affirmed previous beliefs and expectations about working with culturally diverse students in culturally diverse schools. This concept seems to fit nicely with the social learning theory of Bandura (2002). When teachers recognized a need for help, they identified others who are successful in similar contexts and wanted to become more like them (Bandura, 2002).

Finally, Phase 4 sometimes occurred concurrently with Phase 3. The difference between Phase 4 and Phase 3 is beliefs are influenced during one-on-one professional development,

mentoring, and coaching during Phase 3 while Phase 4 can occur with less support, through online interaction or during workshops, conventions, or an independent study. In most instances, participants were not instructed or required to reflect critically on the learning acquired during Phase 4. Participants cited professional, educational and social discourses as primary influences on their beliefs about teaching culturally diverse students in culturally diverse schools. Table 3 summarizes these phases and what I found consistent for each participant in this study.

Table 3

Teacher Belief Continuum

Phases	Description
Phase 1	<p>Occurred during early childhood; beliefs are considered core beliefs. Core beliefs are anchored and more difficult to deconstruct; core beliefs influenced the participant’s work ethic, personality, confidence, and beliefs about self, others, and the world. Constructs guiding his/her personal identity, the identity of others and the world.</p> <p>Core beliefs inform cultural identity</p>
Phase 2	<p>Occurred during early childhood to early adulthood; influences career choice. Participants selected a model teacher and used his/her perception of what a good or poor teacher looks like, sounds like and does. Participants used this model to create a vision for themselves, as well as, to inform their behavior. This phase also framed the participants’ expectations. Informed music teacher identity</p>
Phase 3	<p>Occurred during early teaching career; Each participant expressed various levels of fear and anxiety early in their teaching career; Participants acknowledged their need for support and additional help; Participants were vulnerable and uncertain; each participant sought assistant; most effective assistance was coaching and mentors; one participant sought assistance through independent studies; online resources and infrequent contact with other professionals. Most importantly, regardless of the choice of professional development, learning acquired during this phase becomes the most influential in the teachers’ practices. Informed music teacher identity</p>

(table continues)

Table 3 (continued).

Phases	Description
Phase 4	<p>Phase 4 overlaps Phase 3. Each participant commented on the role of professional development, attending educational workshops, professional conventions and so forth for additional information; however, two of the teachers were selective in what they attended and accepted as a practice when working with students. These two teachers relied more on their experiences in the classroom and what they had gained as knowledge in Phase 3. One participant relied primarily on educational, professional and social discourse for professional development. Very little interaction with other experienced professionals was given to critically reflect on his newly gained knowledge. No filter was applied in the learning process.</p> <p>Informed music teacher identity</p>

The findings of my study support the work of Brown (2010), who contends even though beliefs are difficult to change, experiences are the most successful way to alter a person's belief.

However, only when teachers acknowledged a need to reframe their beliefs, expectations, and behaviors were they open to listen to and accept other ways of framing their understanding of their work and assumptions about their students.

Teacher Expectations

Multiple educational researchers have delved into the impact of expectations upon student learning (Bandura, 2002; Darling-Hammond and Bransford, 1995; Freire, 2000; Gay, 2009; Ladson-Billings, 1992; Nieto, 1996; Pajares, 1992; Sleeter, 2001; Villegas and Lucas, 2002, 2007). Pajares (1992) claims that expectations are latent manifestations of teacher beliefs. Pajares's work supports earlier research by Vroom (1964), who states that teacher beliefs are the roots of teacher expectations. Although Bandura (2002) agrees in theory with Pajares and Vroom, he places more emphasis on the context and social structure in which beliefs and

expectations are formed, shaped and influenced. Bandura's Social Learning Theory (1986) offers a theoretical framework based on understanding that all learning occurs within a cultural and social context, and beliefs and expectations do not exist outside of a context or social structure. Educational researchers in this tradition consider the dynamic teaching and learning environment as a vehicle for the socialization of both teachers and students (Zeichner and Hoefft, 1996). Therefore, learning is never insular but informed by multiple interactions as well as the consumption of political, professional, educational, and social discourses.

Pajares (1992) and Vroom (1964) believed that researching beliefs is quite difficult without a connection to some form of expected outcome. Their work informed my study as I attempted to understand how each teacher expressed or articulated his/her expectations of the students.

A great deal of literature discusses the effects of teachers' high or low expectations as related to student learning, student achievement, social justice and culturally responsive teaching (Bonilla-Silva, 2010; Brown, 2004; Buehler, 2009; Deemer, 2004; Gay, 2010; Green, 2009; Gurin and Gurin, 1970; and Love and Kruger, 2005). Based upon this literature, I expected to observe only two kinds of expectations, high and low (Green, 2009; Rist, 2002). Multiple scholars cite high expectations as a major tenet of effective teaching (Brody, 1983; Diamond, Randolph, and Spillane, 2004; Green, 2009; Lumsden, 1997; Omotani and Omotani, 1996; Rist, 2002).

Although this study affirmed high and low expectations are factors within a classroom, this study also revealed effective teachers can possess high or low expectations for various student behaviors and/or outcomes. I observed three types of teacher expectations I describe

as, student behavior; student processes and procedures and student learning. Based upon my findings, teacher expectations are not limited to high and low but are more multidimensional, working like a well-synchronized machine as shown in Figure 2. Each of the participants in this study exemplified his/her expectations at a different level. The explanation below details how each of the teachers had very different concepts of how to relate to students.

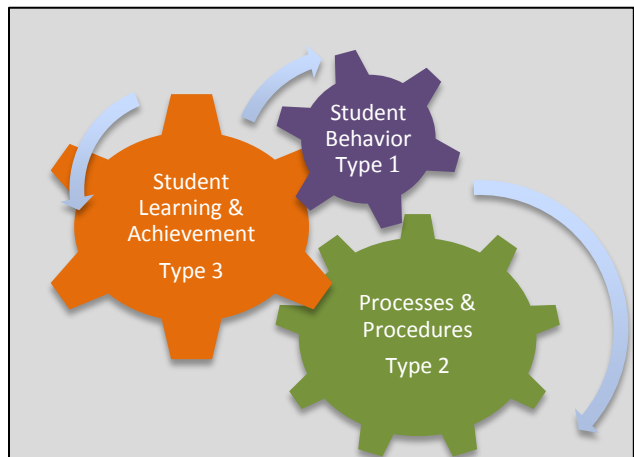


Figure 2. The system of expectations.

Each type of student outcomes has a low and high factor. The most effective teacher in this study, Anne, emphasized type 2, which propelled all three types of outcomes at an exceptionally high level. Based upon my study, Chase, who primarily focused on type one outcomes, was less effective in the classroom. This teacher also exemplified low expectations of the students' ability to learn. He believed students had to learn how to behave before they could learn. As I observed, if either of the types does not operate at a high level, the entire system becomes dysfunctional.

The system of expectations exhibited by the participants in this study was related to how these three teachers conceptualized their understanding of the teacher-student relationship. For example, expectations about processes and procedures (Type 2) would relate to issues such as where students place their bags, the process for getting new repertoire, announcements, attendance, rehearsal do's and don'ts, what is expected during sectional rehearsals, how to work with other students, group goals, protocols for listening activities, protocols for giving and receiving critical feedback, and so on. These expectations can be learned through habit. As I observed in this study, processes and procedures (Type 2) expectations are not open ended but within a given time frame. Students are expected to achieve the tasks in very small windows of

time. Student behavior (Type 1) expectations are the list of behavioral objectives such as no gum, candy, drinks, excessive talking, and so on. These behaviors can only be corrected. I observed a particular interest in behavior in Chase's class. As I observed student learning and achievement (Type 3) expectations in Anne's class, I noticed the teacher and students were totally involved in the learning process. Both students and the teacher were at work. The teacher provided constant feedback and there was strong evidence of her planning to address each problem that occurred in the class. Anne had thought about the processes and selected appropriate strategies to address the challenges. When Anne was observed, mistakes were never ignored and she pressed for a higher level of musicianship and musicality in each rehearsal and performance. Students were expected to gain a level of music language, knowledge, and skills that would enable them to work independently, if needed. Students were aware of some of their mistakes and able to self-correct. Rehearsals were both music learning and music making.

Anne reiterated her emphasis on student outcomes based upon learned processes and procedures. She did not start with teaching the students how to behave. Anne involved the students to some extent in the development, teaching and implementation of the classroom processes and procedures. Anne used what she knew about the students' families and backgrounds as a knowledge base for engaging students in the processes. According to the interviews, Anne believed that it was important to respect the students, which also meant she had to behave respectfully toward the students in all circumstances, even if the student was not doing what she wanted him or her to do. Anne showed valuing the relationship with her students in her talk about students and what possibilities their futures might hold for them. In

other words, she believed her students could and would be successful in her class, as well as in future endeavors. During the observation, I witnessed Anne joke with her students, praise her students, challenge her students and give them absolutely no time to talk; yet, the students were obviously enjoying the class, were happy to be there, and sang as they walked out of the doors. As I observed, the choir was an organized, loving and supportive community of students. It was a safe environment. The students were surrounded by wall to ceiling colorful drawings of superheroes: Batman, Wonderwoman, Spiderman, Superman, and Catwoman.

Anne nurtured the relationships with her students. She allowed students to be a part of the decision-making and created an environment that developed community learning. So, for Anne, the environment embodied her academic and behavioral expectations, which were extremely high. In Anne's words, "I expect my students to be two clicks past perfect." I thought this to be an interesting phrase after observing the group in action. Her largest choir moved like a well-trained military group, but it was not stiff, without life or relationships.

Anne based her approach and understanding of the relationship between the teacher and student from former teachers, mentor teachers, educational discourse, and critical reflection on her practices and effectiveness in the classroom. As I observed Anne's classroom, student learning, and overall teaching and learning environment, her approach to teaching was highly effective, more so than the other two participants in this study.

Barb was the second most effective teacher in promoting student learning; however, I did not observe that she had high expectations at each level of student outcomes. I thought her expectations for student behavior and student learning were moderate to low; however, Barb did not demonstrate exceptionally high expectations for processes and procedures. What I

observed could have been reflective of her comparatively short number of years in the classroom and her lack of one-on-one mentorship from persons other than her head director.

Based upon interviews with Barb, she considered the idea of forcing students to behave before being able to engage them, a myth. She had tried it and did not find it effective. She believed that her students might be a bit quieter, but this would not advance their learning music or musical skills. From her perspective, it was ineffective. Interestingly, Barb's understanding of teacher student relationship had been constructed through her varied experiences. Barb's previous high school director had been a director who focused on high performances, strict military like behavior but no relationship with the students. Barb recalls that she disliked that type of learning environment. Only when she experienced another director did she realize that she also could teach with high expectations and still have great relationships with the students. Although Barb has not totally acquired this kind of skill or habit of mind, I do believe she is committed to finding a balance.

Again, Chase's conceptualization of teacher-student relationship was different from the other two teachers. Chase does not want a relationship with the students. In an interview with Chase, he explained that what he wants for students to do is to come into his classroom, get out their music, sit down, and learn the music and his only responsibility should be to help them polish. He understands some best practices advocate developing a fun, learning environment, but he is not interested in that. Furthermore, he struggled to understand why students would be interested in getting to know him or having a personal relationship with him. He expressed the he did not want touchy, feely relationships with students. He commented, "Students are here to learn. Why do you want to know me?"

Chase perceived student behavior was central to student learning. He focused on student behavior and how students must be trained to become good before they are able to learn. The deficit-thinking voice is prevalent in Chase's interviews. Chase perceived his students as lacking resources, understanding, ability, family support, and motivation. According to Chase, students come to his classroom with a deficiency and can be successful only if they allow him to add to them, making them acceptable, as defined by educational standards based on white, middle class values. This is the additive model projected by Ruby Payne's book, *A Framework for Understanding Poverty*, which Chase esteems as the standard for teaching students in poverty.

Chase's ideology of teaching his students is based upon the culture of poverty, an ideology that creates an expectation of failure and categorizes students as unmotivated, poor, unintelligent, associated with dysfunctional families, and living in crime-infested neighborhoods. Chase frequently mentioned worries about the safety of his students because he believes they live in a culture of poverty.

I believe deficit thinking educational discourses negatively shaped Chase's beliefs about and expectations of students who experienced life differently from him. Chase consistently placed less value on the experiences of those whom he taught, perceiving himself as a solution in their troubled lives. At times, Chase expressed a desire to care about all the students, teach all the students and other similar language; however, his language contradicted his expectations of students and how he rejected an openness to interact with the students in a genuine manner. Therefore, Chase's expectation of students' learning seemed a primary indicator of the deficit discourses anchored and embedded in his practices. His lessons and

teaching strategies lacked rigor. Chase's students sang beautifully with a round, warm tone. I assume that he modeled the sound he wanted from his students because he also had a beautiful voice. However, when I observed Chase teach music literacy, I was confused because his approach to music literacy was not consistent with effective, rigorous sight-reading practices. He required his students to read only four measures of a rhythmic pattern and he did not address singing intervals or inner-hearing. However, requiring students to read longer rhythmic patterns and developing inner-hearing are commonly used to prepare students for the UIL sight-reading contests. Furthermore, Chase did not use the state adopted text for secondary choral music. When I inquired as to why he was using a different text, he informed me his district had ties to the author of the chosen text and had chosen it over the state adopted text.

Cultural Diversity

The participants in this study talked about cultural diversity in various ways. When teachers were asked to define cultural diversity, they used language that was academic in nature; however, when teachers were asked to talk about cultural diversity as they viewed it in the classroom and in the choral program, their language changed. As teachers framed their teaching experiences, they highlighted their challenges with students, parents, school communities, and professional organizations related to their own cultural identities.

Cultural Diversity Defined by Participants

Each participant was asked to define cultural diversity in order to get a sense of his/her understanding of the term and to document the language he/she used to frame his/her

understanding. Anne used the term “beef stew” to define cultural diversity. She used this term because, in her mind, it was inclusive rather than exclusive language. However, when Anne discussed her personal experiences teaching culturally diverse students, her focus and meaning shifted to cultural differences between herself and her students, based on her lived experience and identity. For Anne, cultural difference included issues related to gender, race, and socio-economic status.

Barb defined cultural diversity as variations and/or differences. Barb also experienced cultural difference between herself and the students, based upon issues related to gender, age, and socio-economic status. Barb said very little about racial differences between herself and her students and focused primarily on issues related to family dynamics and socio-economic status. Although Barb was aware that her cultural values might have been different from those of the students, she did not attempt to impose her values on the students or parents. Over time, Barb reframed her personal understanding of cultural diversity to include everything about the human experience.

Chase’s definition of cultural diversity was confusing. Chase seemed to understand cultural diversity in terms of agreement and disagreement. He seems to believe the agreement is to respect those who have different traditions and values. He stated, “. . . respecting the traditions and values of others, we are able to learn more about ourselves and the greater human experience” (Post Interview email, January 2013).

However, Chase articulated mixing cultures is a challenge (Post Interview email, January 2013). From Chase’s perspective, it seemed traditions and/or values can force others not to accept or respect those traditions. Chase poses that when this happens, it is impossible to

agree “. . . then those traditions/values must be modified for the greater good of the population” (Post Interview email, January 2013). However, when discussing his students, Chase talked about the differences between his life experiences and those of the students. He compared his life to those of the students and seemed to devalue some of the differences.

Overall, when the participating teachers were asked to define cultural diversity, they talked about diversity as a way to describe and/or define the students they taught. Their general understandings of cultural diversity seemed to be informed by media, social, professional, educational, and political discourses. The concept was generalized and defined in educational, professional, political, and social terms. Consequently, much of the language replicated ideologies previously expressed by others. According to Johnstone (2009), repeated discourses form our ideologies about teaching. Unknowingly, teachers all too often adopted ideologies that are politically charged and value-ridden. Each participant seemed to be challenged and uncomfortable when talking with me about diversity and made efforts to express their thoughts in politically correct language. There may be a need to develop a forum in which teachers can ask questions and gain knowledge about cultural differences.

Cultural Diversity Experienced by Participants

This study clearly revealed that research has framed how we address the study of cultural diversity, cultural difference, and cultural identity. Cultural diversity was predominantly conceptualized as others entered into the white, middle class frame. McLaren (2011) claims that “when we call for diversity, we are referring to instances when a non-Western culture enters into a Western culture. . .” (p. 144). Much of the literature centered on

cultural diversity assumes that the environment or setting becomes diverse when people of color are added to a predominately Anglo, Western culture (Grant and Secada, 1990; Ladson-Billings, 1994; Larke, 1990; Nieto, 2000; Sleeter, 2000; Smith, 1998). Many of the aforementioned researchers consider Whiteness as the mainstream, dominant story, while cultural diversity is considered the counter-story. This construct is troubling because the teachers involved in this study experienced cultural diversity as cultural and identity differences (Hebert, 2001; Nieto, Bode, Kang and Raible, 2008; Stets and Burke, 2000).

Their experiential understanding of cultural diversity was based on how the teachers personally experienced cultural difference. One level of conceptualization was focused on teacher-student identities and experiences. The participants in this study conceptualized cultural diversity based upon how different or similar they were to the students they taught. The first factor the three teachers talked about was the differences and challenges or learning that occurred because they were like or unlike their students and/or their parents. Teachers used their personal experience as a framework for understanding their teaching environments. They frequently referred to what they had experienced as a framework for understanding the cultural context. Participants did not always consider all dimensions of cultural diversity. Not all of them talked about race, social class, poverty, language, religion, and ethnicity, for example, and none talked about these concepts equally. Neither did all of these attributes of difference seem to play a part in how teachers consistently understood or made meaning of their work.

Participants framed their understanding or explained their experiences in terms that related to them. For example, Barb stressed noticeable differences in social class; she personally identified with the dynamics of classism and social stratification that could be caused

by various circumstances. However, in contrast Barb appeared afraid to address issues that related to race. As I observed during her class, one of the African American students responded to another student, "Ah, that's a black thing. You wouldn't understand." I expected Barb to address the comment. She was quiet, but it looked as if her hair literally rose up on one side. Her eyebrow certainly did. After class, I asked her about the situation. At first she was reluctant to talk. I did not let it go unanswered and after a couple of minutes, I went back to the question concerning comments or language she allowed in class. In this interview, Barb acknowledged that as a white teacher, she didn't know what to do or how to address things like that. She was unsure as to whether she would offend either the African American student or the white student. The comment was about collard greens and candied yams. Barb emphasized, "I like candied yams, too!" However, she did not know how to make bridges to connect the experiences of the students because of her own fear to address issues related to race. She had never really talked with the African American student one on one, so there wasn't a strong teacher-student relationship to interject into the conversation. Barb played it safe. Interestingly, Barb said very little about diversity, strategies, policy changes, or repertoire relating to race as a factor. Barb saw social class as the most important issue as it related to her program and how she interacted with her students.

Anne referenced race and racial injustice and acceptance considerably more than other factors. She identified with being marginalized, oppressed, ignored by others, and other racial injustices she had experienced early in life. Racial discourses seemed to underpin her work ethic, teaching decisions, and so forth. Anne believed that as an African American she had to work harder than others to be recognized or respected in the music profession. Being brought

up during the Jim Crow era in the South, she referenced several truths African Americans learned to live by, one of them being, African Americans have to work twice as hard as others to be successful. Anne was haunted by memories of what it was like to be ignored because of her blackness so gaining respect and becoming recognized by her peers was and continues to be extremely important to her. Anne shared a story of her choir performing extremely well at a contest and like so many other white directors who received accolades after their performance, she expected her peers to congratulate her as she and her students left the stage. Instead, her white peers huddled in groups and whispered but never openly congratulated her or her students. This experience motivated her to work even harder to be finally recognized and respected by others. As a result, Anne and her choir have won countless awards and have been invited guests at the TMEA convention. She is a recognized alumna of her university and respected as a clinician and judge throughout Texas and surrounding states. Anne does not seem to hold anyone responsible but herself for her students' success.

In contrast, Chase did not have or did not recognize varied life experiences and relied upon educational and professional discourse to frame his understanding of cultural diversity and what it meant to teach in a diverse cultural context. Chase refers to cultural diversity as zest. The majority of his upbringing has been within a white, middle class context and the first experience he remembers is during his community college days. When asked what he means by zest, he detailed stories about single mothers and older persons who have decided to return to school. He shared his inquisitiveness when faced with such zest and comments that his understanding of others is increased when he asks questions. However, as their continued, he framed his newly gained understanding of others as, "Oh, that's how they do that." He went on

to make sense of his knowledge by viewing his lived experiences as the norm. As he reflected upon his experiences, he seemed to view those different from him as specimens or representatives of the cultural identities. As he described his interactions with persons of zest, he came across as disingenuous and superior in position, value and class.

Chase views everything from his personal prism, experience, and value system. He seems to place a higher value on his own life experience than those of the students. Therefore, much of what we see and hear from Chase is articulated from a position of superiority and power. Chase used an underlying judgmental tone of voice as he talked about his students. He expressed his anger when discussing the decisions that the students and parents made. He compared his parents and home life favorably to those of the students and referred to their decisions as bad decisions.

Although all of the participants expressed a desire to see students succeed, the three participants did not have the same experiences or schema to develop the habits of mind and practices, which supported their ideology. Each participant wanted to be kind to the students, but participants varied in their ability to connect or relate to the students because of his/her experience.

There were some stories of generalized misconceptions about groups of people based upon the false assumptions of the teachers in this study. For example, Anne initially believed white students, who were affluent, had an automatic advantage and knowledge base that prepared them to be better music students. Initially she taught her white choir with the assumption that they should be able to do this without any problem. She did not connect students learning to her teaching. Her assumption was realized as she watched a very culturally

diverse choir outperform her white group. During Anne's first interview, she recalled the question she asked herself, "What is that teacher doing that is different from what I am doing?" At that point, Anne realized her students could be as good as she taught them. This experience changed Anne's philosophy of teaching. All students can learn, but the teacher has to be willing to teach them.

Barb had a similar assumption about being affluent and white. She believed her white affluent students, or students who dressed well, were well-groomed, and who had parents at home, did not have to struggle. She assumed students who looked poor were struggling emotionally, academically, financially, or in some other way--drugs, jail, or home life. Barb's assumption was discarded as she talked about the text of a song, "The Climb." Students she had never thought of as struggling were in fact seriously struggling.

Much of literature is based upon the same premise that being white, middle class or affluent comes with automatic privilege and a silver spoon. This is a common argument used by critical race theorists such as Derrick Bell, Daniel Solorzano, Tim Wise, bell hooks and others. I agree in theory that there are institutions, organizations and structures that oppress some while granting privileges to others; however, based upon this study, I find it difficult to apply this theory in every teaching and learning context. Certainly, for the students in Barb's class, this was not the issue.

When teachers shared their own stories, the language they used to define diversity was more personal. Their personal understandings of cultural diversity reflected how the teachers individually identified with the students based upon individual reflection on self, identity, story, and life experiences. I did not expect the stories of the participants to be as emotionally

riveting as they were. Each participant openly shared some of his/her difficult struggles, transformations, and most painful reflections. When teachers shared these stories they were intense and emotional. I could hear the pain and cry in their voices. I felt honored to share such private moments. In many aspects, I felt as though I was witnessing a wounded warrior share his/her experiences. These were stories of their battle scars. Each scar enlightened a moment in time and was coupled with a story.

My observations confirmed that these teachers were the primary success factors in their classrooms. This means that in order for teachers to be prepared to be effective in the classroom, they must be prepared to address all the ecological factors of the teaching and learning environment. Ingersoll (2004) and Bandura (2002) reinforce the need to consider the dynamic complexity of the teaching event and the social/cultural context in which teaching occurs. Teachers should be asked: “What is your personal story, and how does your story prepare or help you in understanding, accepting, or rejecting the stories of those you teach?” “How does your personal story help you to connect or isolate me you from those you teach?” “How does your personal story connect to those you teach?” “Does your personal story reign supreme or was your personal journey better than those that you teach, or was it a different experience?” “How do you identify, accept, or reject the stories of those you teach?” “Do you place a greater or lesser value on the stories of those you teach?” Being able to answer these questions satisfactorily should be foundational to teaching, especially when teaching those who do not share the similar stories and/or experiences. Finding commonalities is vitally important during this process.

Most important, teaching culturally diverse students does not automatically mean

working with students of color, poverty, and language difference. Literature should be expanded so that cultural diversity does not automatically trigger reference to race or socio-economic status; it refers to the differences and/or similarities that exist between the teacher and the students.

Being an Effective Teacher

I entered this study defining music teacher effectiveness based upon the following criteria for my sample selection: 1) the teacher is employed as a full time secondary choral director in a large school district; 2) the choral program proportionally represents the demographics of the student body of the school and school district; 3) the choral program has received excellent (II) and/or superior (I) ratings in University Interscholastic League Choral and Sight-reading Contests within the last three years and; 4) the choral program has at least 100 students involved in the program. However, none of the criteria addressed what the teachers did in the classroom with the students or how the teacher interacted with the students. The criteria also did not elicit how the teachers addressed the curricula needs and interests of the students or how teachers engaged students in the classroom. However, in the midst of the study, my framework for understanding quickly expanded to include: 1) the pace of the lessons; 2) pace of learning; 3) student engagement; 4) awareness of cultural differences in the program, policies, and selection of repertoire; 5) cultural knowledge embedded in teaching strategies and assessments; and most importantly, 6) the development of an affirming teaching and learning community.

Based upon all of the indicators above, Chase did not seem to be as effective as the

other two teachers in this study. Nevertheless, Chase's students demonstrated a beautiful tone when singing. I believe there are underlying issues related to how Chase was possibly included in this group of teachers. At the onset, I gathered information about the potential participating school districts, schools and choral programs via websites. I anticipated making my selection in isolation but was, in fact, influenced by each participating district to include the fine arts director and/or principal in the selection process. In two of the districts, the participants' school and name had to be a part of the application to conduct research. I contacted each fine arts director and explained my study and asked for his/her input and blessing. In this experience, I have learned that fine arts directors are not always forthright and honest about their teachers or they are unaware of their classroom effectiveness. I surely can understand reasons for that. However, I learned from Chase that the fine arts director had never visited him or watched him teach a single lesson over the eight years he had been at the school. How could the director have known whether he was an effective teacher or not? More importantly, what criterion was he using to evaluate Chase's effectiveness as a teacher? I perceive Chase to be a victim of the music education system and the policies adopted by his district. I learned from Chase that Zenora Creek is not always open to the public about the true issues or challenges in the district. Chase commented that the district frequently goes to considerable effort to conceal its challenges. As a person trying to gain data from the district website, I would certainly attest to that fact. Finally, Chase did not mention being offered any professional development for himself or others like him who were new to teaching and/or new to teaching in a school that is culturally diverse. Chase was simply isolated.

I assumed that when fine arts directors talked about effective teaching, we were

somehow talking about the same thing. Based upon the recommendations of the fine arts directors of the participating schools districts, I assumed each recommended participant was an effective teacher with culturally diverse students. Although I shared my definition of an effective teacher with the district administrators, each district administrator identified and defined effective teacher differently. My research questions reflect my assumption that by defining and describing the parameters of my study to the fine arts directors, I would ensure that the participants selected would be more alike in their approaches to teaching, classroom management, and ideology than they actually were. My questions assumed that I would be able to identify definitive characteristics of the teaching of all effective choral teachers in culturally diverse schools. Much to my surprise, the participants in this study varied greatly in their effectiveness in the classroom.

The teachers in this study exhibited some of the indicators of effectiveness identified in the literature. Each of the teachers demonstrated his/her belief in the students and supported the students' efforts to learn. Each of the teachers also exhibited emotional support for the students. Barb seemed very emotionally tied to her students, even after they graduated. Anne and Barb exhibited and articulated their strong belief in affirming the identity of the student, as well as, valuing what each student brings to the classroom. Based upon the interviews, Chase did not value what each student brought to the classroom and used a superior tone of voice as he talked about the backgrounds and cultures of the students.

Effective teachers see potential and possibilities in every student. Every child can learn. Anne is convinced of this and articulated her belief that all students can learn. Barb talked more about differentiated student ability. Each student may or may not have the same ability.

Chase advocated meeting the students where they are, but perceived that they did not know anything. He did not referenced students' prior knowledge or experiences as a part of his instructional strategies. Effective teachers view the student's family, culture, or community as advantaged and his/her heritage as a rich context for teaching and learning.

Effective teachers express high expectations for all their students and refuse to allow their students to perform below those expectations. This characteristic was mentioned by all of the participants. Effective teachers hold the students accountable for their own learning by strategically implementing assessment and critical feedback protocols. This characteristic was also mentioned by all of the participants.

Effective teachers are pragmatic in finding solutions, regardless of the obstacles. Anne seemed to possess this characteristic more than the other two participants. Both Barb and Chase demonstrated a desire to find solutions to problems but were not aggressive in doing so. Effective teachers exhibit greater effort in teaching and motivating students and a deeper understanding of pedagogical content knowledge. Anne was the only participant who mentioned this characteristic.

Each participant conceptualized his/her work based upon personal beliefs and expectations of the students and how he/she viewed cultural diversity. Goe, Bell and Little (2008) may offer a valid explanation for the differences among the teachers in this study. Based on the synthesis of the research on teacher effectiveness by Goe, Bell, and Little (2008), there is little consensus on what an effective teacher looks like or what an effective teacher does. According to these authors, teacher effectiveness is largely defined and quantified by the values of the observer or evaluator. Brand (1985) agrees, claiming that there are as many concepts of

music teacher effectiveness as there are fine arts administrators, researchers, parents, and so forth. Grant and Drafall (1991) and O'Neill (1988) offer similar arguments.

According to Gay (2009), Ladson-Billings (1995), and Nieto (1996), effective teachers are aware of their cultural identities and contexts and are able to engage culturally diverse students effectively by using culturally responsive and/or culturally relevant strategies. Effective teachers consider all ecological factors and are keenly aware of the students in front of them as evident in their decision-making processes related to policy-making, curriculum, instruction, and assessment (Apple, 2009; Darling-Hammond, 1997; Gay, 2009; and Nieto, 1996). What implication does this have for what teachers believe should occur in the classroom?

The findings of this study do not offer solutions to the ongoing debates about issues related to how effective teaching is defined and described in the field of choral music education, but the findings do contribute to the ongoing debates. The field of music education faces a quandary in developing a standard measure for music teacher effectiveness. I believe that one of the most important questions to be addressed is whether a standardized measurement or criteria can be created to evaluate the effectiveness of secondary choral teachers.

I feel compelled to advocate a standardized matrix of teacher effectiveness for secondary choral music to further the foundational tenets of what it means to be an effective teacher in culturally diverse settings. From my perspective, contextual factors widen the gap between the most effective and less effective teachers in this study. Based upon my study, I believe an effective choral teacher in culturally diverse schools should exemplify good classroom management, create a safe learning environment, share a vision for the students,

inspire the students, focus on an integrated set of high expectations, accept responsibility for students' learning and achievement, demonstrate commitment to work for and with students during the teaching and learning process, develop a broader understanding of pedagogical content knowledge and diverse ways to engage diverse students, and so on. In essence, my original criterion for effective teacher was considered the by-product of the aforementioned criterion. Therefore, efforts also should be made to expand the dialogue of what is effective choral teaching in Texas, as it relates to schools that have demographically shifted in the last five to ten years.

I did not expect this study to support my earlier work developed in 2009. However, many of the tenets of the sequential learning framework for teaching music in culturally diverse schools are supported by the findings in this study. The sequential learning framework for teaching music in culturally diverse schools (SFL) is the accumulation of what I learned over a period of four years as I observed teachers and designed and conducted professional development in my own district. It is the learning framework I created to deconstruct the complex, multidimensional, effective teaching and learning environment. My findings about the three participants in this study confirmed assumptions I proposed in chapter 1. Teacher talk reveals how teachers assume responsibility for student learning, how teachers take responsibility for their teaching effectiveness, and how much effort teachers give to student learning. Teacher talk also expresses how teachers conceptualize their identities and roles. Finally, teacher talk reveals teachers' understanding and skill levels related to teaching music, especially pedagogical content knowledge, approaches to student assessment, professional

growth, teacher expectations of the students, interaction with students, and conceptualizations and attitudes about students, parents, communities, and the school in which they work.

SLF includes three levels of expectations and views the most effective teacher as one who is able to integrate all three at the same time. In no way had I anticipated this study would confirm my previous work in developing effective secondary choral teachers, but I came to see Anne as the most effective teacher in this study, verified in the SFL as implementing an effective teacher approach. A concept map of the sequential learning framework for teaching music in culturally diverse schools is provided in Appendix J.

Implications of the Study

There are multiple implications of this study as it relates to music education in Texas. As revealed in this research, Anne, who was able to identify a strong mentor, to work with the mentor one-on-one, to watch their mentor work, and to talk about her work with their mentor during the early part of her career became highly effective in the classroom. I believe the importance of significant mentoring to be one of the most powerful implications of the study. Each TMEA Summer Dialogue has made recommendations to make better use of the TMEA mentoring network. Presently, it is fragmented and struggles to assist effectively the teachers who are asking for help. Based on the findings in this study and SFL, struggling teachers need assistance in developing processes, procedures, and pedagogical content knowledge that will work for their students. Teachers also need help in framing the meaning of their work and their personal goals. I believe the mentoring network needs to be reorganized and developed as an extended professional development platform with standard requirements. Although much of

our focus is on the once a year event at TMEA, I believe developing a smaller professional development network for teachers would certainly be more impactful in the long haul.

Increasing a focus on pre-service music educators through the Collegiate Music Teacher Educators (CMTE) organization would be another way to apply the benefits of this research. This organization is an extended membership of both TMEC and the TMEA. Presently, both parent groups provide professional development for CMTE; however, few attend the state-wide events. Creating smaller regional events for professional development and/or mentoring throughout the state might be the optimal way to address more young teachers. CMTE members want to know what it is like to teach in a culturally diverse school. Many of them express their fear of teaching because they are unsure whether they know enough to be successful. This study confirms the possibility of a potentially transformative phase in the development of a teacher. However, if professional development is provided for CMTE members during their time in college, as well as through the TMEA mentorship network, this might be the optimal opportunity to assist the teacher. This would not be the conventional approach but might offer a progressive step to ensure a better chance for teacher success.

These are obstacles to the profession's access to pre-service teachers and developing a collaborative program with university music professors. Needless to say, developing a mentorship network such as I have mentioned might be a full time position for mentors rather than a task. It will require thought, time and an understanding of how to design effective professional development. However, other challenges may be staffing teachers who are willing to mentor others. Veteran teachers are heavily challenged to find time to do other things, such as mentoring, as they are consistently being required to perform and compete. Nonetheless, it

is important to involve successful teachers or the work of successful teachers because young teachers give respect and attention to success.

As the state continues to realize the demographic shift in schools, the need for specific professional development to address the demographic transition will become overwhelming. My study is unique in that it provides a framework for helping teachers make the transition needed to relate effectively to culturally diverse students and become more effective in the classroom.

Conclusions

Each participant in this study took a very different path to teaching and more specifically, teaching in a culturally diverse school. From my perspective, this study re-emphasized the importance and relevance of the lived experience of the teacher, which I came to see as the *human factor*. The study seemed to draw connections between the lived experiences of the teacher in comparison to the lived experiences of the students. This was especially true as the three teachers talked about cultural diversity in the classroom in terms of their own lived experiences and identities.

Identity is built upon what we believe or perceive to be true, according to our lived experience. However, lived experiences are socially constructed and heavily impacted by reoccurring discourses and established ideologies on issues related to race, poverty/social class, power, culture, gender, sexual orientation, knowledge, and so forth. The identity of each participant is revealed in the voice used to express thoughts about the factors used to guide decisions and practices. That voice is based upon the individual's interpretation of the truth

about social constructs such as race, power, knowledge, culture, poverty/social class, and responsibility. Additionally, for these three teachers, educational, social, and professional discourses influenced their interpretations of their lived experiences as secondary choral teachers in culturally diverse schools. The identity of the teacher becomes a personal map or filter used to make meaning of new experiences as well as to make decisions in current situations.

Understanding the importance of the teachers' lived experience also places an importance on the teacher as a human factor in the teaching and learning equation. The teachers' lived experiences impact their identities and provide a framework, filter, and lens for each to understand his/her self, others, and the world. The lived experiences of the teachers in this study provided a way for each one to relate to the students. Therefore, cultural diversity for the teachers was not framed in terms of students who were not of Western European descent, but more in terms of students who had lived similar or different experiences. For example, two of the teachers experienced multiple challenges when teaching affluent students because living an affluent lifestyle was not part of their lived experience, identity, or personal map. Teachers who had experienced racial discrimination, socio-economic struggles, family challenges, and/or other forms of hardship were able to relate to students who were living similar experiences. Based upon my study, educational research should reframe conversations centered on cultural diversity. In many ways, researchers are pointing to "others" and labeling them as culturally diverse. Cultural diversity implies difference from those who represent the mainstream, the powerful and certainly different from those who are considered to be the standard bearers. Consequently, the real underlying issue when teaching students who are

unlike us remains hidden. Therefore, I recommend that the study of cultural diversity be reframed to address the individual challenges we have in identifying and interacting with persons who are not like us. For me, this was a paradigm shift in my own thinking about culturally diversity. Originally, I was approaching this study as what do teachers think about groups of culturally diverse students; however after completing this study, I believe that my approach actually reinforced a negative connotation of what it is like or means to engage individuals who are different from me. Therefore, research on cultural diversity in education might need to be reframed to address the underlying issues related to the social injustices experienced by students across America because of a teacher's inability to deconstruct their own culture and identity in relationship to those he/she teaches.

This study suggests that teachers' beliefs can be changed, transformed, and altered given the right experiences during the appropriate time and using the most effective methods. Offering teachers culturally different experiences is not enough to reframe their concept about culturally diverse students and schools. Teachers must also be given the opportunity to reflect personally upon the new experiences in order to make meaning out of them.

Critical reflection with mentors or in groups seemed to help the teachers reframe their conceptualizations. The ability and opportunity to reflect critically and discuss personal emotions and feelings about new experiences is vital; filtering what I am learning; making sense of new knowledge and how it may relate to my personal identity and how I perceive myself in relationship to my students.

Participants, who relied upon professional development in various forms, acknowledged that all of their professional development did not come from music education. None of the

participants referenced music education courses related to cultural diversity as a source for shaping their beliefs about culturally diverse students in culturally diverse schools.

Consequently, this study seems to affirm that music education fails to address the needs of teachers working with culturally diverse students in culturally diverse schools (Elliot, 1995; Gaztambide-Fernández, 2011; Regleski and Gates, 2009; Richardson, 2007; Williams, 2011).

Finally, teachers who asked questions, collaborated with students, parents and administrators, and who sought assistance early appeared to be the most effective when working with culturally diverse students.

The three teachers in my study were keenly aware of their identities as well as the identities of the students. Anne and Barb also believed the identities of the students did not negatively impact the learning ability of the students. Anne and Barb made efforts to make their teaching and curriculum responsive to diverse identities within the choirs. Although beliefs can sometimes become evaluative and judgmental, Anne and Barb did not create a hierarchal structures within their classrooms based upon social constructs. Instead, they valued the life experiences of each student and used students' prior knowledge and experiences to engage them in the teaching and learning processes and procedures. Anne demonstrated this capacity more so than the other two teachers in my study.

Finally, the methodology and theoretical framework used in this study provided the kind of findings that revealed the cognitive thought processes of the teachers involved. In-depth phenomenological research asked the teachers simply to talk. The questions were open-ended, without very many parameters. Teachers had the opportunity to choose events that mattered to them as they developed or became a secondary choral teacher. When the teachers talked

about their lives, they also talked about what they thought to be true about themselves and about others. As a result, I believe the method was perfect for this study. However, without having a way to make sense of the stories and being able to frame them in a critical manner the ideologies and assumptions buried in the stories, the important questions posed by this research might have gone unanswered. Critical discourse analysis allowed me to ask, “What does this mean?” This study revealed that words have implicit and explicit meanings. Strings of words placed carefully within a sentence create complete thoughts that are accompanied by memories, emotions, sensory stimuli, and pictures. Critical discourse analysis uncovered the elements of the story that were connected. It allowed me to make connections within the individual stories, as well as between stories. It allowed me to draw connections between the stories of all three teachers. I would not change my approach to this kind of study because the method and framework were ideal for these kinds of research questions posed. After having used this approach to my research, I value the power and depth of analysis critical discourse analysis offers and anticipate using it again in future studies.

Recommendations for Future Research

I believe that this study identified key components that can strengthen the effectiveness of teachers in culturally diverse schools. Below are my listed recommendations for future research for the field of choral music education and music education, in general.

Based upon the study, each participating school district had recently experienced a demographic shift. I strongly recommend more studies focus on the strategies of effective teachers who have experienced a demographic shift within the last five to six years. More

needs to be known about how the demographic shift has impacted choral teachers and choral programs, as well as, how effective teachers adapted to the demographic shift and what new practices seem to be most promising.

This study pointed out the state of Texas does not have a standardized measurement of teacher effectiveness in the classroom nor clearly defined indicators of effective choral programs. As more emphasis is placed on teacher evaluations, pay for performance, and other accountability issues, the urgency to study teacher effectiveness in Texas should be a priority for music educators and music education researchers. I recommend the criteria for teacher effectiveness include all of the ecological factors related to the phenomenon of teaching choral music. This will not be an easy task because teacher effectiveness should also address the needs of the student population of the district rather than of a select group.

Each teacher exhibited a sense of identity based on life experience and how it was alike or different from the identities of students and/or their childhoods, backgrounds, or life experiences. Consequently, the personal journey of the teacher is the primary filter for making decisions related to the teaching and learning experiences of the students. Based upon this knowledge, I make two recommendations: 1) Educational researchers must expand the discourse from cultural diversity to individual cultural difference and identity, especially when the study relates to understanding the role of teachers; and 2) Further study should explore the power dynamics related to teaching choral music effectively in culturally diverse schools. Van Dijk's position is one that criticizes ideological discourse as a means to exert power and oppression. However, my study does not attempt to dismantle the organized structures that potentially reproduce ideological discourses which empower some groups while oppressing

others. Every effort should be made to *do no harm* to those we serve.

As revealed through the narrations of the participants in this study, mentoring is critical in the life of a choral teacher. I believe a clearly defined model for developing stronger teachers can be nurtured in a mentoring system if it is structured effectively. As observed in this study, when teachers need help, they are apt to seek it out in various ways. It is important that teachers have access to experienced mentors who can coach them through the process of learning effective practices, procedures, policies, and instructional approaches. I recommend that music education programs, school districts, music education organizations, and private educational consulting firms partner to implement more effective professional development for choral teachers, especially those working in culturally diverse settings and who are new to that experience. This will be one of my goals for my educational consulting firm and as the president of the Texas chapter of NAFME in 2014.

I believe the greatest surprise in this study was the affirmation of the sequential learning framework for teaching music in culturally diverse schools, which I developed to help increase choral teacher effectiveness in my district. SFL is based upon integration of educational learning theories and music learning theories. It situates learning in sequence (curriculum) and addresses instructional strategies for teaching students from a broader context than is addressed in most choral methods courses. SFL utilizes culturally responsive approaches to teaching and learning, as well as formative assessment tools to increase teaching effectiveness. This study supports my work and begs for further study and development.

From my perspective, there are potential problems on the horizon related to effective teaching in music education. Culturally responsive teaching is one of the new buzzwords

associated with and drawn from several bodies of literature associated with multicultural education, social justice, critical race theory, and critical theory. More importantly, culturally responsive teaching is part of the educational discourse that could bring about positive change, were it applied and used as originally intended. However, I fear that culturally relevant pedagogy or culturally responsive teaching may soon become one of those buzz terms used in education that comes to have little meaning because it has so many different meanings. Typically, words that relate to a teaching process, lose connection to their original intent with popularity. Poor applications of the terms and framework potentially dilute the power of culturally responsive pedagogy. The concept will lose its potential to transform teacher education, teacher education practices, and educational discourse about teaching students from diverse groups. As seen in the history of education, buzzwords become more symbolic and rhetorical rather than applications of new lenses and critical pedagogies that actually transform teaching and learning. In fact, in some instances, new words are applied to old processes and ideas, simply redressed. Tyrone Howard (2003) expresses his fears differently.

He writes,

Culturally relevant pedagogy has been described by a number of researchers as an effective means of meeting the academic and social needs of culturally diverse students (Gay, 2000; Howard, 2001; Ladson-Billings, 1994; Shade, Kelly, and Oberg, 1997). Gay (2000) asserts that culturally relevant pedagogy uses “the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning more relevant to and effective [for students].... It teaches to and through strengths of these students. It is culturally validating and affirming” (p. 29). An additional, and some would argue the most important, goal of culturally relevant pedagogy is to increase the academic achievement of culturally diverse students. Retrieved from <http://musicequitysocialjustice.maydaygroup.org/>

Even though Howard (2003) sees the benefits of culturally relevant pedagogy applied in music education, he believes the definition, as articulated by critical music educators, such as Frank

Abrahams and Patrick Schmidt, should be embraced with caution. Gay (2009) acknowledges how other educational researchers, scholars, and educators have borrowed the term *culturally responsive teaching* and the potential impact it may have had upon the authenticity of culturally responsive pedagogies. Howard (2003) suggests,

. . . such definitions leave considerable room for variation in pedagogical approach – so the question I would intend to ask is: What does the term *culturally relevant pedagogy* mean to you?

Retrieved from <http://musicequitysocialjustice.maydaygroup.org/>

Based upon this study, I perceive the need to continue research focused on choral music teacher effectiveness, professional development models for working with teachers in culturally diverse schools, such as a mentoring network, and further development and use of the sequential learning framework for teaching music in culturally diverse schools when working with teachers.

Addressing a Final Issue

In retrospect, one of the larger questions maybe, “Do I have a right to try to alter the beliefs of ineffective teachers?” I remember one fine day of professional development in my district in which that very idea or thought was discussed. This occurred after we were asked to read an article on increasing student learning in urban schools. The general idea of the article was the teacher was the most influential factor in the classroom and teachers have the ability to affect change as well as to impact learning. The article also suggested teachers’ beliefs are the driving factor in what teachers achieve with their students. In my spirit, I applauded this idea and could not wait to share the importance and impact teachers’ beliefs had on learning, as I had observed. The mike was passed around the room to report out the thoughts and

conversations discussed at other tables. It was my turn to speak. The Executive Director of Curriculum and Instruction rebutted my comments by saying we should not try to change teachers' beliefs.

Therefore, I acknowledge there will be readers who disagree with the idea of attempting to change or influence the beliefs of teachers. However, I see my efforts to mentor teachers as a process of professional development, which might better prepare teachers to be successful and effective in the classroom and serve the students. The person most impacted by what the teachers' believe is the student. Because of my personal outrage, I sat affirmed and affixed to this purpose.

APPENDIX A
TERMS AND CONCEPT

<i>Culture</i>	Socially constructed through shared stories, beliefs, ethnicity, race, language, history, religion, geographical location and lived experience. Members within a culture usually create meaningful associations through their interpretation and use of symbols, language, rules, ideas, practices, behaviors, values, artifacts, music, and history. Culture can also be developed through shared structural systems, such as governmental and organizational structures and adapted living patterns. Culture is dynamic, complex and ever evolving as humans adapt and adopt various internal and external changes (Adapted from James Banks, 1989).
<i>Effective teaching</i>	For the purpose of this study, effective teaching is quantified through multiple measures other than students' standardized test scores. Effective teaching is more clearly defined in descriptive, qualitative terms. Factors include student-teacher relationship, student-teacher interaction, student learning, teacher effort, teacher expectations, and teacher beliefs. Effective teaching engages the mind, body and spirit, while occupying the attention or efforts of another person or person. Effective teacher requires that learners are engaged in the learning process, which implies that the teacher is empowered to identify places, points, and things that interest students and use them within a teaching approach or method. When applied to choral music instruction, this definition implies that it is necessary for choral teachers to make curricular choices and use instructional approaches that will interest and make connections with the mind, body and spirit of the learner. This definition implies that the curriculum and instruction are able to hold the learner's attention and learners are intrinsically motivated to respond. Effective music educators show evidence of a broader contextual understanding of choral music instruction and what they think about what they do in the classroom when engaging diverse learners. Although, choral music education, particularly in Texas, focuses primarily on the quality of the individual's or group's performance, effective choral teachers make curricular choices and use instructional approaches that interest and make connections with all learners.
<i>Cultural Diversity</i>	Education delineates cultural diversity based upon specific categories, such as, ethnicity, race, sexual orientation, religion, gender identification, language, citizenship, intelligence, emotional capacity, socio-economic status, culture, physical ability and other constructs. In this study, I use delineated constructs as they related to individual human interaction. Cultural diversity is both understood and applied when discussing groups but also as individuals discover their own differences when interacting with another person. Part of my reasoning for this approach was related to how I defined culture (See above). In this study, cultural diversity is defined as the participant experienced diversity.
<i>Cultural Difference</i>	Cultural difference is the term of preference for this study. Participants' experience of similarity and difference served as the foundation for this preference. Cultural difference also was translated as cultural identity.
<i>Culture of Poverty</i>	Term used commonly by researchers who frame their discussions of school failure, achievement gaps, student learning in relationship to the dynamics of poverty. Systems, organizations, institutions and other mechanisms shaping poverty are ignored as being potentially part of the problem.
<i>Urban school (urban context/urban centric)</i>	According to the National Center for Educational Statistics, urban-centric is broken into 3 specific categories: 1) an urbanized area inside a principal city with population of 250,000; 2) an urbanized area inside a principal city with population less than 250,000 and greater than or equal to 100,000; or 3) an urbanized area inside a principal city with population less than 100,000. Other factors include high percentage of student receiving free/reduced lunch, high percentage of students of color, high percentage of students speak English as their second language, and a high percentage of schools receive Title I funds. Based upon this definition, an urban school is defined largely by its locale and context.

Culturally responsive teaching	Stems from a cultural difference theory. Its genesis is contributed to Geneva Gay (2010). Culture is central in learning and considered the primary factor influencing interactions, strategies, practices, behaviors, beliefs and assumptions of both the teacher and the student. Culturally responsive teaching is a way of thinking about teaching in a diverse cultural context.
Deficit thinking model/framework	As discussed by Valenica (1997) is perceived as the most influential discourse used to explain school failure, particularly in socially disadvantaged schools, which are racially and ethnically diverse. This framework posits that school failure is due to the limitations, dysfunctions, and deficiencies of the student, parent, community, environment and so forth.
Discourse	Generally refers to text, talking, or writing. Discourse can be fixed or fluid. Discourse shapes and is shaped by its context, patterns of thought, behaviors and ideologies of individuals and groups within society. Discourse can develop through shared knowledge, perception and understanding formed by accepted and repeated socially constructed conversations over time. According to Johnstone (2008), <i>discourses</i> (plural) are “conventional ways of talking that create and perpetuate systems of ideology, sets of beliefs about how the world works and what is natural (p. 29).
Critical Discourse Analysis	As defined by Gee (1999), “Discourse analysis attempts to describe, interpret, and explain the ways in which discourse constructs are created, represented and reproduced by society, in particular, macro and micro structures of society” (p. 366). In this sense, language is an extension and manifestation of the culture and ideologies of the society at large. CDA focuses on the relationship between power and discourse, especially as it relates to concepts of social justice. Discourse is never considered neutral (adapted from van Dijk, 2001). The controlling theoretical idea behind critical discourse analysis is that texts, embedded in recurring ‘discursive practices’ for their production, circulation, and reception which are themselves embedded in ‘social practice,’ are among the principal ways in which ideology is circulated and reproduced (Johnstone, 2008, p. 53).
Beliefs	Socially constructed knowledge that guides our patterns of thoughts, attitudes, ideologies, practices, political choices, and behavior. Beliefs can be malleable or fixed and generally influenced by recurring discourse, images, symbols, practices, and thought. According to Pajares (1992), beliefs must be investigated within their context. To investigate the construct of beliefs without any parameters is far too broad and impossible to conceptualize or make relational correlations between the belief and its source, filter or influence. According to Pajares, All words begin as servants, eager to oblige and assume whatever function may be assigned them, but, that accomplished, they become masters, imposing the will of their predefined intention and dominating the essence of human discourse. . . words travel in disguise and often under alias-attitudes, values, judgments, axioms, opinions, ideology, perceptions, conceptions, conceptual systems, preconceptions, dispositions, implicit theories, explicit theories, personal theories, internal mental processes, action strategies, rules of practice, practical principles, perspectives, repertoires, of understanding and social strategy, to name a few found in the literature (p. 308). Clusters centered on a particular belief create an attitude, ideology and a social and/or political agenda.
Ideology	A systems of belief and thought that guide, inform and shape our practices, discourse, political structures, educational structures and distributions of power, dominance and control. Apple (2009) defines ideology as a form of false consciousness, which distorts one’s picture of social reality and serves the interests of the dominant classes in a

	<p>society (p. 18).</p> <p><i>Ideological discourses</i> help to create our own personal identity and profoundly shape how we view others and ourselves.</p>
Identity	<p>According to Hebert (2001), there are multiple meanings and perspectives for understanding <i>identity</i>. From the modernist perspective, identity is fixed, stable and is not shaped or influenced by experiences but exists in a category. The social, political and cultural aspects that influence personal and group identity are ignored. From a postmodernist's perspective, identity is <i>dynamic and multiple, reflecting an on-going and opened ended process of forming multiple identities</i> (p. 157). Identity can be assumed or assigned.</p>
Teacher Expectations	<p>Conceptualized by belief, attitudes, and learned and lived experiences. <i>Beliefs</i> play a critical role in defining expectations and behavior of teachers that directly impacts the teaching and learning climate in which students achieve. Using Vroom's (1964) conceptual interpretation of <i>expectancy</i>, expectations are tightly aligned with belief systems, producing an outcome or outcome association that can be measured. It is this singular distinction that deems <i>expectations</i> a more research friendly construct than <i>beliefs</i>. Teacher expectations are proven to be self-fulfilling prophecies, especially in urban schools (Rist, 2000).</p>
Critical theory	<p>A unified approach to cultural criticism, which operates from the perspective that injustices shape the world in which we live. Attention is placed on capitalism and other forms of domination that are most often taken for granted as day to day operations. Kincheloe (2010) suggests that the goal and focus of critical theory is to address, disrupt, and challenge the status quo social systems and entangled social dynamics that shape our consciousness; more specifically, issues of power, justice, economy, race, class, gender, sexuality, ideologies, discourses, religion, politics, and education. Critical theory does not stop with its criticism of injustices but seeks to design, develop and implement tools that will empower those who are oppressed by the injustices. Critical theory is coupled with praxis and advocates for change, agency and empowerment.</p>
Critical social theory	<p>Attempts to describe the systems that dominate, exploit and oppress human society. This theory expands the issues surrounding power and dominance by including other constructs such as voice, representation, race, class, gender, and sexuality. Critical social theory focuses on social justice, equality, and empowering those who are oppressed and marginalized by dominant structures and systems in society. Critical social theory assumes a political position is transferred in every medium, including organizational structures, systems, processes, communication, and artifacts.</p>
Critical race theory	<p>Investigates and exposes the interrelatedness and connections between race, law, power, property, identity, and privilege as an explanation for social injustices as it is related to society and our life experiences. Because race is a socially constructed reality, critical race theory uses voice in the form of stories, counter-stories, and narratives to build a shared understanding of lived experiences (Tate, 1997).</p>

APPENDIX B
APPROVED INFORMED CONSENT FORMS



A green light to greatness.™

Office of the Vice President of Research and Economic Development
September 20, 2012 OFFICE OF RESEARCH SERVICES

Supervising Investigator: Dr. Mary Harris
Student Investigator: Mackie Spradley
Department of Teacher Education and Administration
University of North Texas

Re: Human Subjects Application No. 12440

Dear Dr. Harris:

As permitted by federal law and regulations governing the use of human subjects in research projects (45 CFR 46), the UNT Institutional Review Board has reviewed your proposed project titled "The Beliefs and Expectations of Effective Secondary Choral Teachers in Culturally Diverse Schools." The risks inherent in this research are minimal, and the potential benefits to the subject outweigh those risks. The submitted protocol is hereby approved for the use of human subjects in this study. **Federal Policy 45 CFR 46.109(e) stipulates that IRB approval is for one year only, September 20, 2012 to September 19, 2013.**

Enclosed is the consent document with stamped IRB approval. Please copy and **use this form only** for your study subjects.

It is your responsibility according to U.S. Department of Health and Human Services regulations to submit annual and terminal progress reports to the IRB for this project. The IRB must also review this project prior to any modifications.

Please contact Shelia Bourns, Research Compliance Analyst, or Boyd Herndon, Director of Research Compliance, at extension 3940, if you wish to make changes or need additional information.

Sincerely,

Patricia L. Kaminski, Ph.D.
Associate Professor
Department of Psychology
Chair, Institutional Review Board

PK/sb

University of North Texas Institutional Review Board

Informed Consent Notice

Before agreeing to participate in this research study, it is important that you read and understand the following explanation of the purpose, benefits and risks of the study and how it will be conducted.

Title of Study: The Beliefs and Expectations of Effective Secondary Choral Teachers in Culturally Diverse Schools

Principal Investigator: Mary M. Harris, Ph.D., Regents Professor of Teacher Education and Administration, University of North Texas

Purpose of the Study: The study focuses on the beliefs and expectations of effective secondary choral teachers who teach culturally diverse students. The intent of the study is to better understand how effective secondary choral teachers describe their students and their parents, school, and communities; what effective secondary choral teachers say about their experiences; and practices exhibited by teachers who work effectively with culturally diverse groups of students.

The intent of the study is to understand what effective secondary choral music teachers actually say about students from diverse populations and how their beliefs impact their teaching practices.

Study Procedures: You are asked to participate in three 90-minute interviews, two of which will be face-to face, and the third interview may be conducted via Skype. All interviews will be recorded. Prior to the second face-to face interview, you will be observed teaching. The total time commitment to this study may be 4.5 hours for the interviews and a no more than one day of observation. The determination of time needed will be based upon the participant's schedule.

Foreseeable Risks: No foreseeable risks are involved in this study.

Benefits to the Subjects or Others: This study may not directly benefit you as a participant, but we hope to learn more about issues that may relate to effective teaching in culturally diverse contexts. This study may be useful in addressing choral music teacher effectiveness. .

Compensation for Participants: None

Procedures for Maintaining Confidentiality of Research Records: Every effort will be made to protect the participants in the study. Pseudonyms will be used to protect the identity of school districts, schools, and choral teachers, and stored data will reflect these codes. Consent forms, the only identifying information, will be stored separate and apart from data. As required by the Federal IRB regulations, collected data will be securely maintained for three years. The

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Last Updated: August 9, 2007

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APPROVED BY THE UNT IRB
FROM 9/20/12 TO 9/19/13
JB

confidentiality of your individual information will be maintained in any publications or presentations regarding this study.

Questions about the Study: If you have any questions about the study, you may Dr. Mary Harris at Mary.Harris@unt.edu or 940 565-4327.

Review for the Protection of Participants: This research study has been reviewed and approved by the UNT Institutional Review Board (IRB). The UNT IRB can be contacted at (940) 565-3940 with any questions regarding the rights of research subjects.

Research Participants' Rights:

Your participation in the survey confirms that you have read all of the above and that you agree to all of the following:

- Mackie V. Spradley has explained the study to you and you have had an opportunity to ask any questions you have about the study. You have been informed of the possible benefits and the potential risks of the study.
- You understand that you do not have to take part in this study, and your refusal to participate or your decision to withdraw will involve no penalty or loss of rights or benefits. You may choose to stop your participation at any time.
- You understand why the study is being conducted and how it will be performed.
- You understand your rights as a research participant, and you voluntarily consent to participate in this study.
- You understand you may print a copy of this form for your records.

Signature of the Participant

Date

APPROVED BY THE UNT IRB
FROM 9/20/12 TO 9/4/13
JB

Signature of Investigator or Representative

Date

Office of Research Services
University of North Texas
Last Updated: August 9, 2007

APPENDIX C
RESEARCH AND INTERVIEW QUESTIONS

Research Questions

1. How do effective secondary choral teachers describe culturally diverse students, parents, school and communities in culturally diverse settings?
2. What do effective secondary choral teachers commonly say about teaching culturally diverse students?
3. What are some common practices exhibited by effective secondary choral teachers who work with culturally diverse groups of students?

Interview Questions

The following questions are based upon the phenomenological approach research method that poses three long interviews, each of which focuses upon only one aspect of the participant's story. The interview is semi-structured in that follow up questions that address what is interesting; what I desire to hear more about; and/or additional stories that describe or explain can also be included.

Interview One: Focuses on Life History

- How did you become a secondary choral teacher?
- How did you get to this point/stage in your career?

Interview Two: Focuses on the Details of their experience

- Describe what you do as a secondary choral teacher.
- Describe your experience teaching secondary choral music.

Interview Three: Focuses on the Reflection on the Meaning of their experience

- Given what you have shared/said about your life before you became a teacher and given what you have said about your work now, how do you understand/make meaning of being a choral director in your life? What sense does it make to you?

APPENDIX D
OBSERVATION PROTOCOL

<i>Instructional practices</i>	
	<ul style="list-style-type: none"> • Establishing high expectations • Presentation/delivery of content • Use of embedded assessment (R,I,D,P) recognize, identify, diagnosis, and prescription • Critical feedback • Monitoring student progress, achievement and learning • Teacher effort
<i>Planning and preparation (PCK)</i>	
	<ul style="list-style-type: none"> • Sequential planning and presentation • Pacing • Culturally responsive pedagogies • Teacher self assessment and reflection • Working with mentors/peers, etc.
<i>Classroom management</i>	
	<ul style="list-style-type: none"> • Development of class culture • Issues of power, equality, equity • Issues of access • Respect of others culture • Relating to others culture • Communication, behaviors/practices that may reflect the teacher's expectation of the students

APPENDIX E
FOLLOW-UP EMAIL

Dear Mr./Mrs. _____,

I so enjoyed speaking with you on the phone.

Thank you so much for your interest in participating in this project. Attached you will find a copy of the Informed Consent form which outlines the project and provides an overview of your personal rights. I so appreciate your willingness to share your expertise and experience.

I look forward to seeing you soon.

Sincerely,

Mackie V. Spradley

APPENDIX F

A REVIEW OF RESEARCH AND IDEOLOGICAL DISCOURSE (1800-2000)

<p>Established discourses- 1620s rooted in religious discourse</p> <p>Global and American</p>	<p>Race, Culture, Religion</p> <p>Terms used to identify groups of people range from savage, barbarians, Capitalism</p>	<p>Monogenist/Polygenist debate</p> <p>Monogenist: God created all people and the difference in race is simply due to the acclimation to different climates. Polygenist: God did not create all people and people of color are not considered human!</p> <p>Dark skinned people are descendants of the devil and demonized as seen in art work</p> <p>Elitist Discourse</p>
<p>1800s Research and Ideological Discourse</p> <p>Global</p> <p>American</p>	<p>Language, Culture, Ethnicity, Race</p> <p>Intelligence, Class, Culture</p> <p>Class is structured sociocultural, political and economic factors, such as whiteness, class privilege and ownership of property (Harrison, 1999). Capitalism</p> <p>Racial Caste system, Politics, Law Capitalism</p>	<p>American attitude toward Immigration consistently changes, i.e. Chinese Exclusion Act 1882 and Japan Gentleman’s Agreement</p> <p>1800s craniologist, Charles White, claims that whites and non-whites are of different species. White claims that not only are there cranial differences between the races but that anthropoid facial features of blacks and the dark skin of non-whites support his research.</p> <p>Booker T. Washington: Address at the Cotton States and International Exposition in Atlanta. (1895)</p> <p>(1896) <i>Plessy v. Ferguson</i>-“separate but equal facilities” Color-Blindness –Justice Harlan (“ . . . there is in this country no superior, dominant, ruling class of citizens. . . all citizens are equal before the law.”)</p> <p>Beginning of Jim Crow Era-All practices associated with segregation support the inferiority paradigm (Billings and Tate, 1997)</p>
<p>1900s Research and Ideological Discourse</p> <p>American</p> <p>Philanthropists gain the support of research and ideological discourse that will support capitalism,</p>	<p>Caste system expanded based upon intelligent</p> <p>Class, Race, Ethnicity, Language, Religion, Intelligence, Culture</p>	<p>G. Stanley Hall refers to groups of students as dullards, subnormal children, and a great army of incapables (Ravitch, 2000).</p> <p>Industrial intelligence is needed to prepare students for productivity.</p>

<p>stratification of power and dominance.</p>	<p>Race, Ethnicity, Class, Culture, Language, Religion</p> <p>Intelligence, Race, Class</p> <p>Intelligence</p> <p>Industrial and Vocational Education Segregated schools offered courses in gardening, poultry raising, woodworking, automobile repair, hair dressers cooking, sewing, ironwork. . . (Ravitch, p. 105)</p>	<p>Progressive Education Reform Immigrant children were widely believed to lack the intellect for academic studies (Ravitch, 2000, p. 56).</p> <p>(1908) Due to the high influx of immigrants, America identifies itself as “The Melting Pot,” based upon a play. (Ideology minimizes the importance of cultural, language and ethnic differences) Assimilation Theory</p> <p><i>Lewis Terman (1916), believed that Indians, Mexicans and Negroes . . . because of their alleged intellectual dullness and ineducabiity should be segregated in special classes an be given instruction which is concrete and practical.</i></p> <p>Elitist Discourse Edward Thorndike, Intelligence testing movement (1920).</p> <p>Ellwood Cubberly (1909), schools must forsake the democratic idea that all of society is equal. We must specialize our curriculum according to the social classes in society.</p>
<p>1920s Research and Ideological Discourse</p>	<p>Intelligence</p>	<p>I.Q. Testing</p> <p>Elitist Discourse</p>
<p>1930s Research and Ideological Discourse</p>	<p>Culture</p>	<p>Social Adjustment All students must adapt and adjust to society. Quit complaining about racial discrimination and fit into the framework of society (Douglass) Learn what is useful (Dobbs)</p>
<p>1940s Research and Ideological Discourse</p>	<p>Culture</p>	<p>Commercial mass media begins to establish a national culture in response to World War II</p> <p>Education should be for All American Youth, yet this movement did not provide for racially segregated schools in the South.</p>
<p>1950s Research and Ideological Discourse</p>	<p>Race</p>	<p>Why Johnny Can’t Read. . . back to basics Sputnik-Education now equals FREEDOM.</p>

<p>1970s Research and Ideological Discourse American</p>	<p>Poverty, Class, Ethnicity, Language</p>	<p>Ginsburg, H. (1972). <i>The Myth of the Deprived Child: Poor Children's Intellect and Education</i></p> <p>Immigration Policies The Melting Pot ideology is challenged and reframed as a "Salad Bowl" (Difference is importance but all are influenced by the other).</p> <p>Basic Skills Test Documented achievement gap among race, gender and class.</p>
<p>1980s Research and Ideological Discourse</p>	<p>Poverty, Race, Class, Language</p>	<p>A Nation At Risk (1983)</p> <p>Multicultural Education</p> <p>Standards Movement</p>
<p>1990s Research and Ideological Discourse Global and American</p>	<p>Intelligence, Race, Poverty, Class</p>	<p>Herrnstein, R.J. & Murray, C. (1994). <i>The Bell Curve: Intelligence and Class Structure in American Life</i>.</p> <p>Color-Blind Theory</p>
<p>2000s Research and Ideological Discourse American</p>	<p>Poverty, Class, Race and Intelligence</p> <p>Poverty, Class and Race</p>	<p>Jensen, E. (2009). <i>Teaching with Poverty in Mind: What Being Poor Does to Kids' Brains and What Schools Can Do About It</i>.</p> <p>Payne, R.K. (1996). A Framework for Understanding Poverty. Culture of Poverty</p> <p>Color-Blind Theory</p>

APPENDIX G

CRITICAL DISCOURSE ANALYSIS PROTOCOLS

<p>Major constructs</p> <ul style="list-style-type: none"> ✓ Knowledge ✓ Poverty/Social class ✓ Race ✓ Ethnicity ✓ Language ✓ Power ✓ Responsible if students fail to learn 	<p>Students have deficiencies</p> <p>The purpose of education in this framework is to. . .</p> <p>The purpose of music education is to . . .</p>	<p>Students have assets</p> <p>The purpose of education in this framework is to. . .</p> <p>The purpose of music education is to . . .</p>
<p>Ideology</p> <p>Written</p> <p>Voiced</p> <p>Unconscious Mapping (Teacher as the Human Factor)</p> <p>Teacher Beliefs and Expectations</p>	<p>What “these students need” is the arts</p> <p>Students viewed as impoverished and limited in their abilities, skills, family support, experiences, and community</p> <p>Heavily informed by social discourse, poverty discourses, urban education discourses and professional organizations as they adopt positions and practices from the various discourses.</p>	<p>All students can learn music</p> <p>Uses prior knowledge, experience, culture, language as entry points for scaffolding new knowledge or making connections that are relevant</p>
<p>Curriculum</p> <p>What types of curricular should be offer students?</p> <p>What factors or discourse influence the policies and practices of selecting and designing curriculum?</p>	<p>The music curriculum is defined in absolute terms. Other courses, particularly those targeting diverse cultural interests are few.</p> <p>“Traditional”, classic, mainstream vs. Alternative, non-traditional</p> <p>Students referred to as “non-traditional students.” TMEA Dialogue (2007).</p>	<p>Curricula choices are diverse, innovative and relevant to all students. The socio-cultural implications of the school context are viewed as an important factor in the selecting of all curricula instructional materials, teachers and programming. ,</p> <p>Students get the opportunity to give their input in projects, repertoire, design of the shows, costumes, dances, themes. . . which builds community and unity within the context of teaching and learning.</p>
<p>Instruction</p> <p>Teacher Effort</p> <p>Teacher Decision Making</p> <p>Teacher Knowledge and Skills (PCK)</p> <p>Teacher Preparation</p>	<p>Limited Teacher Effort</p> <p>Allow students to make mistakes without making efforts to correct them or teach them how to properly accomplish the task or learn the skill. Little constructive or no critical feedback is given</p> <p>Students rarely have the opportunities to discuss their work or the processes in which they learn</p>	<p>Intense Teacher Effort</p> <p>Teacher works with small and large groups and individual</p> <p>Students are given a rubric or some type of framework outlining what is expected of them and how they can develop or excel.</p> <p>High levels of differentiation</p> <p>Students are given a great deal of feedback and are keenly aware of what is expected of them and what happens if the do not meet the standard of performance.</p>

Student-Teacher Interaction	Want students to be quiet Student teacher conflicts Teacher uses criticism or sarcasm	Allow students to develop independently. Teacher student conflicts are managed or resolved through relationship building.
Classroom Cultural Context	Teacher Centered and student interest	Student Centered
Accountability~ Indicators of Success Teacher Effectiveness Contests, Ratings, etc	Definition of success is very restricted and is purely based upon the ratings from UIL contests and other high stake competitions, such as TMEA All State Competition The number of students that enter music programs at colleges, conservatories and so forth.	Definition of success is broaden to include how many students participate in the program

Major constructs ✓ Knowledge ✓ Poverty/Social class ✓ Race ✓ Ethnicity ✓ Language ✓ Power	Participant 1 The purpose of education in this framework is to . . . The purpose of music education is to . . .	Participant 1 The purpose of education in this framework is to . . . The purpose of music education is to . . .
Ideology <i>Written</i> <i>Voiced</i> <i>Unconscious Mapping</i> <i>(Teacher as the Human Factor)</i> <i>Teacher Beliefs and Expectations</i>	What “these students need” is the arts Students viewed as impoverished and limited in their abilities, skills, family support, experiences, and community Heavily informed by social discourse, poverty discourses, urban education discourses and professional organizations as they adopt positions and practices from the various discourses.	All students can learn music Uses prior knowledge, experience, culture, language as entry points for scaffolding new knowledge or making connections that are relevant Participant 1 This was the only teacher that articulated this message with confirmation. All students can learn music Uses prior knowledge, experience, culture, language as entry points for scaffolding new knowledge or making connections that are relevant
Curriculum <i>What types of curricular are offered students?</i> <i>What factors or discourse influence the policies and practices of selecting and designing curriculum?</i>	The music curriculum is defined in absolute terms. Other courses, particularly those targeting diverse cultural interests are few. “Traditional”, classic, mainstream vs. Alternative, non-traditional Students referred to as “non-traditional students.” TMEA Dialogue (2007). First teacher is well aware of the	Curricula choices are diverse, innovative and relevant to all students. The socio-cultural implications of the school context are viewed as an important factor in the selecting of all curricula instructional materials, teachers and programming. , Students get the opportunity to give their input in projects, repertoire, design of the shows, costumes, dances, themes. . . which builds community and unity within the context of teaching and learning. Participant 1

	<p>diverse repertoire and it is used in all groups</p>	<p>Curricula choices are diverse, innovative and relevant to all students. The socio-cultural implications of the school context are viewed as an important factor in the selecting of all curricula instructional materials, teachers and programming.</p> <p>Students get the opportunity to give their input</p>
<p>Instruction Teacher Effort Teacher Decision Making Teacher Knowledge and Skills (PCK) Teacher Preparation</p>	<p>Teacher Effort-Limited Allow students to make mistakes without making efforts to correct them or teach them how to properly accomplish the task or learn the skill. Little constructive or no critical feedback is given Students rarely have the opportunities to discuss their work or the processes in which they learn</p>	<p>Teacher Effort-Intense Teacher works with small and large groups and individual Students are given a rubric or some type of framework outlining what is expected of them and how they can develop or excel.</p> <p>High levels of differentiation Students are given a great deal of feedback and are keenly aware of what is expected of them and what happens if the do not meet the standard of performance. High Expectations of the students were Highly integrated throughout the classroom. . . which included classroom procedures, routines, behavior and academic responsibilities. Students were consistently given critical feedback, encouraged to work harder and praise through the process. Students obviously enjoyed the classroom as demonstrated in their facial expressions and attentiveness to the director.</p> <p>Students were very well aware of what was expected of them and followed procedures without reservation. When students had questions, they raised their hands and were addressed as needed. When students had problems, the teacher was accessible. Student leadership was in place. Students showed a high level of community and deep friendships were observed throughout the group. The teacher uses a mike and walked among the students to support them in singing their vocal parts when needed. The teacher gave no down time during the instruction and used an preplanned agenda to facilitate the lesson. Nothing was worked on for a very long amount of time, so there was no drill and kill. . . whatever the director worked on, she already knew what strategies she would use to solve or address the pedagogical</p>

		<p>issues.</p> <p>Participant one Culturally diverse strategies consistently integrated in all teaching and programming aspects.</p>
Student-Teacher Interaction	<p>Student teacher conflicts Teacher uses criticism or sarcasm Want students to be quiet</p>	<p>Allow students to develop independently. Teacher student conflicts are managed or resolved through relationship building.</p>
Classroom Cultural Context	<p>Teacher Centered and student interest</p>	<p>Student Centered First participant was definitely in charge but not in a dictator or un-warm kind of manner. Trophies were proudly displayed throughout the room and the theme of the classroom were larger than life size hand-painted posters of superheros. . . one for every section. . . Even batman was posted in front of the class to urge the students to work for high levels of success</p>
Accountability~ Indicators of Success Teacher Effectiveness Contests, Ratings, etc	<p>Definition of success is based upon the ratings from UIL contests and other high stake competitions, such as TMEA All State Competition The number of students that enter music programs at colleges, conservatories and so forth.</p>	<p>Definition of success is broaden to include how many students participate in the program</p> <p>This program has performed at TMEA twice and the director honored as a distinguished alumni of her university. UIL plaques are proudly displayed along with numerous other personal and group awards.</p> <p>This participant largely felt that the majority of the responsibility for the success or failure of the students relied upon the teacher. It was the teachers' responsibility to find a way to teach the students effectively. That meant that it was the teacher's responsibility to seek out help, go to workshops, clinics, have consultants come in and do what ever it takes to get success and learn how to be effective in the classroom.</p> <p>The teacher personally challenged herself to integrate technology in the classroom because students responded to the use of technology as a part of their daily process of getting information and learning, reading and entertainment. This was the only choral classroom that utilized technology in the classroom. That is very unfortunate.</p>

For the participants in this research, what is the <u>purpose of music education</u> ?	Participant 2
<p><u>Understanding poverty and race</u></p> <p>It was difficult to uncover where the conception of the participants beliefs about poverty come from other than how they understood their own childhood upbringing and comparing that they experienced as a child and what their students were experiencing. Based on that comparison, the teacher often framed their opinions and their beliefs, acceptance or rejection of the parents or students behavior.</p> <p><i>When I was a child I was poor. . . but learned to work hard and ask questions about anything that I didn't understand...</i></p> <p><i>I was brought up in a single parent household with several other sibilings so I understand what it means to work two jobs and my mom not be able to be there. . . it was not because she didn't want to but because she could not. . . priority and it was ok.</i></p> <p><i>These students experience is nothing like I grew up. Not having a ride after a concert, my parent leaving me, or not having shoes. . . that is new to me. . .</i></p>	<p>All students can learn music Uses prior knowledge, experience, culture, language as entry points for scaffolding new knowledge or making connections that are relevant</p> <p>The levels of challenges and struggles that the students face seem to overshadow what potential power may lie within the student to overcome the challenges that they are facing. Participant 2 seemed to have difficulty finding how and when to address issues of ethnicity, race, heritage or social class. Of all of these factors, social class seemed to be the easiest to discuss without some level of apprehension about offending someone. (This could be the reason that education reasons for school failure issues related to race, unless addressed from a critical theorist perspective). Social class is easy but the reasons for the disparity in social class are closely interwoven with issues relating to racial profiling, racial discrimination, and the systematic (legal) oppression of groups according to race, property, ownership and so forth. For a closer look at a the historical development of race related discrimination P2 quickly acknowledged social class. P2 related to the struggles of single parent homes because she experienced the hardships and challenges of being reared in a single family home with multiple siblings; therefore the teacher show a great deal of compassion for the students and the challenges that they were experiencing in their families. Race was illusive. ..The choir was not as diverse as I had hoped, at least not the top choir. The top choir was more homogenous in look. . . Those in the group "assimilated" the same look. . .</p>
<p><u>Curriculum</u></p>	<p>This participant is struggling to find that balance... .</p> <p>The school is still transitioning from a predominantly white affluent school and while the majority of the school is very diverse, the choral program doesn't seem to totally reflect the diversity in the school population.</p> <p>The teacher is struggling to find a balance between the definition of a choral program as defined in mainstream Texas music education and to address the ever increasing challenges and changes she is facing in her program. Should the agenda and goals of the program be set by the state or by the students that</p>

	<p>are involved in the program and part of the school and community. But also, there may be issues related to teacher identity, as this teachers seems to fit within the choral director prodigy. .. and destined to follow suit, if at all possible. (this is only my opinion based upon observation)</p> <p>That was not the case for the second participant and in fact the repertoire and program was more traditional. However, the participant did realize the much more can and should be done about diversity. . . it was as if she never thought of it as a possible or important factor. As a transitioning school, she is still finding the balance or beginning to see the need to make the adjustments in her repertoire choices and programming that will address more diverse students. I still think this program was most like other homogeneous programs and ignores the diversity in the school, community and choir. I only saw 2 to 3 blacks and one of them was mixed race and could pass for white. . . I am not sure of how the student self identifies. It was certain that the teacher identified her as African American. . . Social Economic stratification is a major factor for the campus and program.</p>
<p><u>Instruction</u></p>	<p>The teacher felt as great deal of responsibility for the success of the student learning. . . yet, there were distinct lines where the responsibility shifted more toward the student. .. seeming none of the participants clearly blamed the students or their parents for any student failure or kicked them out of the choral program because of money, etc. There was a clear partnership for success.</p> <p>Teacher exhibited a sense of guilt for her inability to touch all of the students or to become consumed in personal challenges or the work of the job rather than the students before her each day.</p> <p>Participant two Culturally responsive pedagogies in approaching students; yet, the instruction was not as strong due to her low expectations or how she managed the classroom learning. Nevertheless, the teacher played the notes on the piano and used less effective classroom strategies.</p>
<p><u>Student-Teacher Interaction</u></p>	<p>All three culturally responsive pedagogies in place at different levels of implementation and not sure that they understand what they are doing as a pedagogical process or approach to teaching</p>

Classroom Cultural Context	All of the classrooms were student centered Second participant seems to lean towards feeling sorry for the students (just my feeling)
Accountability~ Making meaning How do you know you are successful What is success to you	

<p>Major constructs</p> <ul style="list-style-type: none"> ✓ Knowledge ✓ Poverty/Social class ✓ Race ✓ Ethnicity ✓ Language ✓ Power 	<p>Participant 3</p> <p>The purpose of education in this framework is to . . .</p> <p>The purpose of music education is to . . .</p> <p>DEFICIT Thinking Model</p>	<p>Participant 3</p> <p>The purpose of education in this framework is to . . .</p> <p>The purpose of music education is to . . .</p> <p>This participant demonstrated very strong deficit thinking language and ideologies. With the absence of mentors, the participant relied heavily upon educational resources available via internet and mainstream professional development organization, all of which named promote deficit thinking as a framework for understanding and making meaning out of working with students from culturally diverse background.</p> <p>First of all, the mainstream resources ignore race and point to socio-economic status or class as being the dividing factor. However, class stratification is the manifestation of racial prejudice, biases and injustices promoted and upheld by systems, organizations and institutions; including education.</p> <p>The participant has relied upon Ruby Payne and referred to her work as the “standard”. . . Other works mentioned were Teach Like a Champion and Eric Jensen’s Teaching with Poverty in Mind.</p> <p>With these at the forefront of the participant’s thinking about what it is that he does, it was very unsettling and confusing. Many of the things he says seem so supportive for the success and achievement for culturally diverse students, but the premise is the purpose of the work is to make them “good people” and if we can train them to be “good people” then we can train them to listen to us and do what we ask to do. . . this is not an education that liberates, but one that creates students who are oppressed. Therefore, for the message from this teacher was very difficult to embrace without pain and disdain.</p> <p>I felt the teacher was forcing his values upon the values of others who were culturally different. . . He did not seek to understand the culturally difference. He made</p>
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		<p>judgments of right and wrong decisions made by the family, especially if they were antithetical to what his white family unit would have done.</p> <p>Terms like “obviously not a good home”</p>
<p>Ideology Written Voiced Unconscious Mapping (Teacher as the Human Factor) Teacher Beliefs and Expectations</p>	<p>What “these students need” is the arts Students viewed as impoverished and limited in their abilities, skills, family support, experiences, and community</p> <p>Heavily informed by social discourse, poverty discourses, urban education discourses and professional organizations as they adopt positions and practices from the various discourses.</p>	<p>Participant 3 showed evidence of deficit thinking throughout language, policies and it was very difficult to listen to the rhetoric. . . I tried to understand how and why he felt the way he did and how he had built up this kind of knowledge or understanding about what it meant to teach and work in a culturally diverse school.</p> <p>Family history and school experiences did not prepare him for a diverse setting. Middle to upper class white suburban family. . . cultural differences were intriguing to the participant and the participant asked a great deal of questions when finally with diverse groups of people. Diversity was more of different experiences . . . not so much different races and so forth. Different ages, different experiences or paths, careers and so forth. Participant loves the community college in which cultural differences were more of the norm.</p> <p>In retrospect, this teacher acknowledges the lack of mentorship or asking other colleagues to assist him in his development. . . for the other teachers in this study, especially the first participant, having a willingness to ask other colleagues is extremely valuable, especially if that teacher has been successful in teaching in a culturally diverse setting, as well. It is also very important to have a strong fine arts administrator who is deeply aware of the culturally responsive pedagogies that promote strong programs in culturally diverse schools and what should be recommended as supportive literature.</p>
<p>Curriculum What types of curricular are offered students? What factors or discourse influence the policies and practices of selecting</p>	<p>The music curriculum is defined in absolute terms. Other courses, particularly those targeting diverse cultural interests are few.</p> <p>“Traditional”, classic, mainstream vs. Alternative, non-traditional</p> <p>Students referred to as “non-</p>	<p>In the absence of hearing the choir perform repertoire in class, I watched a video performance of their previous concert, which had occurred the week prior. The program utilized students of various ethnicities and seemed to be very inclusive special needs, blacks, Latinos and white students. No mention of a traditional program and all based upon the needs of the students.</p>

and designing curriculum?	traditional students.” TMEA Dialogue (2007).	Interestingly, the district did not adopt the state adopted choral text and opted to use a text that in my opinion not as strong in repertoire or presenting skills that build up strong sight readers.
Instruction Teacher Effort Teacher Decision Making Teacher Knowledge and Skills (PCK) Teacher Preparation	Teacher Effort-Limited Allow students to make mistakes without making efforts to correct them or teach them how to properly accomplish the task or learn the skill. Little constructive or no critical feedback is given Students rarely have the opportunities to discuss their work or the processes in which they learn	Instructional strategies were poor and boring! They were not engaging and the teacher was not engaging and energetic. The teacher did show a great deal of concern for new students and making sure everyone knew where they were, but it was not rigorous and challenging. . . It was disappointing. Participant three Clearly articulates culturally responsive pedagogies but also embodies deficit thinking as his process.
Student-Teacher Interaction	Student teacher conflicts Teacher uses criticism or sarcasm Want students to be quiet	Early on, students rejected him. His primary goal is to make “good people.”
Classroom Cultural Context	Teacher Centered and student interest	I am not convinced that the teaching was truly student focused. It was very shallow teaching without depth, rigor or a demonstration that the students were actually learning or independently knew how to read the musically lines. The expectations were not high enough.
Accountability~ Indicators of Success Teacher Effectiveness Contests, Ratings, etc	Definition of success is based upon the ratings from UIL contests and other high stake competitions, such as TMEA All State Competition The number of students that enter music programs at colleges, conservatories and so forth.	There were a few trophies randomly placed on a shelf but not presented in a way to create pride for competing. . .When asked about trophies or awards, the teacher replied that the students had received awards from UIL but he chose not to display them. . . That is highly unfortunate since such an act of display also creates a sense of community work, community effort and pride. Choir officers are used to create a realm of student peer pressure and student accountability. When asked who is ultimately responsible for the success of the student, the teacher identified his role as a major responsibility in the success of the students. At some point, the teacher acknowledges that students also have a responsibility in working; therefore

		student achievement is a partnership, with the largest percentage of that work lying upon the teacher.
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APPENDIX H
LIST OF CODES

Theme 1--Identity of Teacher

- Code 1 Making meaning of my work
- Code 2 Teacher identity
- Code 3 Teacher identity and diversity

Theme 2--Relating to Culture and Diversity

- Code 4 Culturally diverse
- Code 5 Culturally responsive
- Code 6 Culture and how students learn
- Code 7 Culture influences or shape expectations
- Code 8 Culture of Poverty-deficit thinking
- Code 9 Deficit thinking
- Code 10 Definition of cultural diversity
- Code 11 Students reject teacher
- Code 12 Teacher does not understand cultural diversity or differences
- Code 13 Transitioned school
- Code 14 What it means to human

Theme 3--Role of discourse

- Code 15 Culturally responsive
- Code 16 Culturally of Poverty-deficit thinking
- Code 17 Deficit thinking
- Code 18 Former music teacher
- Code 19 Professional discourse
- Code 20 Responding to deficit discourse
- Code 21 Role of mentor
- Code 22 Social discourse

Theme 4--Teacher assumptions

- Code 23 Assumed prejudice and/or injustice
- Code 24 Assumption
- Code 25 Culture of Poverty-deficit thinking
- Code 26 Knowledge associated with whiteness and wealth
- Code 27 Negative assumption and expectation
- Code 28 Positive assumption and expectation

Theme 5--Teacher beliefs

- Code 29 Adjusting/changing a belief
- Code 30 Belief shaped by former music teacher
- Code 31 Belief shaped by mentor
- Code 32 Belief through discourse
- Code 33 Culturally responsive
- Code 34 Culture of Poverty-deficit thinking
- Code 35 Deficit thinking

Code 36 Experience influencing teacher's belief
Code 37 Forming/shaping a belief
Code 38 Teacher adjusts beliefs due to culture
Code 39 Teacher belief shaped by parents

Theme 6--Teacher Expectations

Code 40 Culture of Poverty-deficit thinking
Code 41 Deficit thinking
Code 42 Expectations shaped by law or policies
Code 43 High Expectation
Code 44 High expectation_Type 1
Code 45 High expectation_Type 2
Code 46 High expectation_Type 3
Code 47 Levels of High Expectations
Code 48 Low expectation
Code 49 Teacher expresses fear
Code 50 Teacher places value

Theme 7--Teaching and Learning

Code 51 Culturally responsive
Code 52 Culture of Poverty-deficit thinking
Code 53 Deficit thinking
Code 54 Effective teaching strategy
Code 55 Ineffective teaching strategy
Code 56 Sequential Learning Framework
Code 57 Socio-cultural context influences teaching
Code 58 Student's responsibility
Code 59 Teacher belief increases student motivation
Code 60 Teacher believes its his/her responsibility
Code 61 Teacher Effectiveness
Code 62 Teacher efficacy
Code 63 Teacher gains musical expertise_vocal
Code 64 Teacher ineffectiveness
Code 65 Teacher takes responsibility
Code 66 Teacher thinking about his/her work
Code 67 Teacher's belief about his/her work and practices
Code 68 Teacher's belief –what it takes to be good
Code 69 Teacher's training/background
Code 70 Teacher's work
Code 71 Teacher's belief about how students learn

APPENDIX I

LIST OF CODES AND DESCRIPTIONS

Identity of Teacher		Description
1	Making meaning of my work	Teacher attempts to make sense of his/her work, experiences
2	Teacher identity	How the teacher constructs their professional and cultural identity. . .
3	Teacher identity and diversity	Describes how the teacher identity is similar or dislike the cultural identity of the students taught
Relating to Culture and Diversity		
4	Culturally diverse	Socially constructed and/or perceived group membership created by shared meanings, experiences, ideas, rules, language, race, ethnicity, music, space, practices, behaviors and so forth.
5	Culturally responsive	Culturally responsive teaching student's prior knowledge, caring for students, high expectations and other principles are included in the framework of culturally responsive teaching (See Terms and Concepts)
6	Culture and how students learn	Cultural implications as related to how students learn music and musical concepts.
7	Culture influences or shapes expectations	Teachers construct his/her expectations based upon the cultural differences of the students or implications of cultural diversity.
8	Culture of Poverty-deficit thinking	Educational ideology, which explains school and student failure in terms related to poverty and the implications of poverty. These comments align with deficit thinking model, specifically the culture of poverty ideology, which blames poverty for student and school failure.
9	Deficit thinking	The teacher defines and/or describes the students, parents, schools and community in terms of lack. Failure is due to race, ethnicity, gender, socio-economic status or other cultural descriptor (See Terms and Concepts)
10	Definition of cultural diversity	Ways in which the teacher defines cultural diversity
11	Students reject teacher	Students reject the teacher and their teaching strategies. Students exhibit resistance to the teacher and their approach.
12	Teacher does not understand cultural diversity or differences	Teacher is unaware, ignores or blind how cultural differences may affect choral programming, repertoire choice, practices, policies, and instructional strategies. The teacher does not include culturally diversity or difference as a factor in their decision-making processes.

13	Transitioned school	These comments relate to efforts that the school district, campus or teacher has made to address the demographic/cultural shifts experienced on their campuses. Each school has transitioned from suburban to urban and has systematically chosen to deal with the transition in starkly different ways.
14	What it means to human	Teacher's philosophical and ideological views of what it means to engage others in the teaching and learning process. Teaching is taken as a human interaction and not merely a hierarchy interaction between pupil and teacher. The human factor is a part of the teaching and learning schema is a highly culturally responsive principle.
Role of discourse		
15	Culturally responsive	Culturally responsive teaching student's prior knowledge, caring for students, high expectations and other principles are included in the framework of culturally responsive teaching. Teacher is aware of the cultural difference in his/her choral program adopting policies, practices, teaching styles, curriculum and instructional strategies that engage culturally diverse students.
16	Culture of Poverty-deficit thinking	Educational ideology, which explains school and student failure in terms related to poverty and the implications of poverty. These comments align with deficit thinking model, specifically the culture of poverty ideology, which blames poverty for student and school failure.
17	Deficit-thinking	The teacher uses language, which blames the students, parents, schools and community for student failure.
18	Former music teacher	The teacher refers to the practices and experiences in his/her music class.
19	Professional discourse	Professional discourse can reinforce deficit thinking as well as shape ones beliefs in a manner that will positively impact ones actions and thoughts about cultural diversity or any other topic. It is important to include professional discourse exemplifies positive things about culturally diverse groups.
20	Responding to deficit discourse	The teacher acknowledges that other professionals believe a different discourse that blames the students, parents, community, race, social economic status or other factor for the student's lack of achievement or learning. The teacher's response to that discourse is projected in these statements.
21	Role of mentor	The mentor cans exist as a former teacher, coach, colleague, retired teacher professor

22	Social discourse	Ideas shaped, influenced and/or informed by society and culture. Social discourse could be promoted myths, sayings or knowledge transmitted by art, film, music, news media and/or social media.
Teacher Assumptions		
23	Assumed prejudice and/or injustice	Teacher assumes an injustice or prejudice has been applied
24	Assumption	Teacher makes assumptions about student's behavior, family, community and learning ability.
25	Culture of Poverty-deficit thinking	Educational ideology, which explains school and student failure in terms related to poverty and the implications of poverty. These comments align with deficit thinking model, specifically the culture of poverty ideology, which blames poverty for student and school failure.
26	Knowledge associated with whiteness and wealth	Teacher's identity is unaware of structural or organizations that are oppressive to marginalized groups
27	Negative assumption and expectation	Teacher makes negative assumptions about the students and/or expectation negative outcomes
28	Positive assumption and expectation	Teacher makes positive assumptions about the students and/or expect positive outcomes
Teacher Beliefs		
29	Adjusting/changing a belief	Teacher adjusts or changes his/her belief
30	Belief shaped by former music teacher	Teacher's belief is shaped by the actions and words of his/her former music teacher
31	Belief shaped by mentor	Teacher's belief is shaped by the actions and words of his/her mentor or colleague
32	Belief through discourse	Teacher's belief is shaped by professional and social discourse.
33	Culturally responsive	Culturally responsive teaching student's prior knowledge, caring for students, high expectations and other principles are included in the framework of culturally responsive teaching. Teacher is aware of the cultural difference in his/her choral program adopting policies, practices, teaching styles, curriculum and instructional strategies that engage culturally diverse students.
34	Culture of Poverty-deficit thinking	Educational ideology, which explains school and student failure in terms related to poverty and the implications of poverty. These comments align with deficit thinking model, specifically the culture of poverty ideology, which blames poverty for student and school failure.
35	Deficit thinking	The teacher defines and/or describes the students, parents, schools and community in terms of lack. Failure is due to race, ethnicity, gender, socio-economic status or other cultural descriptors (See Terms and Concepts)

36	Experience influencing teacher's belief	An experience changes or alters the teacher's belief
37	Forming/shaping a belief	The teacher forms a belief according to discourse and/or experience
38	Teacher adjusts beliefs due to culture	The teacher changes his/her belief based upon their acquired cultural awareness
39	Teacher belief shaped by parents	The teacher exhibits beliefs and habits that have been shaped/influenced or instilled in them by their parents. It has become a way of doing their work and/or living their life. It can also be exhibited in their attitude, expectations and so forth.
Teacher Expectations		
40	Culture of Poverty-deficit thinking	Educational ideology, which explains school and student failure in terms related to poverty and the implications of poverty. These comments align with deficit thinking model, specifically the culture of poverty ideology, which blames poverty for student and school failure.
41	Deficit thinking	The teacher defines and/or describes the students, parents, schools and community in terms of lack. Failure is due to race, ethnicity, gender, socio-economic status or other cultural descriptors (See Terms and Concepts)
42	Expectations shaped by law or policies	Teacher expectations are shaped by classroom, local, school, state and/or laws and/or policies.
43	High Expectations	There are various understandings of high expectations. See Source Notes.
44	High expectation_Type 1	This teacher expectation focuses on student behavior (discipline).
45	High expectation_Type 2	This expectation focuses on teaching processes and procedures (management).
46	High expectation_Type 3	This expectation focuses on student learning. It involves consistent teacher feedback, student assessment, teacher effort and teacher-student collaboration. The teacher perceives that student learning is his/her responsibility (Teacher takes responsibility for the outcome).
47	Types of High Expectations	Awareness that this study delineates expectations into levels.
48	Low expectation	The teacher does not expect the student to learn or have the ability, motivation to learn. Teachers may also have low expectations of parents, schools and the community.
49	Teacher expresses fear	Teacher references an element of fear or describes the task as undaunting or scary. In some instances, the teacher embraces the fear with a plan of action and in other instances; the teacher avoids the situation and allows the element of fear to take control of their behavior and their choices. This includes the teachers' fear of failure.

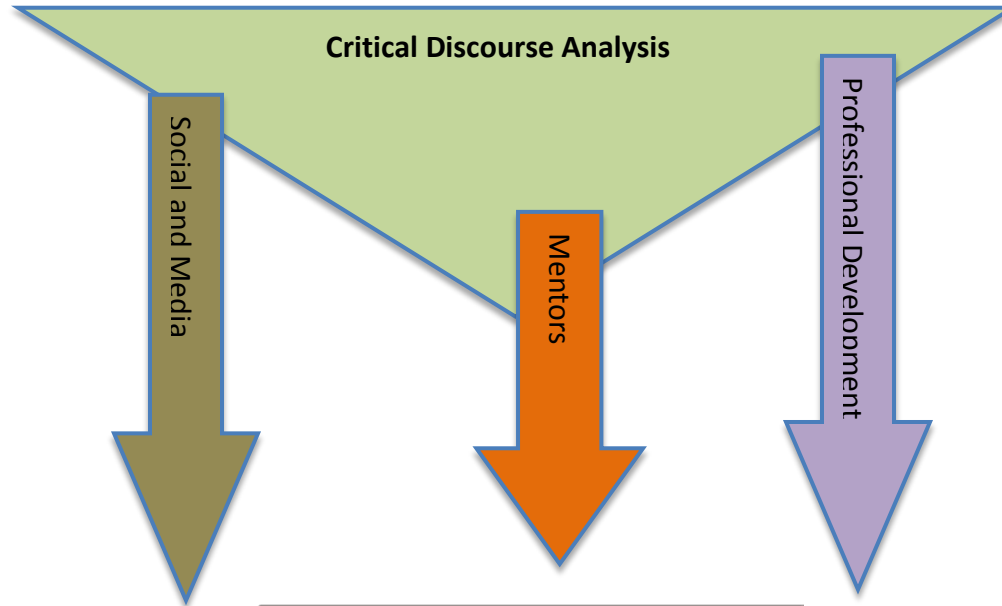
50	Teacher places value	The teacher assigns value to the action or behavior based upon their personal schema and/or core beliefs shaped by their parents.
Teaching and Learning		
51	Culturally responsive	Culturally responsive teaching student's prior knowledge, caring for students, high expectations and other principles are included in the framework of culturally responsive teaching. Teacher is aware of the cultural difference in his/her choral program adopting policies, practices, teaching styles, curriculum and instructional strategies that engage culturally diverse students.
52	Culture of Poverty-deficit thinking	Educational ideology, which explains school and student failure in terms related to poverty and the implications of poverty. These comments align with deficit thinking model, specifically the culture of poverty ideology, which blames poverty for student and school failure.
53	Deficit thinking	The teacher defines and/or describes the students, parents, schools and community in terms of lack. Failure is due to race, ethnicity, gender, socio-economic status or other cultural descriptors (See Terms and Concepts)
54	Effective teaching strategy	Teaching strategies, which engage learners and increases learning.
55	Ineffective teaching strategy	A teaching strategy that is not effective
56	Sequential Learning Framework	
57	Socio-cultural context influences teaching	Teacher adopts behaviors, practices, strategies, language and so forth to support the socio-cultural context in which teaching and learning occurs
58	Student's responsibility	The teacher considers the student responsible for learning.
59	Teacher belief increases student motivation	What the teacher believes to be true increases their motivation to work and/or increase effort.
60	Teacher believes its their responsibility	Teacher believes that it is their responsibility to improve student learning and guide the successes of the students.
61	Teacher Effectiveness	Teacher demonstrates the consistent implementation of effective teaching strategies.
62	Teacher efficacy	Teacher believes that he/she has the capacity to do a job well.
63	Teacher gains musical expertise_vocal	Teacher's reflection on college years is positive as it relates to gaining vocal pedagogy and vocal understanding. Other

64	Teacher ineffectiveness	The teacher does not demonstrate an ability to work effectively with the students and/or in the district. The teacher may have selected instructional strategies that are less effective in culturally diverse settings or working with culturally different students. In some instances, the teacher ignores opportunities to effectively engage all the student differences in the program and teaches or lends towards a homogenous ideology or mainstream pedagogy.
65	Teacher takes responsibility	The teacher takes responsibility for student learning, engagement, success and achievement. If the students fail to learn, it is due to the teachers lack of understanding of the subject, lack of pedagogical content knowledge, lack of connecting with the students or something along those lines. Teachers are also responsible for motivating student to learn the content as the student uses appropriate effective strategies in the classroom.
66	Teacher thinking about their work	Teachers think about their work and how it impacts student learning. Teacher reflects upon issues that impact student learning and how they can better improve student learning.
67	Teacher's belief about their work and practices	Teacher expresses their belief about their work, practices and decisions to adopt certain practices.
68	Teacher's belief –what it takes to be good	Describes what a teacher believes is required to be a successful teacher, to gain respect in the music profession in Texas and/or what it means to be an effective teacher in the classroom
69	Teacher's training/background	Teacher training includes music educational training (college, student teacher and so forth. Teacher background includes middle/high school experiences in music/fine arts, private lessons and personal information that would contribute to their core beliefs or identity.
70	Teacher's work	Tasks, responsibilities and duties that seemed common to teachers who worked with culturally diverse students in culturally diverse schools. Interestingly, choral programs did not always exhibit the same diversity as seen within the school.
71	Teacher's belief about how students learn	Teacher expresses their belief about how students learn and possibly what is required to engage them in the learning process.

APPENDIX J
CONCEPT MAP

Assumptions	Beliefs	Expectations		
Positive or Negative Speaking both?	Parents Experiences Mentors Discourse	High or Low Speaking both?	Highly Integrated Type 3 Type 2 Type 1	Teacher Responsible Processes/ Procedures Behavior
Parents Experiences Mentors Discourse CDA: Assumptions can also be based upon the discourse with parents, mentors and other sources. Experiences along can create negative or positive assumptions about people, places, or events. The role of a mentor with expertise in working in culturally diverse schools is paramount in deconstructing or making meaning of the experience. Teacher reflection is vital.	Effective teachers relied heavily upon mentors who were successful while teaching in culturally diverse schools and also upon their own experiences (trial and error/learning from mistakes and working with their students to find better solutions). Teachers who relied more upon professional discourse exhibited a greater struggle in recognizing deficit instructional strategies and practices. These teachers also focused more on classroom behavior or his/her perceived flaw in the students, parents, schools and/or community. Data revealed that beliefs were formed or conceptualized in four primary areas: parents, personal experiences, mentors, and discourse. Personal experiences did not have a parameter for time. Mentors were more valuable throughout the teaching cycle; however most valuable during the first ten years. Professional development provided by mainstream organizations need to include more opportunities and experiences for teachers who work in culturally diverse schools. What should	Effective teachers who demonstrated high expectations of their students also implemented culturally responsive strategies. This study did not document any of the participants mention CRT by name; however, teachers used the principles as a framework for doing their work, which clearly places a value of the CRT approaches for effective secondary music programs and instruction. Therefore, it is my belief that CRT should be formatted for secondary choral teachers as a principle for effective teaching, in order to systematically approach the teaching and learning process. An effective teacher spends time managing a classroom. An ineffective teacher spends time disciplining a classroom. Harry Wong. Facilitator’s Guide for The Effective Teacher (pg. 10). Effective teachers create a classroom culture. These procedures establish the culture or shared values of the classroom/school. When you walk into a classroom/school with culture, you can sense it. There is a sense of unity and purpose, a sense of belonging (pg.14).		

	that look like?	
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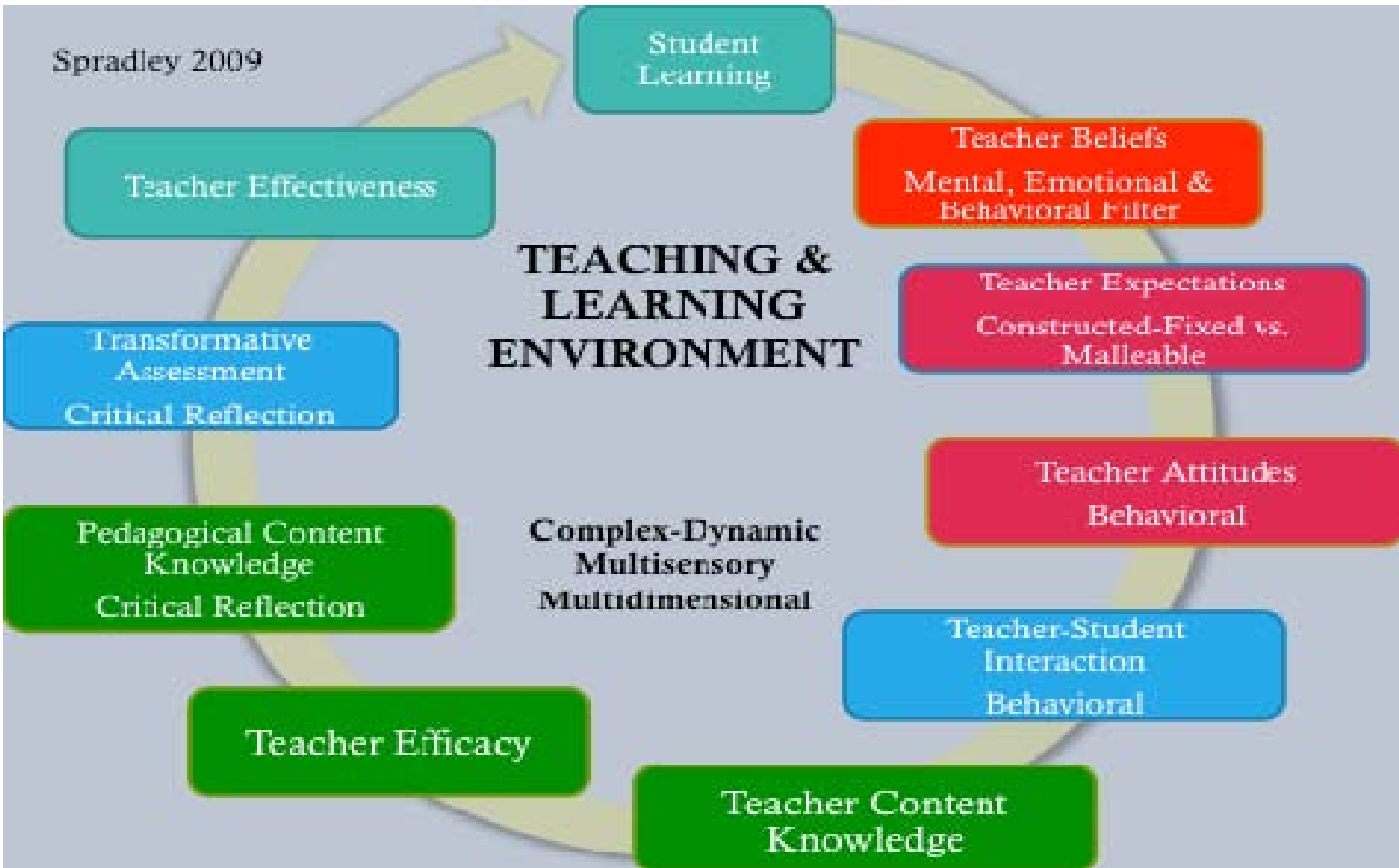


Teachers are intellectual who think about his/her work while teaching in culturally diverse schools. They especially think about the students, parents, communities and instructional strategies and processes that will afford them success in the classroom, according to Texas music education standards (district standards) and classroom behavior.

- How teachers think about their work
- How teachers understand and explain their reality
- How teachers understand and define cultural diversity
- How teachers see themselves and understand their own personal identity and identity as a teacher
- How teachers make meaning of their

The work of the secondary choral teacher is greatly shaped by how teachers have developed their schema for teaching secondary choral music in Texas and how he/she can become effective and successful while implementing and/or adopting those beliefs, policies, teaching strategies, practices and so forth.

APPENDIX K
A SEQUENTIAL LEARNING FRAMEWORK FOR TEACHING MUSIC
IN CULTURALLY DIVERSE SCHOOLS



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