ELEMENTARY MUSIC TEACHERS INSTRUCTING HISPANIC ENGLISH LANGUAGE LEARNERS: REFLECTION ON PRACTICE

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This qualitative study investigated four monolingual, English-only speaking Caucasian elementary music teachers and their reflections regarding instruction of English language learners (ELL). The purpose of this multiple case study was to investigate the teaching practice and curricular decisions of elementary music teachers who instruct Hispanic ELL students. The investigation was conducted during a nine-week period, and data collection included classroom observations, phenomenological interviewing, and teacher audio journals. None of the teachers had prior education or pre-service preparation in teaching music to ELL students. The major theoretical base from which the study was developed was the reflective teaching theory of Donald Schön (1983). The main research question was: “What are the participating teachers’ reflections about their curricular and pedagogical decisions when teaching ELL students?”

Following a description of the elementary music teachers’ reflections on practice with ELL students, the study revealed that the majority of elementary music teachers had a lack of preparation and ELL music curriculum, and negative perceptions of the placement program for ESL students. Despite these factors, the teachers made attempts to include ELL students in all music activities. This study showed that while one teacher accommodated specifically for the ELL students’ learning, three out of four teachers did not. This study also suggests that music is a subject by which strong
interactions between peers, opportunity for language expansion, and other factors occur which have positive correspondence to recommended ELL instructional strategies.

A cross-case analysis revealed that the life history and experience of the elementary music teachers had an influence on the teachers’ awareness of ELL students. The analysis suggests a relationship between teacher awareness and accommodation. The study also recognized the need for further inquiry regarding ELL students and issues related to their school placement. This study has implications for music education research including suggestions for music teacher preparation in working with ELL students, ELL music resources and curriculum, and pre-service and in-service ELL music preparation.
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CHAPTER 1: INTRODUCTION

Demographics

The United States is a pluralistic society with many nationalities, races, and languages. As a society of many ethnicities, multiple languages other than English are spoken in homes across the United States. In 2000, eighteen % (47 million people) of the total population aged 5 and over reported that they spoke a language other than English at home (U. S. Census Bureau, 2004a). Arguably, the strongest evidence of these cultural and language differences can be found in American public schools.

The demographics of the public school classroom have dramatically changed since the 1990 U. S. Census, and U. S. Census data predict greater increases for the ELL (English language learner) population as more people migrate from other countries to the United States. For example, in the year 2010, the Hispanic population alone is predicted to increase 34.1 % from the year 2000 (U.S. Census Bureau, 2004b). Although ELL students are present in all school grade levels, the majority of ELL students are found in the elementary schools, with “over half (53%) . . . found in grades K-4” (August & Hakuta, 1997, p. 18). Further, the majority of ELL students in the United States are Spanish speaking students. According to Carrasquillo and Rodriguez (1996), “. . . almost three out of four LEP students speak Spanish as their native language” (p. 23). The implications for curricular and instructional accommodations needed for those students impact all educators.

Several states have concentrated populations of ELL students. In Arizona, California, Nevada, New Mexico, and Texas, Hispanic students comprise one-quarter or
more of public school enrollment (National Center for Educational Statistics, 2003). A snapshot of the Hispanic population in Texas, the focus of this study, reveals that particular group is projected to increase from 27.6% to 37.6% between 1995 and 2025. Similarly, within the same time frame the number of Hispanic origin people of Hispanic origin who reside in Texas is projected to increase by 5.1 million (Campbell, 1996).

Such projections pose important demographic considerations for educational practices nation-wide, particularly in the previously cited states. The Texas Education Agency reported that 44% of total students enrolled in the 2003-2004 school year were Hispanic, accounting for the largest ethnic majority of all students in Texas’ public schools. Remaining statistics include White students at 39%, African American students at 14%, Asian/Pacific Islander students at 2.9%, and Native American students at .3% (Texas Education Agency, 2003-2004). In addition, Texas expects to gain one million citizens through international migration between 1995 and 2025 (Campbell, 1996). As international migration increases, American schools will continue to experience a surge in ELL students.

Limited English proficient (LEP) students are those students having limited proficiency in the English language. This terminology is interchangeable with ELL, or English language learner, as well as with ESL (English as a second language). Fifteen % of Texas students are limited English proficient students (2002-2003 Academic Excellence Indicator System). Throughout this study, I will refer to the English language learner population as ELL students (unless quoting another source). English language learner is the most current terminology used to describe this growing
student population. “The number of pupils identified as LEP students grew by 50.8 % between 1992-03 and 2001-02, and the number of students receiving bilingual or ESL instructional services increased 57.9 %” (Texas Education Agency, 2003, p. 17).

Although the ethnic profile of student population has changed, including the ELL population, the teacher profile has remained the same. The national demographic profile of teachers is a majority of white, monolingual females (Cushner, McClelland, & Safford, 1996). The National Center for Education Statistics reported in the Mini-Digest of Education Statistics (2003) that the national teacher work force in 1999-2000 consisted of 84.3 % non-Hispanic White, 7.6 % Black, 5.6 % Hispanic, and 2.5 % other minorities.

In Texas, the ethnic chasm between teachers and students is wide and deep. “Seventy-seven percent of the Texas teaching force is white. The same diversity found among students is not found among teachers” (Texas Education Agency, 2004, p. 2). The linguistic differences are harder to pinpoint, as the data regarding Texas teachers and their ability to speak languages other than English are not available.

Specifically, information regarding elementary music teachers in Texas and their language proficiency was reviewed. I contacted numerous Texas agencies related to Texas education, music education, and bilingual education. These agencies were asked to confirm any known demographic data concerning the number of monolingual English-only speaking elementary music teachers in Texas. The Texas Education Agency, Texas Department of Bilingual Curriculum, Texas State Board for Educator Certification, Texas State Educator Development Department, Texas Music Educators Association,
Texas State U.I.L. Director of Music, Texas PK-16 Public Education Information Resource, and the Texas Director of Fine Arts Curriculum were all contacted. None of the organizations reported collection of information regarding the number of monolingual or bilingual elementary music teachers employed in Texas (Appendix A). As new research studies addressing Texas music teachers and ELL students are conducted, information concerning this music teacher group may reveal how many monolingual English-speaking music teachers instruct ELL students.

Although America faced many challenges in the early 20th century, a unique set of challenges has emerged in the 21st century. According to Rong & Preissle (1998), three specific challenges face education today: 1) the non-European background of today's immigrants makes educating in English and assimilation practices difficult, 2) the current multiculturalism and pluralism debates make educating these students challenging, and 3) recent immigrants are diverse in national origin, socioeconomic background, culture, and legal status. ELL students with non-European backgrounds speak many different languages other than English. The language barriers are a challenge to the monolingual English-only speaking content area teachers as they make efforts to assist the ELL student in content area learning. The political debates over whether ELL students should be allowed to speak their native language and be taught in a bilingual program or be submerged into the all-English curriculum is a concern for educators seeking solutions to the instruction of ELL students. Lack of clear and proven programs creates an ambiguous environment for educators. Often students that are recent immigrants may have legal status issues or may be family members of migratory
workers who move often. These situations provide challenges in the provision of consistent and successful schooling for ELL students. As there are many labels and definitions of this student population, it is necessary to clarify the terminology which describes the English language learner.

Description of Population

Labels and Definitions

In response to growing population demographics, several labels have emerged to describe those students learning English as a second language. These labels are subject to change as clarification of the population is needed. For example, “English as a second language” (ESL) is defined as a program that provides intensive instruction in English for students with limited English proficiency (National Center for Education Statistics, 1998). The term ESL student is derived from this terminology.

Another term used to describe students whose native language is other than English is “limited English proficient” (LEP). These students are defined as “those from language-minority households who are not proficient in English” (Berman, Minicucci, McLaughlin, Nelson, & Woodworth, 1995, p. 204). Federal programs and school systems identify LEP students as “those who have difficulty not only in speaking English, but also in reading, writing, or understanding it” (National Center for Education Statistics, 1995, p. 1).

In yet another attempt to define the student whose native language is other than English, the more specific term, “English language learner” (ELL) refers to a student learning the English language, as either a second or third language (Rivera, 1994). ELL
students may also be defined as students whose first language is not English and who are in the process of learning English (National Clearinghouse for English Language Acquisition & Language Instruction Educational Programs, 2000).

Finally, bilingual students are defined as those students who “use or know two languages” (Wordnet, 2005). Bilingual classes are defined as programs that use the students’ native language as they acquire English (August & Hakuta, 1997).

As the student ethnic and linguistic demographics have changed, requirements for teachers have been developed to address students’ needs. A majority of states now have multicultural education programs, and twenty of those states require teachers to meet certain multicultural education requirements prior to certification (Mitchell & Salsbury, 1996). The growth of these programs has resulted in what has been deemed a “multicultural movement,” defined as:

. . . any kind of instruction which helps students to value cultural pluralism and acquire more accurate and sophisticated concepts about the various micro-cultures which comprise the macro-culture of a particular country. It deals with instructional efforts which concentrate on the improvement of instruction for all racial and ethnic groups within a country’s school system . . . (Mitchell & Salsbury, 1996, p. xiii)

Similar to labels given to ELL students, several labels are emerging to identify the teachers of these students. The current trend is to refer to teachers of ELL students in regular mainstream content classrooms as “content area teachers” (Chamot & O’Malley, 1994, p. 5). However other synonymous labels include “mainstream classes” (Carrasquillo & Rodriguez, 1996, p. 3), or more specifically, “teachers of mainstream classrooms” (Carrasquillo & Rodriguez, 1996, p. 9). There is a growing trend in most
education literature to use the term “content area teacher,” as “mainstream” teacher most commonly refers to content area teachers of “special needs” students (Chamot & O’Malley, 1994, p. 5). One example of a content area teacher of ELL students is the elementary music teacher.

Description of Setting

*English Language Learner Programs*

In 1974, the Supreme Court, in *Lau v. Nichols*, (Bangura & Muo, 2001) stated school districts must provide special programs for ELL students. These special programs included bilingual/bicultural programs, multilingual/multicultural programs, and transitional bilingual education (August & Hakuta, 1997). The services available to ELL students are affected by many factors. Carrasquillo and Rodriguez (1996), citing multiple sources concerning the variance of instructional services, stated:

> These factors may be related to the size of the linguistically diverse population in the particular school or district, the resources available locally, or merely community/school district decisions as to the use of English only for instruction for all learners regardless of their English competence or proficiency (p. 2).

In order to better understand how ELL students fit within the larger picture of schooling, it is important to describe all of the types of programs available for ELL students within the bilingual curriculum in Texas. Texas, with its burgeoning Hispanic population, offers several types of programs: “(a) English as a second language (b) transitional bilingual education programs (c) English immersion, and (d) two-way bilingual education” (Alanis, 2000, p. 3). The distinction between these programs is that some use the primary language of these students for instruction, and others use varying
amounts or none at all.

English as a second language programs in the elementary schools are offered as pull-out instruction, meaning that students are pulled-out of mainstream classes to attend English as a second language class:

Although schools with a large number of ESL students may have a full-time ESL teacher, some school districts employ an ESL teacher who travels to several schools to work with small groups of students scattered throughout the district. This is the least recommended ESL program. However, it is the most popular in the United States, perhaps because it is financially the least costly. (Carrasquillo, 1996, p. 72)

The implication made by Carrasquillo suggests that instruction for ELL students may be compromised by financially-driven forces rather than the most effective instructional practices. In secondary schools, ESL programs are offered for LEP students. ESL programs provide all of their instruction in simplified English and content enrichment is used. Bilingual education programs, which allow students to master content in their first language while learning English, are offered in the elementary grades if 20 or more students with the same language are enrolled in the same grade (Texas Education Agency, July, 1998).

Transitional bilingual programs offer content area instruction in the native language while the student is exposed to English by being “mainstreamed” into the English-only speaking classes, or content area classes such as physical education, music, and art (Alanis, 2000). Students of transitional or early-exit programs begin their studies in their native language until they become proficient enough in English to transfer to a mainstream classroom. They are expected to socially and culturally
assimilate into the dominant culture, and emphasis is on the development of English skills to prepare the students for all-English instruction. Students are moved into mainstream classes if they demonstrate a certain level of English proficiency (Carrasquillo, 1996).

English immersion programs immerse the ELL student into a monolingual English-speaking environment, and no opportunity for speaking their native language is provided (Lindholm, 1990). Structured English immersion programs, such as those implemented by Californians in June, 1998, are defined as those in which: “1) English is used and taught at a level appropriate to the class of English learners, and 2) teachers are oriented toward maximizing instruction in English and use English for 70% to 90% of instructional time, averaged over the first three years of instruction” (Baker, 1998, p. 1).

Bilingual programs are designed with ELL students receiving part of their instruction in their native language. Two-way bilingual programs provide a significant amount of instruction in the native language for ELL students, and this is to ensure that they have a strong academic foundation in the language they already speak. They are also placed in classes with English-only speaking students for exposure to the second language. Some characteristics of two-way or dual immersion programs are: 1) classes include native English-speaking students as well as ELL students, 2) English speakers learn a second language at the same time that the ELL students are learning English, 3) both groups of students act as linguistic models for each one, and 4) the emphasis is on the mastery of the regular school curriculum (Carasquillo, 1996).
School districts without these special bilingual programs must negotiate compliance plans. Currently in Texas, if the elementary school student ELL population is over 20 students, a bilingual education program must be provided (Texas Education Agency, July, 1998). Having examined all of the types of programs available for ELL students within the bilingual curriculum, a description of content area teachers and classrooms in which ELL students are placed with other English-only speaking students is essential. In addition, a description of content area teachers’ perspectives on teaching ELL students and recommended accommodations and instruction differentiations are included.

Many of Texas school districts are meeting the needs of these diverse language groups by opening “Newcomer Schools” (Chang, 1990; Friedlander, 1991). These schools are designed for recent immigrant students in order to facilitate their assimilation into the public school system (Lucas, 1996). In 2003, ten million dollars of state funding was made available to Texas school districts to provide newcomer schools for recent immigrant students, as well as to provide professional development and resources for teachers of ELL students (Texas Education Agency, 2003). According to the TEA, teachers find themselves unprepared to teach the rising population of ELL students, and their school districts are searching for ways to deal with ELL students. One example of a school district exploring new ways to instruct ELL students is the Mansfield I.S.D., in Mansfield, Texas. This district started a newcomer school to assist ELL students new to the United States:

During the week of Thanksgiving in 2000, 29 Kurdish students showed up in the Mansfield district for their first day of school. Their families had moved from Fort
Worth, and the only apartment complex that could take all of them was in the Mansfield school district. ‘Nobody knew what to do,’ said Yvonne Davault, a Mansfield school administrator. ‘That’s when we realized things are changing fast.’ . . . Mansfield had to find a way to deal with the growing number of students with limited English skills. This year, the district’s Newcomer’s Center was started to help international students just arriving in the United States. Mansfield had only about 500 limited-English students when Davault arrived four years ago. ‘Today, the number . . . has grown to 1,500, and it is expected to climb by at least 200 a year,’ said Davault, a coordinator of the bilingual/English as a second language and foreign languages programs. (Ayala, 2004, p. 1B)

This is one instance of a Texas school district searching for programs and methods to meet the needs of ELL students. With a report of more than half a million (one in seven) students receiving ELL services, the demographic growth of ELL students is substantial in the state of Texas (National Center for Education Statistics, 2001-02).

**Content Area Classrooms**

Content area teachers are defined as specialists in a specific area (Coltrane, 2002). Teachers who specialize in a particular subject area of the curriculum, such as language arts, mathematics, science, and social studies are considered content area teachers. These are found in the elementary level and secondary level (Chamot & O'Malley, 1994). Content area classrooms are also referred to as mainstream classrooms, although some researchers “use the term mainstream only in connection with special education students” (Chamot & O'Malley, 1994, p. 5).

Carrasquillo (1996) described mainstreaming of ELL students as English immersion:

A large group of LEP students, upon their arrival at American schools, are initially assigned to mainstream classrooms . . . Most of the time, this group of students is ignored by the school organization and the classroom teacher. However, they
are required to meet the same linguistic and cognitive demands required for English proficient students. But the reality is that these students are not ready to tackle the rather difficult task of functioning in an academic setting where English is the medium of instruction. There is no special curriculum for teachers to follow and, in many instances, the teachers of these students do not know what to do with them and opt to follow the 'sink or swim' approach. (p. 6)

The label of “grade-level” classroom (rather than “regular” classroom) is used by some to refer to classrooms designed for native English-speaking students (Chamot & O’Malley, 1994). This study will refer to music classes as content area classes, as defined in Cantoni-Harvey (1987):

In addition to English, social studies, mathematics, and science, elementary and secondary students are taught other subjects such as music . . . . These disciplines can enrich each individual's experiential and linguistic background without undermining his or her ethnic identity . . . . Many content areas provide a learner with the opportunity to excel even if she is not fully proficient in English. The joy of being an outstanding student of art, dance, or music can offset the pain of discouragement or frustration she may feel in some other classes, and reduce her temptation to drop out of school before graduation. (p. 169)

Accommodations and instruction differentiation for ELL students in content area classrooms have been addressed in Texas. The Bilingual /ESL TEKS manual published by the Texas Education Agency (July, 1999) provides specific strategies for teaching content to second language learners (Appendix B). Content teachers are asked to differentiate the pace, materials, and instruction when teaching ELL students:

According to S89.1210 Program Content and Design, the district shall modify the instruction, pacing, and materials to ensure that limited English proficient students have a full opportunity to master the essential knowledge and skills of the required curriculum. Teachers are required and will be held accountable for modifying the instruction, pace, and materials to ensure that LEP students have a full opportunity to master the essential knowledge and skills of the required curriculum. (p. 15)
The differentiation of materials for ELL students suggested above is often discussed in research studies concerning curriculum. Differentiation of curriculum and materials is often left to the content area teacher. In a study of pre-service teachers of ELL students in content area high school classrooms, Whitenack (1996) found that content area pre-service teachers teaching a content area high school course to Spanish-speaking LEP students were faced with curricula that had not been adapted for use with LEP students. The teachers faced management concerns which they connected to language issues, and they had difficulty engaging their LEP students in conceptual discussions. These pre-service teachers found working with LEP students individually and/or in Spanish most effective.

Content area teachers have mixed feelings about the instruction of ELL students. Reeves (2002) examined secondary teachers’ attitudes and perceptions of the inclusion of ESL students in mainstream classes. Qualitative data revealed that ELL students were marginal members of these mainstream classrooms, and that they rarely interacted with the English-only speaking students or teachers. Teachers’ attitudes were generally positive, but they were frustrated with the lack of time, professional development and support to work with ELL students. However, the teachers perceived the inclusion of ELL students in mainstream classes to be a multicultural learning experience for the English-speaking students. Reeves stated most research had focused on the experience of the ELL student or the experience of the ESL teacher. However, Reeves contended that few researchers had explored mainstream teachers’ perspectives, which include music teachers’ perspectives.
Only three studies that examine content area teachers’ perspectives and/or experience in teaching ELL students were found. Ryan (2004) examined teachers’ perspectives of content area classrooms, and found that despite the lack of professional development for working with ELL students, content area teachers (or mainstream teachers) made attempts to make their classrooms inclusive and tried to provide caring learning environments.

In another study of content area instructors, a district-wide survey was conducted to profile the typical content area teachers’ experience with ESL students (Youngs, 1999). Following the survey, eight content area (mainstream) teachers were recruited for interviewing, and interviews were also conducted with three ESL administrators/teachers. The survey results revealed the teachers in the district were teaching two or three ELL students each and had taught an average of eleven ELL students during the past six years.

In the interviews the content area teachers reported working within a context of marginalization. They were concerned with the lack of time available to meet the needs of their diverse students, they wanted more collaboration with the ESL teacher, and they were unclear about expectations for ELL students. Suggestions to increase collaboration with language specialists and professional development were made (Youngs, 1999).

The regular classroom teacher’s perspective was examined by Penfield (1987). A survey was given to regular classroom teachers which investigated their perceptions of LEP students and ESL teachers. Five categories of concern emerged: programmatic
setting and instruction, LEP students and their parents, training needs, peer interaction, and the role of the ESL teacher. This phenomenological study focused on the regular classroom teacher, their beliefs and assumptions with the people with whom they taught and worked. One strong comment and belief was reported by the regular teachers. In general, they did not see teaching English to ELL students as a part of their job. This study suggested more professional development for regular classroom teachers in instructing ELL students. ESL teachers were encouraged to provide direct help to regular teachers, and professional development for the regular classroom teacher which included, “classroom techniques on how to integrate content and language, how to improve the social climate, and how to alter the social organization of the classroom” (p. 36). These classroom techniques would serve as instructional strategies or methods for the content area teacher.

Although specific guidelines are available for the instruction of ELL students in the music classroom, the reality is that many music teachers may be unaware of these guidelines or of the instructional strategies available in the literature for content area teachers of ELL students. Music teachers may also be struggling to create connections with ELL students through the development of instructional strategies, with or without the benefit of professional development in this area. Teachers’ lack of preparation with this growing population is particularly unconscionable in light of federal and state laws specific to ELL students.
Students enrolled in U. S. public schools whose first language is other than English are considered minorities and are protected by several Federal laws. In addition to the Fourteenth Amendment, which ensures equal protection, the 1964 Civil Rights Act prohibits discrimination based on race, color, ethnicity, national origin, religion or creed (National Association of Bilingual Education, 2001). Further, the Equal Education Opportunities Act of 1974 provides that ELL students are mainstreamed into regular classes for certain instruction (Equal Education Opportunities Act, 1974).

This civil rights statute prohibits states from denying equal educational opportunity to an individual on account of his or her race, color, sex, or national origin. The statute specifically prohibits states from denying equal educational opportunity by the failure of an educational agency to take appropriate action to overcome language barriers that impede equal participation by its students in its instructional programs (Equal Education Opportunities Act, 1974).

In relation to music instruction, the enrollment guidelines in the Bilingual Education Act of 1974 state: “In such courses or subjects of study as art, music, and physical education, a program of bilingual education shall make provisions for the participation of children of limited English-speaking ability in regular classes” (U. S. Congress, Bilingual Education Act, 1974).

ELL students in Texas have the opportunity to participate in arts activities, which according to the Texas Education Agency (T.E.A.), are required to include ELL students:

(f). In subjects such as art, music, and physical education, the limited English proficient students shall participate with their English-speaking peers in regular classes provided in the subjects. The district shall ensure that students enrolled in bilingual education and English as a second language programs have a meaningful opportunity to participate with other students in all extracurricular
As stated above, music is one of the subjects chosen by administrators in which to enroll ELL students. In considering the ELL student in the Texas classroom, it is important to understand the ratio of ELL students to teachers. Some classes may have one or two ELL students, whereas other classes may have more than 50% ELL students (Public Education Information Management System, 2004). Whether there are two or twenty ELL students, the elementary music teacher must meet the music education needs of ELL students. Both ESL teachers and content area teachers, such as music teachers, must be prepared to teach all students:

The inability to speak English or a limited command of the English language should not prevent a student from being accepted into . . . music class or hinder that student’s progress . . . Regardless of the combination of languages spoken in a classroom, music educators must be prepared to teach all students [italics added]. (Yudkin, 1995, p. 23)

In a discussion of the music classroom as a unique environment, Emmanuel (2002) stated the music class may possibly be “the only place where a culturally diverse student experiences ongoing success, particularly for new immigrants or students who speak other languages” (p. 13). She stated this is due to the fact that all students have opportunities for success in the classroom through experiencing meaningful musical expression. Hallback (1996) described the advantages of music and the arts in blending cultural differences:

(a) they provide an active arena for any individual to immediately participate;
(b) they are mostly nonverbal, allowing a person to communicate using tools (musical instruments) and visual methods in place of words or language; and
(c) they provide a common and unique way to experience other cultures. (p. 12)
The unique learning environment of the music classroom may be a friendly environment for ELL students. However, music instructors may need to make adjustments for language barriers through differentiation of instruction. In music classes, specific instructional strategies to accommodate ELL students may be needed: “Ensuring that LEP students receive the same music education opportunities as English-speaking students may involve changes in classroom organization and instructional style . . .” [italics added] (Yudkin, 1995, p. 26). Teachers of content area classes (such as music specialists) have a responsibility to meet the instructional needs of their ELL students.

Although ELL students’ needs are diverse, music educators must work to find strategies that will engage them in their classrooms. According to Hernandez (1997), “Regular classroom teachers have a professional responsibility to meet the educational needs of all learners in multilingual classrooms” (p. 8). Many times the classroom teacher will be provided with a bilingual aide, but the bilingual aide is not always made available for music content classrooms. “Little has been observed or studied regarding the place of tutors or aides in bilingual classrooms . . .” (McConnell, 1996, p. 165).

In seeking resources to provide the music content classroom teacher with preparation for ELL students, music educators often must seek out their own opportunities. In Texas, several agencies work together to extend professional development in the arts beyond the traditional teacher preparation workshop. The Center for Educator Development in Fine Arts is an agency supported by the Texas Commission on the Arts (TCA), the Texas Education Agency, and Resources for
Learning, LLC. *The Music Curriculum Framework*, published by the Center for Educator Development in Fine Arts, states:

Texas public schools are responsible for helping all students develop to their full potential. The content and structure of music curricula naturally provides opportunities to involve all students in the learning process, regardless of their language, cultural background, disabilities, or familiarity with course content. Music classes can be designed to recognize and utilize students’ abilities, rather than their disabilities. Teachers can modify instructional methods, pacing, and materials to meet the individual needs of their students. (p. 82)

In relation to the state recommendations above, many questions evolve when considering music instruction of ELL students. Do we as music educators modify instruction for ELL students in the music classroom? If so, what are the characteristics of the instructional strategies used to teach ELL students by music teachers? The Center for Educator Development in Fine Arts (CEDFA) suggests modifying instructional methods, pacing and materials to meet students’ needs. Other agencies have made suggestions and reforms for meeting the needs of ELL students.

**School Reforms**

In the past fifteen years, several school reforms have been developed which stipulate excellence and accountability from teachers and students, including ELL students. These recent political policies have influenced teachers and students in the public school classrooms and have impacted the expectations and outcomes of teaching and learning in classrooms, including the music classroom.

The “No Child Left Behind” (NCLB) act, signed into law by President George Bush on January 8, 2002, is an educational policy that seeks to improve the education of every American child. High academic standards, high achievement and eradicating
achievement gaps in student populations are highlights of this law. The policy is “based on stronger accountability for results, more freedom for states and communities, proven education methods, and more choices for parents” (No Child Left Behind Act, 2002, online, p. 1).

Connected to the policy are reforms that expand educational opportunities for ELL students:

President Bush is committed to expanding educational opportunities for all students, including students who are learning the English language and students who are new to this country. Children learning English face some of the greatest educational challenges due to language and cultural barriers . . . The law ensures that all children – from every ethnic and cultural background – receive a quality education and the chance to achieve their academic potential. Support: The President’s 2005 budget provides $681 million for English language acquisition funding for children who are learning the English language, so they can reach their academic potential and fully participate in the American dream. (No Child Left Behind Act, 2002, Overview, p. 8)

Although the reform effort spotlights the equality of all students, parity is not evident. Students whose native language is other than English struggle with learning the English language while at the same time they are expected to meet reform criteria. “It takes seven to ten years to truly be proficient in another language . . . but public schools just don’t give us that time,” stated Yvonne Davault, a Mansfield school administrator (Ayala, 2004). The challenge is for ELL students to reach the educational goals and reform expectations as they are struggling to learn the English language.

For the content area teacher, NCLB has significant implications. “With ELLs being ‘mainstreamed’ and tested with native speakers to determine teacher accountability, mainstream teachers are now playing an increasingly critical role in the
education of ELLs” (Ryan, 2004, p. 11). Specific states have their own brands of accountability testing. The new statewide assessment program for Texas was introduced in 2003, called the Texas Assessment of Knowledge and Skills (TAKS). TAKS was developed to 1) reflect good instructional practice and 2) accurately measure student learning. The TAKS also are in line with the former curriculum guidelines known as TEKS (Texas Essential Knowledge and Skills, 1998). The Texas Education Agency stated students in grade eleven must pass the TAKS before receiving their diploma (Texas Education Agency, 2005).

In the past, ELL students were exempt from taking the TAAS test for the first three years they were enrolled in public school (Texas Education Agency, Language Proficiency Assessment System, 2004; Wilder, 2005). However, presently ELL students are exempt only if they were not schooled in their other language previously to enrolling in the Texas public schools. For those ELL students in grades three through six who are instructed in Spanish, the Spanish TAKS is administered (Wilder, 2005).

The Reading Proficiency Tests in English (RPTE) (Texas Education Agency, 2002) was previously given to second language learners to test their annual growth in English reading proficiency. However, with the added school reforms of NCLB, “the RPTE has morphed into something more” (Wilder, 2005). The RPTE is now called the TELPAS (Texas English Language Proficiency Assessment System) and includes testing on reading, writing, listening and speaking skills for ELL students. As ELL students are now immediately put into the system there is more accountability for all teachers, including content area teachers to be aware of the requirements made for ELL
According to Clair, Adger, Short, and Millen (1998), school reform efforts place a tremendous weight on teachers. These demands are especially difficult for those teachers who have received no preparation for teaching ELL students (Clair, 1995, 1998; Gonzalez & Darling-Hammond, 1997). However difficult, it is essential for the content area teacher to be aware of the educational reforms that affect ELL students. With awareness comes a realization of the importance of identifying teaching methods that work with this specific student population. The accountability of the teacher to the ELL student is important for educational success, as well as the professional well-being of the teacher:

The issue here lies in the challenges mainstream teachers face when attempting to provide the content and language necessary to perform well, since these tests are high stakes not only for the students but also for the professional well-being of the teacher as well given that test scores are often perceived as-if not presented as-key determiners to job security. (Ryan, 2004, p. 12)

As all Texas teachers, including music teachers, are evaluated annually by their administrators and are expected to include preparations for TAKS in their lesson plans, as well as to meet the curriculum criteria found in the Texas Essential Knowledge and Skills, the importance of meeting ELL students’ needs in the classroom becomes paramount. The music teacher, or content area instructor, as supported by the Bilingual/ESL TEKS manual, should search for ways to differentiate or modify the pace, materials, and instruction of ELL students. The elementary music teacher may accomplish this through the development of instructional strategies for ELL students.
Content Teacher Preparation and Professional Development

The major preparation of pre-service teachers falls to teacher education programs in higher education. A majority of states now have multicultural education programs, and twenty of these states require teachers to meet certain multicultural education requirements prior to their certification (Mitchell & Salsbury, 1996). Unfortunately, not all states recognize the importance of preparing the current teacher population for multicultural settings in teacher education programs.

Gibson (2004) contended that many teachers understand the importance of multicultural education. However, the preparation in this area has proved ineffective and is “at a substandard level across this country” (p. 1), also, implementation efforts have been less than effective. Further, “mainstream pre-service teachers consistently show lack of needed competencies in teaching students who are different from themselves” (Gibson, 2004, p. 6). Although multicultural coursework for pre-service teachers is important, in-service professional development for regular classroom teachers who instruct ELL students in specific classroom content in English-only classrooms is also needed.

Content area teachers, including music teachers, rarely receive preparation for the instruction of ELL students. As an example of the lack of preparation for content area teachers (teachers of ELL students in regular mainstream content classrooms), the National Center for Educational Statistics reported that only thirty % of public school teachers who instruct LEP students have received coursework or professional development in ESL pedagogy, and fewer than 3 % of teachers with LEP students have
earned a degree in ESL or bilingual education. LEP students are being taught by approximately 70% of instructors with no background in LEP instruction (National Center for Educational Statistics, 1993-94). Lack of preparation can be challenging for teachers of ELL students. McConnell (1996) found that content teachers “do not feel that they are prepared . . .” (p. 164). Similarly, Youngs (1999) reported mainstream teachers’ frustration with a lack of time, unclear expectations, and a lack of collaboration with the ESL teachers.

The challenges of ELL students are further exacerbated by pre-service curricula that omit teaching strategies for ELL students. Although pre-service teachers receive instruction in their specific content areas, curricula has not emphasized the instruction of ELL students in the content area classroom. In Rigg and Allen, Eds., (1989), the international organization of Teachers of English to Speakers of Other Languages Inc. (TESOL) has stated “every classroom teacher at some time during his or her career will have at least one student who speaks English as another language” (p. vii). Almost none of the teachers have had preparatory courses to instruct their work with ELL students, and “almost all must rely on their own good sense, their sensitivity to their students – whatever languages they speak – and their ability as professionals to alter the curriculum to suit their students, selecting the materials and techniques which best fit” (p. vii). Although workshops are sometimes available in their districts for these teachers to acquire the needed professional development, the reality is that “for the most part they go it alone” (p. vii). This leaves content area teachers without needed instructional strategies and professional development to prepare them in the instruction
of ELL students.

In summary, because content area teachers do not have the professional development that they need to provide instruction for ELL students (Rigg & Allen, Eds., 1989), these teachers use their own experience and intuition to navigate instruction for ELL students. Content area teachers without appropriate preparation for instructing ELL students often must “go it alone” (Rigg & Allen, Eds., 1989). Content teachers feel unprepared (McConnell, 1996) and are frustrated with a lack of time, lack of collaboration with the ESL teachers, and unclear expectations (Youngs, 1999).

The review of the literature has shown that there is a lack of professional development for content area teachers who instruct ELL students, and these teachers often have to rely on their own intuition and experience to instruct ELL students.

Instructional Strategies

Whether it is related to overall academic performance or music skills, proven teaching methods or strategies are needed to promote excellence for all students, as documented in the TEKS manual (Texas Education Agency, 1999). For the content area teacher, such as the music teacher, this means that methods of supporting the ELL students must be developed by applying instructional strategies and methods that accommodate these particular learners.

Many definitions exist for instructional strategies. Whether defined as the methods in which the instruction is delivered to the learner or the organization of conceptual skills, instructional strategies are needed to match the learner to the subject matter (Andrews and Goodson, 1980). Tracey (1984) defined an instructional strategy
as “a combination of teaching methods and techniques designed to accomplish an instructional job” (p. 244). Reigeluth (1983) described instructional methods for instructional design as being trifold: organizational, delivery, and management. The organizational strategies are related to the organization of subject matter content selected for instruction (such as examples, diagrams, sequence of content, and formatting). The delivery strategies are methods for conveying the instruction to the learner or for receiving and responding to input from the student (such as media, textbooks, teacher communication). The management strategies are related to making decisions about which organizational and delivery strategies to use at what time during the lesson, such as how to individualize the instruction, and/or when to schedule the instructional resources (Reigeluth, 1983).

In addition, organizational strategies may be subdivided into two categories: micro-strategy and macro-strategy. Whereas micro-strategy methods organize single ideas (such as definition, example, practice, alternative representation), the macro-strategy methods organize the instruction relating to more than one idea (such as sequencing, synthesizing, and summarizing the ideas taught) (Reigeluth, 1983).

The specific qualities of instructional strategies and instructional tactics were discussed by Jonassen, Grabinger, Duncan and Harris (1997) who stated instructional strategies, in a general sense, are a “set of decisions that result in a plan, method, or series of activities aimed at obtaining a specific goal” (p. 36). An example might be a “plan” used in a sports event, such as an “overall plan of action to enable a victory” (p. 37). Instructional tactics are defined as implementation of the instructional strategies, or
the “specific means for realizing an instructional strategy” (p. 37). An example of an instructional tactic might be an aggressive strategy in a tennis match, which is accomplished by “rushing the net” (p. 37).

In addition, Snowman (1986) defined learning strategies as a plan which is derived or conceived before the instruction takes place, and learning tactics as techniques that are selected and used during the course of the instruction. The difference between the Snowman (1986) definition and the Jonassen, Grabinger, Duncan and Harris (1997) definition is that, for Snowman, instructional tactics may also be created before the instruction begins.

In identifying the different definitions given to the term “instructional strategies,” the use of this term in relation to the elementary music classroom can be better understood. Music teachers may use instructional strategies or a combination of teaching methods and techniques to assist in accomplishing an instructional job or task (Tracey, 1984). Elementary music teachers may be using instructional strategies to facilitate organization, delivery and/or management (Reigeluth, 1983). Instructional strategies may also be used in the elementary music classroom as “a set of decisions that result in a plan, method, or series of activities aimed at obtaining a specific goal” (Jonassen, Grabinger, Duncan and Harris, 1997, p. 36). In addition, the elementary music teacher who is instructing ELL students may select and use learning tactics during the course of instruction. These varying definitions of instructional strategies will be used in the present study as a guide to observe elementary music teachers and to describe their instructional strategies in teaching ELL students.
Cantoni-Harvey (1987) discussed the skills that ELL students should be able to achieve in the fine arts and sports. ELL students should be able to “follow directions, recognize and use technical vocabulary related to equipment and procedures, and learn specialized symbols” (p. 170). The teacher is encouraged to enhance the English-speaking and literacy proficiency of these students by “engaging them in activities that promote information-seeking, problem-solving, and study skills as well as communicative ability” (p. 170). Although the music teacher is encouraged to use techniques and instructional strategies to engage ELL students, the reality of meeting these students’ needs is hampered by the lack of teacher preparation and resources to meet these needs.

Yudkin (1995) discussed strategies for teaching ELL or LEP students: “The ability of teachers to identify LEP students and to develop effective strategies for teaching them can contribute to the causes of the music program while meeting the needs of all students” (p. 23). Yudkin also discussed the behaviors of ELL students that may try to “cover up” their language deficiency by being too quiet in music class. They may seldom ask or answer questions or participate in class discussions. They may try to appear knowledgeable by:

. . . maintaining good eye contact, being alert, and nodding their heads at the appropriate times during the lesson . . . In some Hispanic and Asian cultures . . . asking a question seems to question the authority of the teacher and is considered disrespectful. (p. 24)

In observing ELL students, it is also recommended to watch for students who seek out classmates for assistance. Being aware of the needs of ELL students in the
music class will help the music teacher better facilitate their learning. With regard to classroom structure, the music teacher may wish to provide individual instruction if there is only one ELL student in the entire music class, or assign a “buddy” to quietly translate during class. In classes that have several ELL students enrolled, the teacher may choose to provide bilingual music education. “Another option is to encourage parents to volunteer their time or administrators to hire teacher aides with the appropriate language skills to provide classroom or individual assistance” (Yudkin, 1995, p. 26).

Addressing possible classroom accommodations for ELL students, Yudkin (1995) stated “Ensuring that LEP students receive the same music education opportunities as English-speaking students may involve changes in classroom organization and instructional style . . .” (p. 26). Suggestions for modifications of instructional styles included: speaking more slowly, repeating instructions using different words, continually simplifying the concepts, using visual aids, moving around the classroom, and/or pointing to lines or notes to complement verbal instructions. These adjustments to the instruction must be done in a manner that does not patronize the ELL student. Yudkin also stated, “To date, there has been little or no research specifically directed at bilingual education, LEP students, and instrumental music instruction” (p. 25).

Need for Research

In a discussion of differentiation of instruction and materials for diverse students, Warrick Carter (1983) wrote, “The field of music education has been slow in recognizing that culturally different children need different materials and/or different instructional approaches” (p. 33). In light of the growing demographics of ELL students and federal
and state legislation, music education is woefully behind and has a professional obligation to research ways in which to maximize learning for ELL students.

Lundquist (2002) cited relevant studies and literature regarding music, culture, curriculum, and instruction. Concerning instruction and achievement, she discussed cultural-specific instructional strategies: “further research is needed to . . . investigate instructional strategies said to be particularly effective with specific groups of students” (Lundquist, p. 629, paraphrasing Damm, 2000, Grant & Secada, 1990 and Ladson-Billings, 1994). The focus of the present study is specific to the Hispanic ELL student population.

Similarly, McConnell (1996) included a need for understanding teaching strategies in the content area classroom: “A number of topics for further research are suggested which provide continuing insight into the experiences of LEP students and the people who work with them . . . I encourage continuing studies of attitudes, interactions, strategies, culture, and both academic and linguistic development” (p. 169).

In addition, August and Hakuta (1997) cited priorities for future research that examine content area learning. These included:

. . . focusing on the areas of subject matter specificity, multiple forms of knowledge, and the role of prior knowledge. . . .This line of research would enable us to answer questions such as the following: What role does English-language proficiency level play in content area learning? Are there modifications to the language used by teachers that can make complex subject matters accessible even to second-language beginners? What are the effects of English-language learners on teachers of specific subjects and their classrooms? (p. 345)

Ryan (2004) stated there is a paucity of research on mainstream elementary teachers with ELL students:
While information is readily available that addresses the needs of ELLs in mainstream classrooms and provides suggestions for mainstream classrooms and provides suggestions for mainstream teachers, minimal qualitative research on mainstream elementary teachers with ELLs in their classrooms has been published. (p. 6)

As researchers have begun to address content area classrooms and ELL students' needs, the music literature has only begun to address specific methodological needs of minority students. Henderson (1993) discussed the impact of the Music Educators National Conference (MENC), the College Music Society (CMS), and the National Association of Schools of Music (NASM) topics related to the preparation of future music teachers for dealing with minority students. Henderson (1993) stated

“... summary accounts of numerous conferences from disparate groups such as the College Music Society (CMS) and Music Educators National Conference (MENC) proclaim the urgent need for change in music curricula, staffing, supervision, methodology, and materials” (p. 36). Henderson depicted this call for change as a response to the Tanglewood Symposium's emphasis on multicultural music. Henderson (1993) stated:

We must tenaciously work together toward an evolution of a new generation of reflective practitioners who are aware of the interrelatedness of teacher/student learning behaviors, music methods and materials, technology, curricula development, socio-cultural issues, and research and evaluation. To improve music teacher effectiveness in the multi-ethnic classroom, we must prepare reflective teachers who understand that what, how, and why they teach is reflective of these interrelationships. (p. 42)

The process of becoming reflective practitioners may provide a practical method for music specialists to examine their instructional strategies in teaching ELL students.
The need to examine instructional strategies for ELL students in the elementary music classroom finds momentum in the fact that there have been no studies addressing this topic. Remaining to be addressed in the field of music literature are specific teaching strategies that meet the needs of ELL students in the elementary music classroom.

Summary

Due to the rapidly changing demographics of public schools in the United States, exploring the practice and instructional strategies of monolingual, English-speaking music teachers of ELL students has become increasingly important.

A snapshot of the United States demographics shows that language minority children are a rapidly growing group, with Spanish being the native language of the majority of this group (Carrasquillo and Rodriguez, 1996). The greatest numbers of ELL students are found in the elementary school classrooms (August & Hakuta, 1997). The largest ethnic majority of all students in the Texas public school system are Hispanic at 44% (Texas Education Association, 2004). Although the ethnic profile of the student population has changed to include a larger LEP population, the teacher profile has remained the same (TEA Texas Teacher Diversity and Recruitment, 2004).

However, the mismatch of teacher language and ethnicity to that of the ELL student confounds the challenges that are faced when monolingual English-only teachers instruct ELL students (National Center for Education Statistics, 2003). The cultural disparity between teachers and ELL students holds true for the state of Texas as well (TEA Texas Teacher Diversity and Recruitment, 2004). However, in the state of
Texas, there is currently no data base available regarding Texas music teachers and the description of their language abilities.

Laws regarding ELL students are clear as to the placement of these students in content area classrooms such as music (Bilingual Education Act, 1974). The most recent national law, NCLB, and state testing in Texas (TAKS), places a heavy emphasis on the development of teacher strategies to ensure the success of all students (No Child Left Behind Act, 2002; Texas Education Agency, 2003).

The majority (approximately 70%) of content area educators who instruct ELL students have received no preparation in the instruction of this growing population (Mitchell & Salsbury, 1996; National Center for Education Statistics, 1993-94). The literature supports the lack of professional development for content area instructors, which includes music educators. With a lack of teacher professional development, the types of instructional strategies used in the music classrooms with ELL students have possibly been developed by trial and error, or by reflective teaching. Research regarding the music teacher's instruction of ELL students has not examined this pedagogical focus.

The importance of developing instructional strategies in order to meet the unique needs of ELL students is vital. The matching of the learner and his or her needs to the music lesson content is essential. Whether defined as the methods by which instruction is delivered to the learner, or the organization of conceptual skills, instructional strategies are needed to match the learner to the subject matter (Andrews & Goodson, 1980).
In summary, little research has been done with regard to music teachers and their experiences in teaching ESL students in the mainstream classroom (Youngs, 1999). Additionally, little research has been conducted that addresses instruction of ELL students in the elementary music classroom. Research is needed to examine instructional strategies that may be effective with specific groups of students (Lundquist, 2002, Damm, 2000, Grant & Secada, 1990, and Ladson-Billings, 1994). Specifically, there is a need to investigate monolingual, English-speaking, elementary music teachers and their instruction of ELL students.

The focus of this study will be the music teacher as practitioner in a setting of linguistic and cultural differences. The thick description of music teachers’ perspectives as they instruct Hispanic ELL students, their reflections of how they “think on their feet”, differentiate instruction, and modify the pace or materials for instruction of Hispanic ELL students in the elementary music classroom will constitute the focus for the study.

This study will focus on elementary music teachers’ pedagogical practice and understanding when they teach ELL students. Potentially the study may revise the way educators consider the instruction of ELL students in the elementary music classroom and will provide information upon which to base further examination of elementary music teachers’ instruction of ELL students.

Statement of the Problem

The research literature is sparse regarding music teachers and ELL students. Because the ELL student represents a growing population in the United States public schools, the instruction of this population in content area classrooms becomesan
The preparation of content area teachers, such as music teachers, to provide instruction for ELL students has been minimal. In order to develop appropriate teacher preparation curriculum, an examination of their “lived experience” when attempting to meet the needs of ELL students seems particularly timely and important. Teachers may be developing their own instructional strategies in a reflective practice of trial and error. A description of their instructional strategies or other means of instructional modification or differentiation could provide needed insight into appropriate curriculum for preparation to work with ELL students.

Purpose of the Study

The purpose of this study is to investigate the teaching practice and curricular decisions of elementary music teachers who instruct Hispanic ELL students. The particular qualitative research methodology used in this investigation provides a unique contribution into the “lived experience” of the monolingual, English-speaking, elementary music teachers as they instruct Hispanic ELL students. The following research question will guide this study: “What are the participating teachers’ reflections about their curricular and pedagogical decisions when teaching ELL students?”

Additional sub-questions for this study include:

1) What are the characteristics of monolingual English-speaking elementary music teachers’ instructional strategies with Hispanic ELL students?

2) How do the monolingual, English-speaking, elementary music teacher’s life history and experience inform or influence their use of instructional strategies in teaching ELL students?
3) Do the observed instructional strategies, curricular decisions, and teaching behaviors of the participating teachers match the analysis of the teacher’s reflections and interview comments concerning the practice of teaching ELL students?

Theoretical Framework

In considering methods to examine the teacher strategies of ELL students in the elementary music classroom, the quest for understanding the "lived experience" through the eyes of the elementary music teacher will be explored through the reflective teaching theory of Donald Schön (1983). Schön described a practitioner’s reflection:

Through reflection, he can surface and criticize the tacit understandings that have grown up around the repetitive experiences of a specialized practice, and can make new sense of the situations of uncertainty or uniqueness which he may allow himself to experience. (Schön, 1983, p. 61)

As music teachers have little or no prior preparation to assist their teaching of ELL students, they must rely on their own “reflective teaching” to formulate courses of action to facilitate music learning. Schön’s theory of reflective teaching is addressed in greater detail in Chapter 2.

Significance of the Study

This study is timely because it responds to the growing ELL population nationally, and specifically in Texas. Discovering the characteristics of monolingual, English speaking, elementary music teachers’ instructional strategies when teaching Hispanic ELL students, discerning the teachers’ understanding of their own practice and the reasons for their choices, and the meanings that they attach to these instructional
strategies will serve as a potential benefits for all educators.

The purpose of this study is to provide the music education community a snapshot of monolingual, English-speaking, elementary music teachers’ daily experiences when instructing Hispanic ELL students. Information gained will be most useful to share with current teachers, beginning teachers, student teachers, and for use in pre-service study and in-service professional development for elementary music teachers. There are currently no studies available that address monolingual, English-speaking, elementary music teachers and their instruction of Hispanic ELL students.

Assumptions and Limitations

There are several assumptions that are made regarding this study. I assumed that the selected elementary music teachers were not bilingual and spoke only English. I also assumed that although the ethnicity of the selected teachers may not have been Hispanic, the specific ethnicity of the teacher other than Hispanic would not be an important variable with regards to the scope of this study. I assumed that the four selected teacher participants would be honest in sharing their opinions and reflections during the course of this investigation. I also assumed that the four participating teachers possessed a variety of educational and social backgrounds that may have influenced their decisions regarding instructional practice. I assumed that the experience of “reflection-on-practice” through participating in the audio journals would provide a structure by which the teachers may share their thoughts concerning their practice.
A delimitation of this study included a restriction to four elementary school campuses for observational field study. A second delimitation was that although the music teachers were aware of the general focus of the research questions, they were not aware of additional specifics of this study. An important note is that in studies that examine the reflections of their participants, the participant shares initially in the knowledge of the overall research question or the general theme. For studies employing the reflective mode of inquiry, the participants must be made aware of the general idea of the topic upon which they are to reflect, so that this form of inquiry can take place. This information may also be viewed as a limitation, as teachers who are actively involved in the process of reflection about their practice may change their practice in a way that they see as “appropriate” or “pleasing to the researcher.” For the purposes of this study, the reflective mode of inquiry allowed participants to share their thoughts concerning their instruction of ELL students through the audio journal. I did not direct the reflective practice in a regimented manner, but encouraged the participants to think about the general practice that occurred in their instruction of ELL students.

In Butke (2003), the letter to the participants included a description of the general theme of the study and the main research question. The methodology encourages the thick, rich description of the participant, as they are allowed to share their own experiences in regard to the general research question. Although this is one example of informed consent, Eisner (1998) discussed informed consent in regard to qualitative research:

The concept of informed consent implies that the researcher knows before the event that is to be observed what the event will be and its possible effects. Just
how does one get such knowledge? . . . And if researchers ask for and receive consent, should the study be done? Will not knowledge that they are being observed change people’s behavior? . . . Answers to these and other questions are not simple, and, as we shall see, the ethical principles to which one can appeal are abstract and general, rather than concrete and specific. As I have indicated, the notion of informed consent implies that researchers are able to anticipate the events that will emerge in the field about which those to be observed are to be informed. This is hardly a characteristic feature of field research. Researchers usually do not know what will emerge, except perhaps general themes, and therefore are not in a good position to inform those to be observed about what to expect. . . Thus we all like the idea of informed consent, but we are less sure just who is to provide that consent, just how much consent is needed, and how we can inform others so as to obtain consent when we have such a hard time predicting what we need to get consent about. (p. 214, 215)

The limitations of this study included a risk that the students may have felt uncomfortable or embarrassed being observed even though they were not considered participants in the study and no student data was gathered. Students may have acted differently due to their discomfort or embarrassment, thus affecting the teachers’ instructional strategies. Students may have been distracted by the video camera in the classroom recording their music teacher. Precautions taken to minimize this limitation included an announcement stated at the beginning of the class that I was recording the teacher, not the students.

Similarly, the teachers may have felt uncomfortable or embarrassed being videotaped. Their discomfort may have caused them to teach in ways other than their normal fashion. These limitations are such that the teacher and students should not have been hindered in going about their “typical day” in the music classroom. However, there was the possibility that these factors may have influenced the study in some way.
The small number of participants in the multiple-case study was due to the concentration of the descriptions of each teacher involved. To spend sufficient time with each of the four teachers, a small sample was selected. The teachers were selected from elementary schools with high populations of Hispanic students in accordance with the purposeful sampling technique (Patton, 1980).

The enrollment of ELL students in each participating school varied. The demographics of the participating schools in this study may reflect similar Hispanic populations and school populations across Texas. A limitation of this study may be that the way that the elementary music teachers interact with a class including one or two ELL students may vary from those classes having larger numbers. The teacher may vary their level of accommodations with regard to how many ELL students are in their classes.

The limitations of this study regarding the amount of time in the field (9 weeks) was due to the limitation of one grading period for observation. The participating school district's grading period was nine weeks long. That period of time was also selected to accommodate for the intense time of observation and interviewing of the four participating teachers.

Definitions of Terms

Bilingual students/programs/education – Related to programs that use the students’ native language as they acquire English (August & Hakuta, 1997, p. 15).

Content area teachers – Elementary and secondary teachers who specialize in a particular subject area of the curriculum, such as language arts, mathematics,
science, and social studies (Chamot & O'Malley, p. 5) and also includes art, physical education and elementary music teachers (Cantoni-Harvey, 1989).

**Content based ESL** – A method integrating English as a second language instruction with subject matter instruction (Reilly, T., 1988).

**English language learner (ELL)** - Refers to students learning the English language, as either a second or third language (Rivera, 1994).

**English as a second language (ESL)** – Students learning English as a second language.

**English to speakers of other languages (ESOL)** – Refers to speakers of other languages who are learning English. The term does not assume that learners are necessarily learning a second language (for many language learners, English is a third, fourth or even fifth language).

[http://www.brown.edu/Departments/Swearer_Center/Literacy_Resources/esol.html](http://www.brown.edu/Departments/Swearer_Center/Literacy_Resources/esol.html)

**Individualized Education Plan (IEP)** – Students with special needs are given a plan that will assist their success in school.

**Instructional strategies** - Methods in which the instruction is delivered to the learner, or may also refer to the organization of conceptual skills.

**Language minority student** - Students who are reared in a home where a language other than English is often used or whose first language was not English and who therefore constitute a minority in the general population relative to native speakers of English.
**Limited English proficiency (LEP)** – Student having limited proficiency in the English language.

**Mainstream** – Used by some educators to refer to content area classrooms. Used by other educators only in connection with special education students (Chamot & O’Malley, p. 5).

**Pull-out programs** – Program in which ELL students are pulled out of their regularly scheduled classes (including music) to attend ESL or TAKS tutoring.

**Realia** - Concrete objects from the everyday world used during instruction in order to make language comprehensible. (ESOL/Bilingual Terminology: http://ts14324-01/fa00.fsu.edu/glossary.html)

**Reflective practice** – When practitioners reflect on their knowing-in-practice (Schön, 1983).

**Reflection-in-action** – When practitioners think about what they are doing while they are practicing it (Schön, 1983). “The practitioner allows himself to experience surprise, puzzlement, or confusion in a situation which he finds uncertain or unique. He reflects on the phenomenon before him, and on the prior understandings which have been implicit in his behavior. He carries out an experiment which serves to generate both a new understanding of the phenomenon and a change in the situation” (Schön, 1983, p. 68).

**Reflection-on-action** – When practitioners think about their practice after the teaching event has occurred (Schön, 1983). “The act of reflecting-on-action enables us to spend time exploring why we acted as we did, what was happening in a group
Sheltered-language class - Sheltered instructional approach used to make academic instruction in English understandable to LEP students. Students in these classes are "sheltered" in that they do not compete academically with native English speakers since the class includes only LEP students. (National Clearinghouse on Bilingual Education, 1987).
CHAPTER 2: REVIEW OF THE LITERATURE

Introduction

If we are to honor the individual proclivities and interests of students in American schools with the seriousness they deserve, we must take the broadest possible view of diversity in content and process in music education . . . All students deserve the experience of watching themselves improve, of meeting high expectations supported by inventive teaching strategies (Lundquist, 1996, p. 332).

As this quote illustrates, music educators are called to have open minds concerning music content and process when teaching diverse students. In addition, inventive teaching strategies that support successful learning experiences of those students are needed. Music literature that addresses teaching strategies used by music educators’ instruction of ELL (English language learner) students has only touched the periphery of the multicultural or multilingual music student. The focus of how music educators instruct students with linguistic differences has not yet been addressed with any degree of depth.

The review of literature begins with the discussion of instructional strategies in content area instruction (mainstreaming) of ELL students. This overview of content area instructional strategies will lead to a discussion of minority student opinions of teaching strategies, and then a discussion of music literature related to ELL students.

Instructional Strategies in Content Area Classrooms

Research literature of ELL students and pedagogical implications has grown in the past decade. Specifically, instructional strategies have been a primary focus of investigation, as strategies have a direct impact on student learning. Instructional
strategies include the methods by which the curriculum is delivered to the learner (Tracey, Flynn, & Legere, 1970) or the organization of conceptual skills (Reigeluth & Stein, 1983). Whether defined as instructional delivery method or organization of conceptual skills, the purpose of “instructional strategies” is to match the learner to the subject matter (Andrews and Goodson, 1980). Instructional strategies provide content area teachers with pedagogical methods to instruct ELL students by matching the ELL student to the content. Content area teachers are those teachers who specialize in a particular subject area of the curriculum such as language arts, mathematics, science, or social studies (Chamot & O’Malley, 1989), and also include art, physical education and elementary music teachers (Cantoni-Harvey, 1989).

The challenge of developing instructional strategies in content area classrooms is compounded by the language barriers usually facing the content area instructor. Clair (2000) discussed principles and structures for professional development of practicing teachers to help them gain knowledge about language. Clair stated more teachers are responsible for the education of children from diverse backgrounds and therefore, they must learn to communicate effectively with students for whom English is a second language.

Clair (1993) conducted a multiple case study with three classroom teachers (grades 4, 5, and 10) instructing ELL students. The study explored the beliefs, self reported practices, and professional development needs of three content area (mainstream) teachers. The purpose of the study was to explore the points of view of the three content area teachers who instructed ELL students. Case histories of the
three selected teachers were developed from interview transcripts, audio tapes, observation field notes, the teachers' journals and the researcher's journal. The teachers included three elementary teachers and one high school teacher. Two of the teachers were beginning teachers (five years or less), and two of the selected teachers had more than 15 years of teaching experience. One alternative teacher was also selected and participated in the data collection process.

The interviews, classroom observation notes and audio tapes were collected over a time period of five months. The teacher and researcher journal entries affirmed and clarified the interview data. The interviews consisted of five, two-hour, open ended, semi-structured interviews. Each teacher was interviewed once a month for five months. The teachers were allowed to deviate from the interview schedule and were allowed to comment on information other than answering interview questions.

Two classroom observations were conducted before the second and third interviews. The purpose of the observations was to provide information for the interview questions and to provide context. The focus of the classroom observations was: a) interactions between the teacher and the ELL students, and b) instructional strategies, and c) ELL students’ reactions to the instructional strategies. The observations were audio taped were reviewed before the next interview session. The authentic input derived from the classroom observations provided meaningful information regarding the instruction of ELL students.

The purpose of the teacher journals was to provide an inside look into what the teachers were thinking about during the study. At the end of each interview session, the
journals were collected and examined before the next scheduled interview. “Although the teacher participants did not write consistently throughout the course of the study, their reflections provided an added dimension to the data base” (Clair, 1993, p. 64). The researcher journal tracked non-verbal cues, perceptions and questions. The journal also assisted in articulating researcher bias.

The data suggested that 1) teachers’ beliefs towards ELL students may have been based on hearsay and misinformation, 2) the teachers did not vary their planning, but did vary lesson implementation, 3) the selection of instructional practices may have been based on notions of language proficiency and the demands of the mainstream classroom, 4) teachers drew upon intuitive wisdom due to a lack of pre-service teacher preparation and nonexistent or ineffective in-service staff development regarding ELL students.

Clair (1993) found that rephrasing was a strategy used by regular classroom teachers to communicate effectively with diverse language students. Varying the lesson was also an important strategy for teachers instructing language minority students in the regular classroom. Suggestions for pre-service and in-service teacher preparations were made, as well as implications for future research to explore the mainstream teachers’ perspective in the instruction of ELL students.

Harklau (1994) conducted a multiple case study in a high school setting (Gateview High) with selected Chinese students. The study examined differences in the goals and organization of instruction of mainstream and ESL classrooms at Gateview High by investigating ELL students, their classrooms, and teachers. Four Chinese
students were selected as case studies. Each student was followed for four to seven semesters during transition from ESL into the mainstream classes. Students were observed throughout full school days, on two consecutive days in both their ESL and mainstream classes. Documents were examined, which included samples of their school work and school records. Between two and seven formal interviews of up to one hour in length were conducted with each student. The content area teachers of these four students were also briefly interviewed and asked to share their reflections about ESL students in their classes. Formal 45-minute interviews were conducted with two of the students' content area English teachers and two of their content area social studies teachers. Supplementary observations and interviews were conducted. A total of 315 hours of observations and 38 formal interviews were conducted.

Harklau reported that in the 3 ½ years of the study, two significant ways that ESL and content area (or mainstream – the term used in this study) instruction was found to be different were: a) in the organization and goals of instruction, and, b) in the socializing functions of schooling. High school content area teachers were seldom found to adjust instruction to make curriculum comprehensible for ELL students. Harklau stated ELL students have difficulty understanding certain types of teacher talk: “Learners had particular difficulty understanding teacher talk which contained puns or was sarcastic or ironic . . . Learners were also frustrated with teachers who habitually spoke very fast, who used frequent asides, or who were prone to sudden departures from the instructional topic at hand” (Harklau, 1994, p. 249).
A lack of opportunities for verbalization was found in most content area classes. Also found in the study was a contrast between ESL and content area classes in the interactional routines, or “the way spoken and written language were used in the course of classroom activities” (p. 248). The predominant activity in content area classrooms was found to be teacher-led discussion, although the teachers dominated the discussion. The study provided a thick description of the strengths and weaknesses of the mainstream and ESL classes at the Gateview High School.

Harklau also stated many mainstream teachers, because they lack specific preparation in strategies for teaching ELL students, have learned through experience “to place ESL students in desks close to the front of the room so that they could scan students’ faces for signs of comprehension, confusion, or responses to questions” (p. 250). In general, Harklau found that “mainstream teachers were less likely to elicit output from ESL students than the native speakers in their classes” (p. 251). The main advantage stated for the inclusion of ELL students in the content area (or mainstream) classes is the advantage of “authentic input” (p. 266). The authentic English language input served the communicative purpose of transmitting the content area subject matter. Within the structure of content area instruction, there were few opportunities for extended interaction.

Harklau stated the most pressing concern at this particular school site was the need to increase the content area (or mainstream) teachers’ awareness and sensitivity to ELL students’ needs. Content area teachers in the study expressed interest in learning effective instructional approaches with ELL students. Further changes were
suggested to begin with individual educators who might examine their own instructional context and begin collaborative dialogues with colleagues (Harklau, 1994). The study provided a rich description of the advantages of content area classes for ELL students. The authentic input for ELL students in the content area classroom was plentiful and served to transmit the content of the subject area. In addition, the content area subject matter provided rich and plentiful linguistic interactions through the written mode. Unfortunately, the content area instruction allowed few opportunities for extended interaction. The recommendations from the study included incorporating a content area approach to instruction and collaboration between the ESL and content area teachers.

Instructional strategies that are beneficial in accommodating ELL students are found in a descriptive study of effective teachers of ELL students. Robbins (1998) investigated the characteristics of three teachers, how they developed these characteristics, and the implications for pre-service training. The qualitative study was a phenomenological case study of three first grade teachers, each of whom had four limited English proficient, Mexican children in their classrooms. Using participant observation, formal and informal interviews, and field notes, the study was conducted in an elementary school in a north Alabama urban school. The major findings included:

1. No significant effective teaching characteristics were possessed by monolingual English-speaking teachers who had limited English proficient Mexican students.
2. These teachers were found to be effective with all students, regardless of ethnicity.
3. These three effective teachers did not perceive themselves as being effective with LEP Mexican students.
4. These teachers were facilitated by a supportive principal. (Robbins, 1998)
By increasing the number of limited English-speaking students in the classes chosen for observation, the results may possibly have divulged a greater degree of information with regard to teaching ELL students. Further, the current demographics and teaching strategies may have changed in the last six years. The results were obtained by observing three teachers for a total period of ten hours in each classroom, including two observation visits for two of the teachers, and three observation visits for one of the teachers. The results also may have varied with an increase in observation time. Perhaps one weakness is that in observing and interviewing three teachers, not enough time was spent with each teacher. Further, the teachers were interviewed and discussion took place regarding their methodology and strategies. Perhaps if a video camera had recorded their teaching, and the teacher could observe sections of the taping and comment to the researcher regarding his or her strategies, the investigation could have developed a more specific description of each teacher’s actions and motivations. Robbins stated she wanted to view the world from the teacher’s perspective. Perhaps with a methodology originating from the theory of teacher reflection (Schön, 1983), the teacher’s actual thoughts and reflections of his or her teaching practice could serve as a primary source.

The strength of Robbins’ study was that she used a multiple case study to ensure replication of pattern matching. In the study, Robbins stated effective teaching methods were found by these effective teachers of ELL students through trial and error and by student observation. Some of these methods were listed, but an investigation of the
Recommendations for further study included a study of how schools and school systems are effectively educating LEP Mexican students in other states other than Alabama.

In an additional study concerning content area classrooms, McConnell (1996) investigated the interaction among three regular social studies teachers, seven ELL students and the Spanish-English bilingual tutor assigned to their classrooms. The study was set in a high school in the southwestern part of the United States. The methodology used elements of case study investigation, micro-ethnographic inquiry, and other elements of qualitative inquiry. McConnell used classroom observations, school documents, and taped interviews to describe the relationships and interactions in the three selected content area social studies classrooms. Vygotsky's (1978) focus on language development and learning as social process served as the major theoretical base for the study.

The major questions guiding the study considered barriers to learning found in ELL classrooms: a) reductionist concepts of language and learning, b) inadequate responses to cultural differences, and c) inadequate communication among the responsible adults.

McConnell observed two class periods per week in each of two content area classrooms over a period of approximately ten weeks. The ELL students were recent Mexican immigrants, and the content area social studies teachers were English-speaking with no prior preparation or professional development in working with ELL students.
students. McConnell reported that after the ten-week study, the ELL students were isolated from other students in the content area classroom, and their social interaction was inhibited. Suggestions were made for providing opportunities for the English-only speaking students and the ELL students to interact within the content area classroom. ELL students were encouraged to have patience in the English-only classroom, and to participate in any English language instruction as a supplement to their English as a second language and bilingual instruction. Suggestions for development of the content area teachers’ cooperative and collaborative strategies to enhance the opportunity for learning included teaming with the ESL instructor, obtaining professional development in the field of intercultural communication, and scheduling time for planning and collaboration with the ESL instructors (McConnell, 1996). The social studies classes observed in the study were described as deficient in opportunities for the English-only speaking students and the ELL students to interact within the classroom. As the music classroom provides ample opportunity for ELL students to experience interaction both musically and verbally, the music teacher may need to develop instructional strategies that emphasize the involvement of ELL students in linguistic and musical learning.

In a study conducted by Powell (1996), the classroom learning environments and instructional strategies of four teachers in culturally diverse classrooms were examined. The teachers taught in four different regions of the United States and represented various grade levels. One elementary music teacher, one middle school teacher, one high school history teacher, and a secondary English teacher were selected.
Specifically, strategies that the selected teachers used successfully to reach culturally diverse students were explored, as well as the personal qualities that assisted the teachers in effectively reaching diverse learners. In addition, Powell examined the relationship between the teachers' biographical experiences and classroom effectiveness. The teachers were employed at schools with diverse populations. Powell conducted teacher observations of five days for each selected teacher. The observations were accompanied by informal conversations and formal interviews. The interviews, lasting from 60-90 minutes, were recorded and transcribed.

Using the Strauss (1987) constant comparative method of data analysis, the information was organized into thematic categories. A cross-case analysis of the teachers' learning environments revealed three themes: reshaping traditional school curriculum, rethinking the role of the teacher, and acquiring and using cultural sensitivity. The effective teachers used innovative teaching strategies that included: acquiring and using cultural sensitivity and engaging students in content in culturally relevant ways.

A year-long study by Dong (2002) examined three biology teachers' language integrated biology teaching to non-native English-speaking students. The study used observations and interviews to provide a synopsis of the teachers working with multilingual, multicultural, and multilevel students. The research questions guiding the study included:

(1) How do biology teachers make biology concepts comprehensible to culturally and linguistically diverse students?, and (2) What are some of the effective teaching strategies and techniques that lead to student academic and language learning?” (Dong, 2002, p. 43).
Three biology teachers from two high schools were selected, based on their successful teaching of ELL students. The teachers’ years of teaching experience ranged from two to six years. Only one instructor had participated in language teaching and learning courses. The students in these teachers’ classrooms were from 15 countries and spoke 14 languages. The teachers were each observed once a week for 24 weeks, during which time classroom observations were audio taped and transcribed. Teaching documents were made available to the researcher; each teacher was interviewed at the end of each term for one hour. These interviews provided teacher reflections on their teaching strategies and perceived ELL students’ difficulties with the content learning. In addition, six students from each class were interviewed for thirty minutes to provide information on the students’ learning and their perspectives of their teachers’ instruction.

Results concluded that the three teachers provided responsive and effective instruction to the ELL students by:

. . . providing comprehensible input and integrating language and biology instruction; promoting language use and scientific thinking through group work; explicitly teaching learning skills; acknowledging cultural differences and using a modified classroom talk; appreciating diversity and using students’ prior knowledge in biology instruction; enriching the curriculum and providing a rich language use environment (p. 44).

The study reported the need in teacher education for awareness and implementation of responsive teaching to linguistically and culturally diverse students. Pre-service teachers were encouraged to learn about field tested methods and techniques for dealing with ELL students. “The effective strategies and techniques used
by the three biology teachers offer us models for effective teaching practices” (p. 56).

Rowe (1996) conducted an ethnographic study of two elementary teachers in the San Francisco area and examined the strategies utilized to teach English reading to second language learners in the multilingual elementary school. Classroom observations were conducted in five classrooms. A questionnaire was administered to all kindergarten through fifth grade teachers (N = 29) at the two participating schools. Teachers were interviewed along with principals and ESL aides. The results suggested that all 29 teachers used multiple approaches. The teachers reported the keys to teaching second language learners to read was supporting the students’ home language and culture, the teacher’s knowledge of how language is acquired, using multiple approaches, using pictures and realia, and having appropriate materials. The study also suggested that ongoing staff development should be provided for teachers of ELL students. Implications of the study include a general knowledge base of the techniques and strategies used to teach ELL students how to read. Possible transfer of the strategies into the content area classroom to facilitate ELL students’ learning in other content areas may be possible.

Verplaetse, (1995) conducted an investigation of discourse modifications in teacher interactions with ELL students in their science content area classrooms. Three experienced science teachers (grades 7-12) were observed, interviewed, and videotaped 4 - 6 times over one year. Each class had 3 - 4 ELL students. Selected ELL students were also interviewed. The interviews were transcribed and the teacher utterances were coded using a classroom discourse code. The information was then
analyzed to assess the different speech act types.

Teachers were found to give ELL students more directives to action than the native-English speakers received. Questions to ELL students were lower cognitive level, and closed questions rather than open-ended questions. Teachers, however, did call on ELL students who did not volunteer, more often than native-English speakers.

The study found that teachers may reduce opportunities for ELL students to communicate in the classroom. The explanations given for the modifications in teacher interactions were 1) teachers' misunderstanding of students' language abilities, 2) curricular and interpersonal time constraints, and 3) intention to shelter students from feeling embarrassed (Verplaetse, 1995).

In a follow-up study, Verplaetse, (1998) discussed a meeting of seven high school ESL students who visited a graduate-level TESOL (teachers of English to speakers of other languages) classroom. In the study, Verplaetse investigated whether or not content teachers interact with ELL students and English-proficient students differently, and, if the teachers’ discourse strategies differ for these students, why these modifications occur. One excerpt revealed the following:

When asked, ‘What do you do when you don’t understand what’s going on in the (content) classroom?’ the young woman from Mexico answered, ‘I raise my hand, but the teacher does not look at me.’ One of the young Korean men said, ‘I don't ask questions in class; I solve it on my own.’ And an outgoing young woman from Puerto Rico offered, ‘I tell them that I don't understand and I ask them questions, but the teacher says she doesn't have time to go back. (p. 24)

Findings suggested observable patterns that result in prohibited interaction opportunities for the ELL students. Teachers underestimated the ELL students'
language competency. In summary, ELL students were found to have restricted opportunities to practice extended academic English, limited opportunities to co-construct ongoing classroom knowledge, and had marginalized social roles within the classroom.

In an additional study, Verplaetse (2000) investigated how content teachers allocate turns to ELL students. The differences in the ELL students’ opportunities to take a turn to speak in class varied across the three participating teachers, as well as between each teacher. However, three patterns emerged in the investigation of turn allocation: 1) LEP students were called on to speak without volunteering proportionately more often than English proficient students, but this occurred most often in small group lab work and pertained to procedural questions, not higher level thinking questions, and 2) English proficient students gained access to speak in class more often by self-selecting and bidding for questions. Verplaetse stated “By increasing the LEP student’s interaction opportunities, the teacher increases the LEP student’s opportunities for student development and second language production fluency” (p. 12).

The three studies by Verplaetse (1995, 1998, & 2000) focus on ELL students and their opportunities for interaction in the content area classroom. The importance of providing experiences in the content area classroom for ELL students to interact and participate is significant. In addition, the role of the content area teacher in accommodating instructional strategies that facilitate interaction and communication in the classroom is essential to their participation. The music teacher must also be aware of the importance of providing interaction and communicative opportunities in the music
classroom for ELL students.

Pritzos (1992) studied the speech and non-verbal communication of two high school science teachers teaching the same lessons to a regular and a sheltered language class. The six classroom observations, each approximately fifty minutes long, were video taped. The lessons were then transcribed. Utterance categories were established for data analysis. Comparisons were made of speech rate, use of gestures and visuals, syntactic complexity, and rates of phonological reduction.

The results were that the sheltered-language class had lower speech rates, lower rates of phonological reduction, and greater use of some types of gestures and visuals. Both teachers were reported to use more careful pronunciation (slower and more enunciated speech) when addressing the sheltered-language classes in order to simplify the linguistic input for the ELL students. The teachers in the study used repetition and paraphrasing when instructing ELL students. Implications for more research included instructional practices of sheltered classes that most effectively give students opportunity to use English to express the content. Further research comparing regular classes to sheltered language classes was suggested.

Delgado-Larocco (1998) conducted a year long micro-ethnographic study that examined classroom processes in a two-way immersion kindergarten. The classroom processes examined included teacher and student discourse, their patterns of interaction, and instructional strategies. The study specifically focused on classroom interactions, language functions, and instructional and communication strategies.
The study used micro-ethnographic methods focused on face-to-face interactions taking place in particular classroom events. Field observations, video and audio taping of the classroom lessons and activities, sign and category instruments were employed to examine the language usage of the teachers and the students. Interviews and questionnaires were utilized to gather background information on the students, parents and the school. In addition, attending school committee meetings added another layer of insight to the findings. Specifically, the research questions included:

1) What are the language preferences of students? . . . 2) How is primary language development promoted? . . . 3) What is the linguistic demand of instructional events? . . . and 4) What is the link between instructional events to demonstrable skills at the end of the year?” (Delgado-Larocco, 1998, pp. 121-122).

Two oral language assessment instruments were used to gather pre- and post-test data: the Pre-Language Assessment Scales, and the Student Oral Language Observation Matrix. To measure academic skills, the Las Lomas Unified School District’s Kindergarten Assessment Battery was given. The three tests were already standard procedures for the students involved in the study.

The findings clustered around two themes: language use and patterns of interaction, and instructional and communication strategies. The teacher spoke Spanish, which assisted in the ELL students’ development of their primary language. However, the ELL students had to learn English to communicate with their English-only speaking peers. Throughout the year, the interaction patterns changed from peer groups with only shared language to that of mixed language groups. Instructional
strategies were instrumental in ensuring that the English-speaking students learned Spanish, and the Spanish speaking students learned English.

The instructional strategies promoting conceptual understanding and second language acquisition in academic events were identified as classroom routines, grouping strategies, paralinguistic cues, questioning, repetition and translation. Classroom routine and grouping strategies were described as providing the organizational structure of the classroom, whereas strategies such as paralinguistic cues, questioning, repetition and translations were related to linguistics, while both categories of strategies were related to the support of language and concept development (Delgado-Larocco, 1998).

The researcher observed a change throughout the study in the ELL students' interaction patterns with their ELL peers only to include English native speakers later in the school year. The length of the study provided the opportunity for the researcher to view the ELL students' interactions over an entire school year. The teacher spoke Spanish, which facilitated the change in ELL students' interactions. Although the teacher profile is different from the monolingual, English-speaking teacher usually found in a content area classroom, the use of instructional strategies found to be instrumental in ensuring that ELL students improved in their interactions with classroom peers is a finding that may be transferable to the music classroom.

**Summary**

Numerous studies of ELL students are available that address content area teachers and pedagogical implications. Many of those studies have focused on
instructional strategies as important methods for teaching ELL students. Instructional strategies for ELL students were investigated in several multiple case studies (Clair, 1993, 2000; Harklau, 1994; Robbins, 1998; Dong, 2002). In pinpointing the types of instructional strategies used, specific differentiation of instruction and/or modification of pace and materials were discussed in Clair (1993), Dong (2002), Rowe (1996) and Harklau (1994).

McConnell (1996) (as well as Harklau, 1994, and Delgado-Larocco, 1998) emphasized the importance of ELL student interaction in the content area classroom. Communication modifications, both verbal and non-verbal were addressed in Pritzos (1992) and Verplaetse (1995, 1998, & 2000). In addition, increasing the content area teachers’ awareness of and sensitivity to ELL students’ needs constituted a focus of research by Robbins (1998) and Powell (1996). Although the research literature regarding content area instructional strategies is growing, the research describing instructional strategies for music content area teachers has not yet developed.

Minority Student Opinions of Important Teaching Strategies

Instructional strategies that prove worthy to the content area teacher may or may not be the instructional strategies that the ELL student believes to be the most beneficial. A glimpse into the teaching strategies that ELL students or minority students cite as important is discussed in this section.

Minority students have specific criteria that they deem worthy of an effective teacher. A qualitative case study was conducted by Howard (2002) that focused on African-American elementary and secondary students’ descriptions of teaching.
practices and learning practices in urban school settings. Thirty students were purposefully chosen from five urban elementary and secondary schools in the northwestern and Midwestern areas of the United States. The grade levels of these students were from second to eighth grade. Data collection occurred during the 1998-1999 school year as students participated in individual and group semi-structured interviews. Classroom observations were also conducted to compare the students’ interview responses with their classroom performance, engagement, and achievement. Data were analyzed using the constant comparative method and triangulated to cross check themes and patterns.

In the report of findings, the students identified three central teaching strategies that had a positive effect on student effort, engagement in class content, and overall achievement: (1) teachers who established family, community and homelike environments in their classrooms, (2) teachers who developed culturally connected caring relationships with students, and (3) the use of certain types of verbal communication and affirmation (Howard, 2002). The strength of the study was the investigation of instructional strategies through a student-centered emphasis. In examining students’ viewpoints, the educator may find methods of presenting content material that will be more readily acceptable by the minority student. The example of seeking student input has implications that reach into the content area classroom, and may provide a source of reflective teaching for the content area teacher. For example, content area teachers such as music teachers should be aware of the positive use of certain types of verbal communication and affirmation, the advantages in establishing
caring relationships with minority students, and the importance of establishing family, community and home-like environments in their content area classrooms.

Thompson, (2000) examined student narratives of tenth graders whose first language was Spanish. The students were told that they could receive extra credit for writing a one or two page description that addressed the eleven questions regarding their experience as an ELL student in the bilingual program. Twenty-eight students participated. Students also participated in a questionnaire that was given to ELL students and English-speaking students. One hundred thirty students completed the questionnaire that addressed their thoughts and experiences regarding bilingual education. The data were analyzed using univariate statistics and intertextual analysis.

The ELL students identified strategies that had aided their English proficiency development. The strategies that these ELL students found most helpful involved literature-based activities, oral practice, individual help from tutors and aides, peer interaction, and games. Students reported reading aloud in class and being interrupted or corrected when they were reading or speaking were very ineffective strategies. The findings suggest that ELL students are drawn to strategies that incorporate visual aids, interaction with peers, repetition, and individualized instruction. Content area instructors who implement these effective strategies will be better equipped to instruct ELL students in their classrooms.

Summary

Research that investigates the perspective of the minority student viewpoint of effective instructional strategies lends an emic viewpoint to the discussion of
instructional strategies of ELL students. Students report that oral practice, individual help from tutors and aides, peer interaction, games, and literature-based activities were helpful. In addition, writing on the board, hand-out materials, visual aids, the use of a tape recorder, clear concepts and rephrasing techniques should be incorporated into the instructional strategies (Thompson, 2000).

Minority students also stated teachers who established family, community and home-like environments in their classrooms, who developed culturally connected caring relationships with students, and used of certain types of verbal communication and affirmation (Howard, 2002) were considered more effective.

These effective strategies reported by minority and ELL students may also be applied to the elementary music classroom to facilitate instruction of the ELL student. The students’ description of what they consider to be effective teaching strategies is a valuable “insider’s look” on the topic of instructional strategies for ELL students and minority students.

Music Research Literature Related to English Language Learners

ELL students receive instruction in content area classrooms, such as the music classroom. The attention of the ELL student in education research has escalated in the last decade due to the increased interest of meeting this growing student population’s educational needs. The music research literature has a need for studies that address the ELL student in the music classroom.

The only study found to date regarding the music classroom and strategies for teaching Hispanic students is by Soto (1995). In his investigation of elementary music
education in Laredo, Texas, Soto conducted a survey of teaching strategies and their application to the music education of Mexican-American children. The purpose of the study was to examine strategies used in music classrooms having a majority of Hispanic children enrolled. A questionnaire was sent to 62 music educators in the two public school districts in Laredo, Texas. Responses were received from 50 music educators for a response rate of 81%. The questions were based on information regarding methodology, teaching strategies, language barriers, music activities, and educational materials used for elementary music instructors. In addition, expectations of Mexican-American music and implications for pedagogical methods used by the instructors were examined.

Findings concluded that forty % of the classroom music teachers have students perform in both English and Spanish languages. In contrast, forty % of music teachers use only English language in teaching and performance. Sixty-six % of the teachers surveyed agreed that English language speaking is a barrier for Mexican-American students, while twenty-eight % of music teachers disagreed with this assumption. A specific survey question asked whether music instructors should use innovative strategies and methodologies in order to teach music more effectively to Mexican-American students. Sixty-eight % of respondents agreed.

Recommendations were given to elementary music instructors who are not fluent in the native language of their ELL students to take conversational Spanish classes through the local community college or university. Soto also recommended that an effort be made to strengthen the teaching strategies in order to transmit important concepts in
the music classroom regarding the students, their culture, and their native music.

Soto found that elementary music teachers rely on their personal philosophies to justify their instructional strategies. The revision and re-organization of the music curricula in the districts was suggested. Soto contended that the elementary music programs should be planned in accordance with the local setting and should require structure of the program, its music, and an understanding of the cultural values.

Although Soto's (1995) study answered many questions concerning the responses of music teachers in the Laredo, Texas, school districts, it evoked deeper questions concerning instructional strategies in the instruction of ELL students.

Summary

This review of the related literature has examined the instructional strategies that are currently suggested for use in content area classrooms by the education literature. Specific strategies related to communication, culturally responsive teaching and content area instructional strategies were reviewed. In addition, instructional strategies deemed effective by the ELL students and minority students themselves were discussed. The literature pertaining to content area classroom instructional strategies is important for the music educator instructing ELL students in the classroom. Awareness of these instructional strategies may serve as a foundation of knowledge for music classroom instructional strategies when teaching ELL students.

The literature related to instruction of ELL students in the music classroom has been peripheral to the major concentration of ELL research. Much research has been conducted in the education field with regard to strategies for instructing ELL students;
however, the music education research literature has been found lacking in this body of knowledge. Recalling again the quote by music educator Lundquist (1996): “All students deserve the experience of watching themselves improve, of meeting high expectations supported by inventive teaching strategies” (p. 332). The importance of investigating inventive teaching strategies for diverse learners is supported by the demographic changes in our public schools and also by the lack of research conducted thus far by music educators.

Reflective Teaching

The reflective teaching theory of Donald Schön (1930-1997), is relevant to the investigation of music teachers instructing English language learners, as teachers that have little or no professional coursework to prepare them for this task rely on their own reflections and observations to create methods and instructional strategies which are successful tools or processes in meeting the ELL students’ needs. The following is a description of the theory of reflective teaching.

According to Tedick and Walker (1995), reflection is a “cornerstone in teacher development” (p. 504). Teachers and students are described as “knowers and learners in an active, experiential, and integrative process that functions within a social context, and that requires reflection as part of growth in becoming teachers” (p. 504). Reflective teaching finds its roots in John Dewey's reflective thinking theory (1933). Dewey’s description of reflective thinking is action oriented "reflective thinking impels to inquiry" (Dewey, 1933, p. 7). Dewey’s theory of reflective thinking required three attitudes: open-mindedness, wholeheartedness, and responsibility (Dewey, 1933). Those prerequisites
are essential to the practice of reflective teaching as well. Dewey’s approach to reflective teaching is more structured in that it relates to sequence and consequence, and less intuitive knowledge (Butke, 2003).

Donald Schön, a philosopher and musician, defined reflection as “knowing-in-action” and developed a theory of reflective practice (Schön, 1987). Schön brought reflection, defined as “knowing-in-action,” to the education profession, and affected Elliot Eisner’s (1985, 1998) theoretical roots. Eisner has been touted as the world’s leading exponent of arts based inquiry (Queen’s University, Belfast, 2005). Eisner is currently the Lee Jacks Professor of Education and Professor of Art at Stanford University. His areas of expertise are in arts education, curriculum studies and qualitative research methods. His emphasis has been the promotion of the role of the arts in American education and in using the arts as models for improving educational practice in other fields. Eisner saw practitioners as connoisseurs and critics and as educators we develop the ability to approach different situations and the way they relate to each other. He saw criticism as related to perception. Schön and Eisner were both interested in practitioners as critics. This is the way in which Eisner’s roots were affected by Schön’s theory of reflective teaching and practice. Eisner saw the observation of teachers and classroom life as a data source for educational connoisseurship (Eisner, 1998). In the observation of teachers and classrooms, the educator/researcher may bring the educational phenomenon into clearer view.

In everyday classroom situations, the educator-practitioner finds him or herself as a creative facilitator, developing strategies as different situations occur. Reflection is
used to examine situations and experiences and perceive courses of action involving adjustment of methods. It is important for educators to develop the “ability to work with others so that they may discover the truth in situations, experiences and phenomenon” (Smith, 2001, p. 1).

In this same vein, the idea of discovering truth in situations is related to “reflection–in-action” or “thinking on our feet,” which is at the core of Schön’s theory. In describing the process of “thinking on their feet,” practitioners specify how they make use of their “repertoire” of processes, understandings, and experiences (Smith, 2001). Schön’s theory of educational thinking links the process of thinking-in-action with the process of teaching. In his book, The Reflective Practitioner (1983), Schön discussed a practitioner’s reflection:

Through reflection, he can surface and criticize the tacit understandings that have grown up around the repetitive experiences of a specialized practice, and can make new sense of the situations of uncertainty or uniqueness which he may allow himself to experience. (p. 61)

Reflective teaching allows the teacher to reflect on his or her teaching experiences to examine practice and adjust methods to improve the teaching and learning experience. This may occur after the teaching or during the teaching. Reflection-on-action is done later, after the encounter, and the reflection may be carried out in the form of a written report, a discussion, or other means of reporting. Schön (1983) stated when reflection-in-action takes place, the teacher becomes a researcher:

The practitioner allows himself to experience surprise, puzzlement, or confusion in a situation which he finds uncertain or unique. He reflects on the phenomenon before him, and on the prior understandings which have been implicit in his behavior. He carries out an experiment which serves to generate both a new
understanding of the phenomenon and a change in the situation. (p. 68)

In Schön’s book, *Educating the Reflective Practitioner*, he uses an example of a master class in a musical performance to demonstrate reflective practicum. The master class is an event in which the master teacher works with an advanced student on a prepared piece from the students’ repertoire. The master teacher must 1) deal with the problems of performance 2) tailor his understandings to the needs and potentials of the student, and 3) do all of the above within a framework of a role the master teacher chooses to play, and creating a relationship with the student that is conducive to learning. Schön (1987) gives three vignettes of music masters at work in a master class. His conclusion includes a discussion of “reciprocal immediacy” which occurs when the student and coach perform for each other, and the students respond to their coaches demonstrations by imitation. “This interplay of coach and student has directness and immediacy” (Schön, p. 210) so that the coach can immediately tell if the student is understanding and can perform with accuracy the suggested improvements or changes. Schön also discusses the differences in the way the master teachers adapt their coaching to different students and build relationships with the students. In these examples, Schön depicts reflective practice as one in which the teacher must be aware of the student’s strengths and weaknesses, work to build a relationship with the student, and use demonstration and imitation to develop the student’s learning.

The idea of the “pedagogical moment” developed by Van Manen (1991) was used to describe moments in teaching in which an active encounter presents itself. These active encounters are linked to pedagogy because something is expected of the
teacher, and in each situation an action is required, even if that action is to do nothing at all. Van Manen described pedagogical reflection as the understanding of “pedagogical significance of events and situations in children’s lives” (p. 41). Piantanida, Tananis, and Grubs (2002) extended this theory to include the concept of “discursive moments” or “discursive practice” (p. 2). Described in greater detail:

. . . through discursive exchanges within the inquiry process we come to challenge our own self-understandings by bringing our tacit knowledge to light, recognizing our taken-for granted assumptions, and examining our preconceptions (and perhaps misconceptions). In the process, we strive to understand and portray the range of meanings that we and others might bring to our discursive exchanges, thereby expanding our capacity to respond wisely within “discursive moments” of practice. (p. 3)

These “discursive moments” occur when the teacher is willing to participate in a self-examining mode of inquiry. Larrivee stated “The process of becoming a reflective practitioner cannot be prescribed. It is a personal awareness discovery process” (p. 8). Larrivee (1999) gave the following three practices as essential for becoming a reflective practitioner: “1) solitary reflection, 2) ongoing inquiry, and 3) perpetual problem-solving” (p. 8).

Through these practices, “Reflective teaching emphasizes the importance of teacher inquiry and counteracts a more limited interest in teachers’ behavior without considering what is going on in their minds and hearts” (Valli, 1997, p. 67). A reflective teacher would look back on specifics of the teaching and learning process, such as “obstacles to student motivation and learning, ways to make the curriculum interesting and engaging, and how to help students live harmoniously and help each other learn” (p. 68).
A case study was conducted by Farrell (2001) regarding the reflections of one non-native speaker, a teacher of English as a foreign language in Korea, during a 16-week period. The case study examined three modes of reflection: group meetings, individual meetings and journal reflections, and the level of the teacher's reflection in each activity, i.e. whether she was descriptive or critical. The results indicated that the teacher showed a preference for group discussions over journal writing and classroom observations. The study concluded that “the idea of reflection . . . goes beyond the fleeting thought after class” (p. 11). The teacher in the study felt comfortable discussing her reflections verbally in a group, but found little time for journal writing. Therefore, time requirements must be taken into account and made clear to teachers participating in a study using journal writing.

Teacher narratives are a source of teachers’ beliefs. Teachers may feel more comfortable writing or talking about their practice or beliefs in an environment of quiet and solitude. Beliefs in narrative form may emphasize the participant's experience (Conle, 2000; Sleeter, 2001).

Writing in a journal is one method used to record teachers’ thoughts and reflections, although there are considerations to be made regarding this method of recording reflective thoughts. Time may be a factor that precludes full disclosure of the teachers' thoughts (Clair, 1993, Farrell, 2001). Clair (1993) suggested that teacher informants may need encouragement to write in their journals during the data collection. One suggested strategy is to provide participants with an open-ended question at the end of each interview. A suggested topic or question may provide an incentive or give
some direction to their journal writing.

The use of external impetus that assists the journal writer in promoting reflections was also discussed in the reflective practice study of Barry (1994). Barry used six experiences that promoted reflective teaching in the examination of undergraduate education majors in an elementary music methods course: (1) teaching experiences, (2) journal writing, (3) peer observations, (4) receiving notes/feedback from peer observations; (5) self-assessment, and (6) consultation/conversation with the university supervisor. Students also were asked to complete an anonymous “Reaction Inventory” to rate each reflective practice activity on usefulness and reflection requirements. The journal writing with other evidence of professional growth was assembled to create a portfolio for evaluation. Barry found that students rated the laboratory teaching experience as most useful and required the most reflection. Results also suggest that education students may need an external impetus to promote reflection (Barry, 1994).

An additional possibility for reflective journals is the use of recording the journal entries on a cassette tape for an audio reflection journal. This activity would allow the teachers to reflect on their practice without the time commitment needed for writing in a journal. Examples of studies that have used personal audio journals for data collection include Davenport, 2001; Amiss, 1987; and Joseph, 1996.

In Butke (2003), a variety of reflective tools were used in the reflective inquiry process. The purpose of the study was to examine how choral music teachers would engage in a reflective process over time to understand and enact change within their practice. Butke used the following five research sub-questions as the focus of the cross-
case analysis and also to address the main research question:

1. How does engaging in a reflective process affect a teacher’s consideration of new pedagogical, curricular, personal/professional, and/or critical approaches? . . .

2. How does the notion of problematizing a person’s practice affect each teacher? . . .

3. What are the unique factors that affect the reflective process in a choral classroom? . . .

4. How does a teacher’s life history, current phase of development, and specific teaching assignment affect the reflective process? . . .

5. How are teachers empowered to act upon their reflections? . . . (Butke, 2003, p. 69)

Butke created an additional dimension of reflection based on the findings of her study. Added to the dual dimensions of Schön’s reflective theory, “reflection-in-action,” and “reflection-on-action,” Butke extended the theory to include “reflection-fore-action.” Reflection-fore-action incorporated all possibilities of reflection that occur before a teaching episode, such as lesson plans, life history and educational philosophy of the teacher. Butke’s concept is similar to the Van Manen (1991) trilogy of reflection: reflection before action, reflection in action, and reflection on action.

One significant finding of Butke’s study was that reflection was an instrument for tangible change and the processing of personal and educational philosophies. Additional benefits of engaging in a reflective process included constructive dialogues that allowed teachers to share feelings, receive feedback and to explore strategies. The written and verbal forms of reflection allowed the teachers the opportunity to voice their reactions. After the voicing of problems encountered, teachers were able to make
changes and improvements in their practice (Butke, 2003).

The music research literature, as well as the English-as-a-second-language literature includes studies that use the reflective inquiry process and reflective theories of Donald Schön (Butke, 2003, Tedick and Walker, 1995) to guide the methodological inquiry of teachers’ practices.

Summary

Reflection for educators is used to explore instructional experiences and determine alternative plans of action which may include modifications of instruction, adjustment of methods, or a host of other possibilities. Donald Schön was the pioneer in the education reflection movement, and he coined the phrases, “reflection-in-action” and “reflection-on-action” with the idea being that teachers may not only think about their practice after it occurs, but while it is still occurring.

Eisner’s influence in this area is his perception of educators as connoisseurs and critics who may learn to approach situations and the way they are related in different ways. Schön called this “thinking on your feet” and stated educators may even develop a “repertoire” of strategies that they may use on any given occasion or circumstance.

Reflection has been used in various studies to bring about tangible change in teacher’s philosophies and practice. As elementary music educators have not received preparation to instruction ELL students, they must rely on their own reflections and observations to create instructional tools to meet the ELL students’ needs in the music classroom.
CHAPTER 3: RESEARCH METHOD

The present study is a descriptive multiple case study that utilizes a phenomenological research paradigm to examine how music educators instruct ELL (English language learner) students and how they attach meaning to the instructional strategies that they employ.

This chapter is organized by six sections. The first section addresses the research paradigm with a discussion of phenomenology. The second section presents research methodology with specific sub-categories that include a) descriptive case study, b) selection of the setting and participants, and c) a discussion of the role of the researcher. The third section includes data sources and data collection. The fourth section includes information on data analysis. The fifth section is a review of reliability and validity concerns. The sixth and final section is a summary of the methodology used in this study.

Research Paradigm

Phenomenology

Husserl (1969) introduced phenomenology as a way to describe the relationship between perception and objects perceived. Husserl was drawn to investigate the structures of consciousness that facilitate the understanding of an empirical world. The mode of operation for phenomenology is language, with its task being that of conveying accurate information. Husserl defined phenomenology as “a descriptive analysis of the essence of pure consciousness” (p. 133). According to Husserl, phenomenology is
devoted not to inventing theories, but rather to describing the things themselves. This
descriptive discipline finds its purpose in the discovery of the structure of experience.
Husserl’s method involved “bracketing” the data of consciousness by suspending all
preconceptions when examining the experience or phenomenon (Husserl, 1927).

With regard to phenomenology and pedagogy, Langeveld (2002) wrote: “From a
phenomenological point of view, we seek the essential meanings in the human
encounter, rather than in pure reflection or in speculative theories, which only pretend to
have practical import” (p. 2). Additionally he stated, “Phenomenology permits us an
understanding of the lives of those for whom we bear pedagogic responsibilities” (p. 3).

Heidegger, a colleague of Husserl’s, defined phenomenology as the process of
letting things manifest themselves. As the experience is manifested, the event that may
have been formerly obscured or taken for granted is made clear. Thus, what is hidden in
an ordinary, everyday experience is made known (Heidegger, 1982). Phenomenological
researchers focus on how participants make meaning of these everyday experiences.

Creswell (1998) summarized the main procedures involved in phenomenological
paradigm: Researchers working in the phenomenological framework seek to understand
how people experience a phenomenon. “The investigator writes research questions that
explore the meaning of that experience for individuals and asks individuals to describe
their everyday lived experiences” (p. 54). Data are collected from the individuals that
have experienced the phenomenon being studied. The data are then divided into
statements which are clustered into particular meanings and summarized into a
description of the phenomenon experienced. These statements clustered into
summarized meanings are coined by Creswell as “meaning units.” Creswell stated, “The phenomenological report ends with the reader understanding better the essential, invariant structure (or essence) of the experience, recognizing that a single unifying meaning of the experience exists” (p. 55)

For the purposes of this study, the phenomenological research paradigm enabled the classification, description, interpretation and analysis of the monolingual English-speaking elementary music teachers’ experience. I also examined the meanings that the teachers derived from their experiences. The research paradigm of phenomenology was appropriate for this study, as it served as a framework for the theoretical backdrop of “reflection on action” (Schön, 1983) to identify the teachers’ experiences as they instruct ELL students.

Specifically, this study employed a phenomenological research paradigm to investigate how music educators instruct ELL students and how they understand their pedagogical approach to this growing population. The main research question guiding this study was: “What are the participating teachers’ reflections about their pedagogical and curricular decisions when teaching ELL students?”

Additional sub-questions for this study included:

1) What are the characteristics of monolingual English-speaking elementary music teachers’ instructional strategies with Hispanic ELL students?

2) How do the monolingual, English-speaking, elementary music teachers’ life history and experience inform or influence their use of instructional strategies in teaching ELL students?

3) Do the observed instructional strategies, curricular decisions, and teaching behaviors of the participating teachers match the analysis of the teachers’ reflections and interview comments concerning the practice of teaching ELL
students?

In the following section I addressed the methods used to answer the research questions stated above.

Research Method

This study was conducted as a descriptive multiple case study. An examination and description of the “lived experience” of the elementary music teachers involved in the investigation will revealed an inside view to the meanings that they constructed as teachers instructing ELL students.

Descriptive Case Study

Yin (1993) described case studies as being based on single or multiple cases, and that of these two types; the case can be exploratory, descriptive, or explanatory. A descriptive case study “presents a complete description of a phenomenon within its context” (p. 5). Flinders and Richardson (2002) discuss the case study method as a viable research method used in music education and that this form of methodology enables “the researcher to get closer to the subject under consideration” (p. 1170).

Bogdan and Biklen (2003) defined case study as “a detailed examination of one setting, or a single subject, a single depository of documents, or one particular event” (p. 54). In addition, Yin (1984) discussed qualifications for exemplary case studies:

1. The case study must be significant (cases are unusual and of general public interest, and /or nationally important).

2. The case study must be complete (Boundaries are given explicit attention, exhaustive effort given to the collection of data, without severe time or resource constraints).
3. The case study must consider alternative perspectives (accounts for different perspectives).

4. The case study must display sufficient evidence (judiciously and effectively presents the most compelling evidence so that the reader can reach an independent judgment regarding the analysis.).

5. The case study must be composed in an engaging manner (clear writing style that engages the reader).

Stake (1994) stated the “real business of case study is particularization, not generalization. We take a particular case and come to know it well, not primarily as to how it is different from others but what it is, what it does” (p. 8). Stakes’ emphasis is to bring into focus that which is being examined in the case itself, not to generalize beyond the case.

The ability of the researcher to come close to the data, or observe the “lived experience” of the participants is a strength of case study research. Case study allows for the investigation of a phenomenon in its natural setting. The inner thoughts of participants including their perceptions, attitudes and values, which are not easily investigated in other forms of methodology, are possible forms of data for the case study methodology. An additional strength of case study research is that it results in a thick description of the events, which in turn may provide a unique report of the “lived experience.”

The case study method has been criticized for its ambiguous relation to the validity, generalizability, and reliability of data findings. The results of case study data are sometimes difficult to pinpoint. The parameters set by the researcher regarding the description of the case study and its analysis are crucial to the conclusions and
reporting of the study. Methods that safeguard case study reliability and validity such as triangulation, member checking, corroborating with peers, and meticulous data collection must be carefully adhered to (Merriam, 1988). These methods were used in this study and the process by which they were completed will be discussed later in this chapter.

The present study examined four participating elementary music teachers. I investigated the phenomenon of each elementary music teacher's experience and understanding as he or she instructed ELL students. A rich description (Merriam, 1988) of the “lived experience” of the selected elementary music teachers and their negotiation of instruction with ELL students in their classrooms was observed, recorded and analyzed. This case study was a bounded system found in the parameters of the participating school district, and in the four selected elementary music classrooms in which the teachers participating in this study were employed. This study was framed within a nine-week period in the spring semester of the 2005 school year.

Selection of the Setting and Participants

This study involved English-only, monolingual elementary school music teachers. No teacher was excluded from the study based on gender or ethnicity. However, recommended teachers who were considered bilingual and/or proficient in Spanish were excluded from the study. Their exclusion was deemed necessary because the experience of monolingual English-only speaking teachers instructing ELL students was the focus of this study. The Fine Arts Coordinator of the selected school district provided names of potential teacher participants.
Two novice, monolingual, English-speaking, elementary music teachers with five years of teaching experience or less were selected and two monolingual English-speaking, elementary music teachers with more than five years of teaching experience were selected. This type of sampling strategy is called “maximum variation sampling” (Glesne, 1999, p. 29). In this case, the range of variation related to the teachers’ years of teaching experience. Data from in-depth, phenomenological interviews and classroom observations were used to compare novice and veteran teachers’ experiences and understanding of their teaching ELL students.

The reduced number of participants in the multiple case study facilitated an in-depth analysis of the classroom experiences with ELL students. Using a purposeful sampling technique, the teachers were selected from elementary schools with high populations of Hispanic students. Purposeful sampling (Patton, 1980), is based on the idea that the researcher wants to discover, understand, and gain insight. Therefore, the sample is chosen from a group in which the researcher can learn the most (Merriam, 1988). Purposeful sampling allows the researcher opportunities for “building in variety and acknowledging opportunities for intensive study” (Denzin & Lincoln, 2000, p. 446).

The Texas public schools have an overall Hispanic population of 45%. The school district in northwest Texas chosen for this study has a Hispanic population of 23%. Hispanics are the highest minority population in this district (Public Education Information Management Systems, 2004-2005), with each of the four elementary schools selected for this study having Hispanic populations of 46%, 35%, 20%, and
Permission to conduct research involving human subjects was granted from the Internal Review Board of the University of North Texas. Permission was obtained from the selected school district to conduct this research study in the four selected elementary schools. Informed consent was prepared for the teachers participating in this study, as well as consent and assent forms in both English and Spanish for all students who may appear on the observational classroom video of the music teacher in the selected classrooms (Appendix C). Adequate provisions to protect the privacy of the participants were taken. Participant identities were not connected in any way with the research results. The teachers were assigned different names and gender types in the data to protect confidentiality. Names of schools were changed in the final document to protect the privacy of participants and their respective schools. Adequate provisions to protect the confidentiality of the data were also taken. Video recordings of the teacher will be stored for one year after the study in a locked and secured safe. They will be destroyed after one year.

Elementary music teachers were not asked to change their classroom planned curriculum or classroom routines which reduced the level of inconvenience of their participation in this study. Teachers may have possibly been uncomfortable being videotaped or may have felt uncomfortable sharing their personal thoughts during the journaling process.
To avoid creating a distraction in the classroom, I was careful to keep field notes in my lap and sat in the back or corner of the room. In addition, the video camera was placed on a tripod in the back or corner of the room so as not to distract the teacher or students.

**Role of the Researcher**

My role as researcher was as a non-participant observer. I remained aware of potential researcher bias, and conducted this study in a reliable manner. As a monolingual, English-only speaking music educator, the interest that I have regarding music educators and ELL students has its origin in my personal teaching experiences in culturally and linguistically diverse school settings. As an informed non-participant in this study, I brought more than fifteen years of music education instruction in all grade levels and in rural and metropolitan settings, which is a distinctive characteristic of my role as researcher. I kept a researcher journal that contained the classroom observation notes, discussions of potential bias, reflections of the study, and other reflective writings related to this study. Post research reflections of the study will be discussed in the Epilogue section.

**Data Sources and Collection**

The data in this study were based on interviews, teacher journals, and observations. These three methods of data collection were triangulated to clarify meaning. Denzin and Lincoln describe triangulation in case study methodology as a process that allows the researcher to see the phenomenon in different ways through multiple perceptions. (Denzin & Lincoln, 2000). Several sources were used to collect the
data (observation, interview, and audio journals) as well as the use of multiple methods (constant comparison and cross-case analysis). The use of multiple sources and methods allowed the data to be examined in different ways.

Three phenomenological interviews were conducted with all four selected elementary music teachers (Appendix D). The three-stage phenomenological interview methodology (Seidman, 1991) was originally developed by Dolbeare and Schuman (Schuman, 1982). This method included the use of three interviews, each conducted with time between each interview. Seidman states, “. . . each interview provides a foundation of detail that helps illumine the next (p. 13). The context of each teacher’s experience is addressed in the first interview. The detail of the teacher’s experience within that context is discussed in the second interview. In the third interview, the teachers were asked to reflect on the meaning that their experience of teaching ELL students holds for them. The interviews included some open-ended questions that facilitated the teachers’ reflections of their practice.

The phenomenological interview process was chosen for this study due to the advantage of developing a rich description in a series of three interviews, rather than relying on information gleaned from a single interview. I was allowed to make inferences regarding the experience by examining the layers of meaning derived from the three-step process of the phenomenological interview.

Each teacher was interviewed for approximately ninety minutes for each of the three interviews. The first interview took place the third week of observation, the second interview took place the sixth week of observation, and the third interview took place
after the ninth and final week of observation. Each interview focused on a different aspect of the phenomenological experience of the teacher (Seidman, 1991). The research literature provided the information used in the observation guide, which, along with the field notes from the teacher observations and audio journals comments provided a background for the interview questions (Appendix E). A description and format of the phenomenological interviews is included in Appendix D.

In the analysis of the interviews, the responses were coded to capture the “lived meaning” of the parts. The statements were reviewed to investigate how the participants experienced the topic (horizonalization of the data) (Creswell, 1998). These were then examined to find strong instances of patterns.

Observation, according to Merriam (1988), is a research tool which allows the researcher to notice things that may have become routine to participants. Observations may be the best technique to utilize to develop “first-hand” knowledge of the topic. To view and describe the “lived experience” of the elementary music teachers first hand, I conducted classroom observations of their instruction of ELL students. Four recommended elementary music teachers were audiotaped, videotaped and observed for a total of nine field visits, lasting approximately two hours each according to the elementary school’s distinct scheduling calendar. The grade levels observed depended upon the elementary music teacher’s schedule and included Pre-K through fifth grade. The instructional strategies of the four monolingual English-speaking elementary music teachers as they instruct Hispanic ELL students were audio and video-taped. The instructional strategies described in the literature review of this study served as a guide
for the observations of the elementary music teachers (Appendix E). I used this observation guide to provide a focus for the observations of the elementary music teacher. The guide was not used as a “check-list.” The description and format of the classroom observations, audio taping, video taping, and field notes are found in Appendix F.

Teacher narrative is discussed as “understanding your practical knowledge” (Connelly & Clandinin, 1988). Narrative is a tool for expressing the language of practice. Connelly and Clandinin divide this language of practice into: image, rules, practical principles, personal philosophy, metaphor, narrative unity, and rhythm. These parts of the “whole” of the language of practice are building blocks to the construction of a narrative account. In this study, the narrative account was created by the elementary music teachers in the form of their audio reflective journals.

The elementary music teachers were asked to record reflective audio journals using a hand held tape recorder which I provided to them, with an external impetus of an open-ended question posed to the teacher or a suggested reflection topic (Barry, 1994). The open-ended question or comment was, “Describe your experience as a teacher of ELL students.” This method of recording the teachers’ journals served to expedite the time factor for the teachers who might not otherwise have had time to write in a journal. Past research has indicated that writing in journals impedes the ability to discover the teacher's perspective (Farrell, 2001; Clair, 1993). Clair stated, “Although the teacher participants did not write consistently throughout the course of the study, their reflections provided an added dimension to the data base” (p. 64). Therefore,
audio journals appear to be a more efficient way to collect journal data (Davenport, 2001; Amiss, 1987; and Joseph, 1996).

The teachers were asked to comment on the experience of practice that occurred when teaching ELL students. They were asked to reflect on specific “lived experiences” involving ELL students. Teachers were asked to record their thoughts each day. A description and format of the teachers’ audio reflective journals is found in Appendix G.

Data Analysis

The transcribed interviews, data collected from teachers’ audio journals, observation field notes, and classroom observation video recordings were analyzed using an inductive process. Inductive analysis is a process in which researchers build their thoughts concerning the data as the data are grouped together. The meaning of the data appears as the researcher is collecting the data, and the small parts begin to take a shape and form meaning (Bogdan & Biklen, 2003). Data in this study were coded and categories were identified in order to represent the participant teachers’ teaching experiences with ELL students and the understanding the participating teachers have of their instruction of ELL students. This was done using the constant comparative method (Strauss, 1987). The two procedures used in the coding process were: 1) making comparisons and 2) asking questions. Through this open coding procedure, the data were categorized and analyzed for themes and patterns (Strauss & Corbin, 1990).

Cross Case Analysis

Four teacher participants made up four separate cases in the study. Cross case analysis of these four cases were conducted to deepen the understanding and
explanation of the data. Miles and Huberman (1994) describe cross case analysis as a process which may “build more sophisticated descriptions and more powerful explanation” (p. 172).

One of the challenges of cross case analysis, as explained by Merriam (1998), is management of the data. The data analysis may be conducted by using one of several strategies: 1) case-oriented strategies, in which the researcher may form “types or families,” use multiple exemplars, or use replication strategy, 2) variable-oriented strategies, in which the research explores themes that cut across the cases and searches for pattern clarification, or 3) mixed strategies, in which the researcher may “stack comparable cases,” use an interactive synthesis method, test generic narrative models, use composite sequence analysis, or decision tree modeling (Miles & Huberman, 1994). The approach taken in this research study was the constant comparative method (Glaser & Strauss, 1967; Strauss, 1987; Strauss & Corbin, 1994). This method involved formal analysis which began early in the study. As data were collected in the observations of the participating teachers, the data were used to formulate questions for the interviews. As the audio journal data were collected, the information was also used to formulate questions for the teacher interviews. The interview questions were also derived from the review of literature. As the data emerged, I looked for “key issues, recurrent events, or activities in the data” which become categories of focus (Glaser, 1978). While the data were being collected, I continually analyzed them by searching for patterns, relationships, or categories which were found to be a pattern in all of the participants. Coding of the patterns and
relationships followed, along with the description of categories and codes. This
descriptive process continued to go back and forth from the data collection to the
analysis until a synopsis was found. Bogdan and Biklen (1992) state that the constant
comparative method is “most often used in conjunction with multiple-site, participant
observation studies” (p. 68). I selected the constant comparative method for the form of
analysis because of the lack of research currently available regarding ELL students in
the music class. A descriptive knowledge base formulated from the descriptions of the
four elementary music teachers instructing ELL students in this study, will be beneficial
to subsequent research studies concerning this subject.

This study employed a cross case analysis of the four participating teacher
cases. Researchers are urged to understand each case as a separate entity. Key points
in cross case analysis include avoiding the summarizing of the cases in one lump,
protecting the configuration of the case during the analysis, paying attention to deviant
cases, and avoiding the “forcing of the data” or cases into early explanation or families
(Miles & Huberman, 1994). Yin (1994) states researchers strive “to build a general
explanation that fits each of the individual cases, even though the cases will vary in their
details” (p. 112).

When the data collection began, the analysis of the data began as well. The
choice of cross case analysis strategies depended upon the type of data collected, and
also the type of “families” or patterns that emerged. Data were compared across cases
to distinguish concepts and similarities. Data were also used to compare novice and
veteran teachers’ experiences and understanding of their teaching ELL students.
Reliability and Validity

Criterion for trustworthiness in qualitative research includes credibility, transferability, dependability, and confirmability (Lincoln & Guba, 1985). Member checking of observational field notes taken from the video taping of the classroom observations were employed to establish credibility. Participating teachers reviewed for accuracy the transcriptions of the teacher audio journals, their in-depth interviews, and the observation summaries. These steps were taken to ensure the “truth formulating process” between the informants and myself as the researcher (Lincoln and Guba, 1985). Drawing on several sources to collect the data also increased credibility (Leininger, 1985). The use of interviewing, transcription of interviews, collection and transcription of teacher audio journals, and documentation of observation were used to establish the credibility of the study.

The thick description (Patton, 1990) of the four participating elementary music teachers and their experiences provided transferability, which will allow others who wish to make inferences about their own research from the analysis of this study’s findings to do so. To demonstrate confirmability, a record of the transcriptions of all taped interviews, audio reflection journals, and observation notes were maintained.

The length of time in the field also increases the strength of the qualitative study (Creswell, 1998). This study was conducted during a nine-week period. There were ninety contact hours in the field, composed of teacher observations and interviews. Butke (2003) also allowed for a nine-week period of observation for a music classroom choral reflection study. The dependability of this study was ensured by an independent
auditor who reviewed the data, methodology and analysis processes to check for applicability and consistency.

Summary of Methodology

Focusing on the experiences of the elementary music teacher and his or her teaching of Hispanic ELL students, I described and explained the experiences related to instructional strategies. Phenomenological teacher interviews, teacher audio journaling, audio-taped and video-taped observations of the elementary music teachers were the methods of data collection in this descriptive case study. In summary, through this methodology I did the following:

1. Collected data needed to gain a description of monolingual English-speaking elementary music teachers instructing ELL students.

2. Contrasted different perspectives on the issues of instructional strategies for ELL students from experienced teachers and non-experienced teachers. Conducted a cross-case analysis of the four cases.

3. Described the participating teachers’ reflections on their own instructional strategies in teaching ELL students.

4. Described how the monolingual English-speaking elementary music teacher’s life history and experience informed or influenced their use of instructional strategies in teaching ELL students.

5. Described how the observed instructional strategies and teaching behaviors of the participating teachers matched the analysis of the teachers’ reflections and interview comments concerning the practice of teaching ELL students.
Phenomenological Data Analysis

Focusing on the experiences of the elementary music teacher and his or her teaching of Hispanic ELL students, I explored the experiences related to the instructional strategies utilized. Phenomenological teacher interviews, teacher audio journaling, and observations of the elementary music teachers were the methods of data collection in this descriptive case study.

The phenomenological approach to data analysis used in this research project is found in Creswell’s (1998) interpretation of Moustakas’ (1994) second approach to phenomenological analysis, a modification of the Stevick-Colaizzi-Keen method. The steps are outlined in the following discussion of the data analysis and the chapters in which the analysis is described in this study.

CHAPTER 4:

I. “The researcher begins with a full description of his or her own experience of the phenomenon” (Creswell, 1998, p. 147).

CHAPTER 5:

II. “The researcher (then) finds statements (in the interviews) about how individuals are experiencing the topic, lists out these significant statements (horizontalization of the data) and treats each statement as having equal worth, and works to develop a list of non-repetitive, non-overlapping statements” (Creswell, 1998, p. 147).

CHAPTER 5:

III. “These statements are then grouped into ‘meaning units,’ the researcher lists these units, and he or she writes a description of the ‘textures’ (textural description) of the experience – what happened – including verbatim examples” (Creswell, 1998, p. 150).
CHAPTER 6:

IV. “The researcher next reflects on his or her own description and uses imaginative variation or structural description, seeking all possible meanings and divergent perspectives, varying the frames of reference about the phenomenon, and constructing a description of how the phenomenon was experienced” (Creswell, 1998, p. 150).

CHAPTER 6:

V. “The researcher then constructs an overall description of the meaning and the essence of the experience” (Creswell, 1998, p. 150).
CHAPTER 4: DESCRIPTION OF THE PHENOMENON, THE SETTING, AND DESCRIPTION OF PARTICIPANTS

Description of the Phenomenon

“The researcher begins with a full description of his or her own experience of the phenomenon” (Creswell, 1998, p. 147).

Pre-Research Reflections

My research project examined monolingual English-speaking elementary music teachers and their instruction of Hispanic ELL (English language learner) students. I am also a monolingual English-speaking music instructor who has had prior teaching experience in the elementary music classroom. That prior experience teaching ELL students in the elementary and secondary classroom settings was where my idea for the choice of my research topic was born. As a teacher, I worked very hard to meet the various needs of my students, whether the specific needs were related to learning difficulties, physical handicaps, or emotional needs that would arise in the classroom. The one area, in which I, as an elementary music educator, felt the least prepared, was the instruction of the ELL student. As an English-only speaking monolingual teacher, I felt the chasm between myself and the ELL student.

In teaching ELL students in the elementary classroom, I believed that there had to be tools, methods, or instructional strategies available to assist my delivery of the music content to those students. Lacking any prior training for teaching ELL students, I felt at a loss, and I also felt guilty for not having the tools needed to provide successful music learning experiences for the students. My remedy was that I developed my own
instructional strategies, which were created by “trial and error” and by reflecting on the needs of ELL students in the music classroom.

I actively sought out employment, both in elementary and secondary settings in which the student population was diverse and had a high ELL student population, in an effort to open my thinking and provide reflective teaching experiences with ELL students. I worked in two separate school districts as an elementary music teacher for two years and a middle school music teacher for two years in the Dallas/Fort Worth Metroplex area. During those teaching experiences, I found that we as music teachers were made well aware of the specific needs of our “special needs” students, through the I.E.P. (Individualized Education Plan). The I.E.P. is a plan drawn up by the special needs teachers and parents that provides assistance and accommodations for the special needs students. As a music teacher I was required to attend mandatory conferences with the special needs teachers and administrators to address the accommodations for special needs students, but I found it odd that the needs of the ELL students were largely ignored by the administrators and the schools’ organizational structure.

My question became, “Why is this student population being left out?” In the middle school setting, the students were even physically isolated, and their ESL instruction took place in a portable building behind the main school building. They only entered the main middle school building for lunch and their content-area classes, such as music. Another question I had was, “Why is the preparation of the instruction of ELL students left out of our teacher training?” Ultimately, my question became, “Why is this
student population ‘left behind’ in the music classroom?"

Some of the instructional strategies that I personally developed included curricular selection related to each ELL students’ native culture, and the strategy of employing the ELL student as the “expert” in the classroom presentation of their native music. They would take on the role of leader as they shared the background of the music, and the traditional uses of the music. Sometimes they shared personal recordings, traditional dance with the music classroom, and/or the “story-telling” of their music.

An additional strategy used was to pair an ELL student with very limited English skills with a bilingual student to create a “buddy” system. I could communicate to the bilingual student, who in turn would act as a translator for the ELL student.

I made an effort to become personally connected with ELL students to build trust and a classroom environment of acceptance. I was careful to attend to any potential biases against those students from the monolingual English speaking students.

My attempts at speaking Spanish were poor. I simply did not have the time to teach my classes, prepare for vocal contests and upcoming concerts and learn a new language as well. I made the effort, but the results were not successful. A goal that I had set for myself was to learn to speak and understand the Spanish language. I know it is important to make an effort to “meet the ELL students halfway.” Even though my attempts at speaking Spanish were not the best, the students expressed to me that they were appreciative of my efforts.
This study’s focus was not on the ELL student, but on how teachers instruct ELL students. I brought to this research my prior experience, feelings of inadequacy as a music teacher of ELL students, and my expectations that as there are many instructional strategies for content area teachers in the research literature, there should be the same type of instructional strategies available for the elementary music teacher instructing ELL students. My expectations in beginning the observations of elementary music teachers instructing ELL students included the belief that there would be instructional strategies to discover and make available in the report of this study.

My assumptions were that elementary music teachers have a desire to meet the needs of all of their students. My concern was that they may possibly, due to lack of training or empathy, ignore the ELL student, or have low expectations of the ELL student’s ability to participate in the music classroom. One concern I had was that the music teacher may have viewed my observation of their teaching as an intrusion into their teaching experience. I was concerned about the time and effort that the teachers would be willing to give in the participation of the three phenomenological interviews. I was also concerned that they may feel uncomfortable sharing their “true feelings” regarding their instruction of English language learners, as I had never met any of the teacher participants before, and it is sometimes difficult to share personal thoughts with a stranger.

Those concerns caused me to approach this multiple case study in a respectful and understanding manner. The four teachers gave their time and thoughts to me as a researcher. I made every effort to develop a rapport with these teachers, and worked to
put them at ease with me as a person, educator, and researcher.

Although I had no previous contact with the four participating elementary music teachers, I have been aware of their city since my undergraduate years in college. This city has a background with former oil businesses, and is presently adjacent to a military Air Force base. Due to their association with the military, the city is rich with diverse ethnicities. That profile, along with the high Hispanic population in the public school district, provides an appropriate research population for my topic.

My personal feelings toward the elementary music teacher, in general, are highly empathetic. Those teachers are often expected to teach music to every student in the elementary school, which is at times a difficult task. The curricular demands, physical requirements, and the administrative demands placed on teachers by their superiors are often overwhelming. In spite of the requirements, the elementary music teacher is concerned with their professional identity and obtaining current instructional practices and curricular updates.

Because of my empathy for the participating teachers, I made an effort to remain aware of my bias toward them. I kept a "check" on my interpretations of their instruction so as not to influence the information in a favorable light, unless it was warranted. A potential benefit of bringing my experience as an elementary music teacher to this study was that I was aware of the "culture" of the elementary music classroom, and familiar with the role of the elementary music teacher. This shared experience allowed me to probe more effectively, and to formulate relevant questions pertinent to the research topic. I made every effort to listen carefully to the teachers and to avoid
misinterpretations of the teachers’ responses. Possible risks of my experience upon this study may have included my past role as elementary music teacher causing the participating teachers to react in a way other than their “normal” manner. In addition, I am employed as a music instructor at the four-year state university in their city. This role may have caused them to view me more as an “outsider” rather than “one of the elementary teachers.”

My motivation in conducting this research was to provide a lens into the elementary music classroom and the instructional challenges and problem solving that occur in the teaching of ELL students. I plan to provide the participating school district with the results of this study in the form of a workshop for elementary music teachers instructing ELL students.

My strong ethical convictions are a guiding force in my life. I believe that all people are important, and that all people should respect and care for each other. I believe it is a teacher’s moral and ethical obligation to meet the needs of his or her students, whenever humanly possible. I understand that this philosophy is not shared by everyone, and I was aware of not expecting others to share my views or of judging others in any way.

I use writing as a form of self expression. Not really knowing that it would be useful, I kept reflective analytic memos through poetry during my years of teaching. Attached are four samples of my writing regarding ELL students and my elementary music classroom:
november 9, 1999:

little wee Mirabella…
the girl I imagined when dreaming of a “symbolic student”
to base my thoughts of research on…
Now I know your face – your family,
your sweet demeanor.
i will miss you, Mirabella Bella
but I will keep your image ever in my heart as I continue
to study and write educational issues that may affect you,
and others like you, in the future.

november 9, 1999:

anna maria,
your sweet snaggle-toothed smile-
hair bouncing down your back
ever kind
protective of the other Hispanic students
the little mother – but not too pushy.
singing out her heart in music class –
carefully walking down the red-taped hallway
flanked by glossy red lockers – to 1B, Mrs. Lee’s class.
opening the eighty year old white-washed door
into her classroom of delights untold.
thank you, anna-maria, for opening my mind
to the life of the Hispanic child –
so loved at home, so protected, so cared for…
with guarded pride of the new American ways-
and the passionate clinging of her heritage.

walnut hill
october 1998 – october 1999:

and then there was joey-
incapable of following any expected rules – charting out his own path to the attention he
so desperately craved.
chris - a child of a retro-hippy family.
under-nourished, as well as Mackie & Shelby.
hard not to hold them.
to save them from their plight –
as they hide treats “for later” at home or to share with their little siblings.
Nicole – disappearing so quickly – they moved in a day –
something to do with sexual assault.
Big Chris – emotionally disturbed – moved out of our school to a TAG unit. rantings of
wanting to kill himself – in second grade.
the autistic class in our school – joining us for assemblies –
as we heard their random cries and watched their uncontrolled movements–
their teachers patiently guided their learning experiences.
and they were a part of us, the whole.

walnut hill
october 1998 – october 1999:

“stay to the right – and hold on tight” –
we chanted fiercely as the students – (K-6) descended the cold, steep, concrete
stairs to the music room, located under the stage.
they stopped at the “stop” sign when we were sure all had safely arrived –
and basked in the sunshine of the large windows crated with iron bars.

the magic began as students rounded the short wall into the music classroom–
sat in chairs located in a large circle –
bright yellow chairs – circling 2 of my white plush carpets in the middle of the floor–
singing – chanting – matching pitch – melodic & rhythmic echo – reading rhythms,
reading lyrics – composing songs – improvisation on the bells and percussion
instruments
-learning songs from our textbooks, “freeze” game, musical charades,
dance improvisation, art improvisation to music, “imagination station.”
developing kinesthetic, aural & visual senses…
amidst a gaily decorated environment of multicultural reminders -
japanese parasols
african masks
hispanic pottery
jewish lanterns
parisian tablecloths
pictures, fabrics
books, and anything else I could find to help the student feel “connected”
to this learning space.
singing merrily:

  asian: “each frog has a single mouth”
  african: “siyahamba…”
  jewish: “hava nagila…”
  hispanic: “de colores…”
  jamaican: “give a little love…”
Negotiation of the Research Relationship

Site/Informant Selection and Description

I initially contacted the Fine Arts Curriculum Director of the potential participating school district located in northwest Texas. I met with him personally to describe my study. He was very amiable and explained that he thought the elementary music teachers would be willing to participate. I had never met the Fine Arts Director or the elementary music teachers before this study.

Using a purposeful sampling technique, the teachers were selected from elementary schools within the same district with high populations of Hispanic students. Purposeful sampling (Patton, 1980), is based on the idea that the researcher wants to discover, understand, and gain insight. Therefore, the sample is chosen from a group in which the researcher can learn the most (Merriam, 1988). Purposeful sampling allows the researcher opportunities for “building in variety and acknowledging opportunities for intensive study” (Denzin & Lincoln, 2000, p. 446).

An additional sampling strategy used was “maximum variation sampling” (Glesne, 1999, p. 29). Data from classroom observations and in-depth, phenomenological interviews were used to compare novice and veteran teachers’ experiences and understanding of their teaching ELL students. In that comparison, the range of variation related to the teachers’ years of teaching experience.

Prior to my initial meeting with the Fine Arts Director, I had prepared the demographic data from the Public Education Information Management System (TEA website) and had a list of the elementary schools in their district with the highest
Hispanic populations. As I called out the name of the schools with the appropriate demographics, he guided my selection by providing the information concerning the number of years of experience for the teachers (as I used two teachers with less than five years experience, and two teachers with more than five years experience). He also provided the teachers’ names, their principal’s name and all email addresses. He stated my next contact should be email correspondence with the music teacher and the campus principal to gain access to the school, and to obtain permission to conduct the study on their campus. The selection process took more time than I had anticipated, as several of the teachers recommended initially by the Fine Arts Director were unable to participate. In addition, I went through the process of obtaining a background check on myself through the district before I was allowed to observe the elementary music teachers. The Internal Review Board of the University of North Texas gave permission for this research to be conducted on human subjects. The required consent and assent forms are found in Appendix C.

I presented my research both verbally and in written form to the Fine Arts Curriculum Director, including a written letter of permission to do the study, which he signed. Permission was granted by all four elementary music teachers in the participating district to conduct the study, as well as permission from the four campus principals. Additionally, the four participating teachers provided me with their classroom schedules. One area of concern occurred, as one of the participating teachers mentioned that she needed to talk to the ESL teacher on her campus to make sure that the ELL students came to their scheduled music class when I was there for the
classroom observations. She mentioned that the ESL teacher regularly pulled-out the ELL student from music class to work with them on their English language skills. That factor proved to be an important aspect of the research study as the music teachers were faced with sporadic scheduling for the ELL students.

I prepared consent forms for the participating teachers as well as consent and assent forms in English and Spanish for the students (and for their parents). Parent and student permission were necessary because although the students were not the focus of the study, they might possibly appear on the video of the music teacher. I gave consent forms to the teachers for each of their classes scheduled during the observation times. I provided incentives for the students to return the consent forms in a timely manner. The only problem that developed was that a few of the music teachers expressed that the wording of the consent forms was too difficult for some of the parents to understand, as some parents had only high school educations or less. That oversight was a hindrance to the timely collection of student consent forms. The video-taped observations were delayed, and the teacher observations began with the teacher and class being observed with observation notes and audio tape being used to collect the data. When all of the student consent forms were turned in, I was then able to video tape the observations.

I was surprised during negotiation of relationships that I not only had to develop a rapport with the four teachers, but with the regular classroom teachers as well. The regular classroom teachers were responsible for administering the dissemination and collection of the student consent forms. I had to develop a line of communication with
them and work with them to collect all of the student consent forms. That process took a
great deal of time, due to the fact that the forms were often times too difficult to
understand by some of the English speaking and Spanish speaking parents. I sent
home an additional memo explaining the consent form, which assisted in the
understanding and returning of many more student consent forms.

I enjoyed the opportunity to develop a professional relationship with the Fine Arts
Director of the participating school district. I agreed to share the results of the study
with the participants and the Fine Arts Director. I made arrangements with him to
provide a district workshop for music teachers next fall after the conclusion of my study.
In the workshop, I plan to provide staff development to district music teachers to help
them work with ELL students. The presentation will include “best practices” from the
literature as well as from this research study.

During the study, I was conscious of trying not to “create” instructional strategies
for the purpose of sharing them in subsequent presentations and workshops. If
instructional strategies were a part of the results of the study, they were reported.

I enjoyed developing relationships with the four participating teachers and I am
very grateful for their willingness to participate in this study. In addition to observing
them in their classrooms for two hours each week, we were in contact by email and
phone throughout the course of the study. The relationships that have been developed
exceed what I had expected, with more support given by the Fine Arts Director than
anticipated.
As I may be connected with the elementary music teachers in the course of the next few years of my teaching, I feel privileged to have developed relationships with the four participating teachers. I hope that the participating teachers understand their important role in the contribution to the body of music education research. Although I have developed good relationships with the participating teachers, the impact of the relationships will not influence my findings or my presentation of the findings.

The names of all participating schools and teachers were changed to protect the identity of the participants. The genders were also changed to provide anonymity. The research report will protect their privacy and their identities will remain anonymous.

The Setting

*Description of the Schools*

*Smith Elementary*

Smith Elementary was housed in an orange one story brick building. The neighborhood was made up of small homes with siding or wood siding. The people were friendly to each other. One particular day, the mailman got out of his truck to stand and visit with an elderly woman. The sounds outside the school included the rumbling of trucks going to and from the various industrial businesses that flanked the school. The flag pole clanked in the wind. The front entry was decorated with handmade student art, large plants and bright flowers. The main hall had exposed pipes hanging from the ceiling. The interior included white painted brick walls and beige tile floors. Even though the building was older, the atmosphere was inviting. Parents walked their children to school. F-16’s flew above the school, as the air base adjacent to the city had
a flight school. Birds chirped in the school yard. Students were well behaved in the halls, and teachers were pleasant, but focused on their jobs. The music classroom was on the outer edge of the school, down the last hall. The classroom was a good size, but had many items in it (chairs, tables, cabinets, etc.) that condensed the size. Smith Elementary was in a low income area of the city, and had a high Hispanic population (46%). The school had self contained ESL classrooms.

The classes observed at Smith Elementary included a second grade class with 19 total students, 13 of them being ELL students, a combined third grade class with 22 total students, 6 of them being ELL students, and a combined first and transitional first grade class with 24 total students, with 16 of whom were ELL students. The total number of ELL students enrolled in the participating classes at Smith Elementary numbered 35.

Johnson Elementary

Johnson Elementary was built in 1927. It was situated in a beautiful part of the city on a wide spacious street. Across the street was the Presbyterian Church built with gothic architecture. A residential area surrounded the school and large stately homes were located in this addition. The school had the look of an old brick high school. There were large oak trees in the front of the school. There were massive cement stairs leading up to the four wooden and glass doors. Lanterns hung on both sides of the doors. The entry area was spacious. The school had 12 foot ceilings in the hall and archways to each area. The music classroom was on the outer edge of the school down the first grade hall. The halls were filled with beautiful art work made by the children. At
first, I thought the art teacher must have helped, but the first grade teachers were all very talented artistically. The music classroom was spacious and had plenty of room for games and activities. Students sat on chairs or on the carpet. Johnson Elementary was in an affluent section of the city, and had a Hispanic population of 17%. The school had pull-out ESL classrooms.

The participating classes at Johnson Elementary included a kindergarten class of 22 students, with 1 ELL student; and four alternating first grade classrooms: one with a total of 19 students and 1 ELL student, a second with a total of 18 students and 1 ELL student, a third with a total of 19 students and 2 ELL students and a fourth with 18 students and 1 ELL student. The total number of ELL students enrolled in the participating classes at Johnson Elementary numbered 6.

Williams Elementary

Williams Elementary was an elementary science magnet for the school district. The first impression upon visiting Williams was that it was a very relaxed and friendly atmosphere. Parents were usually gathered in the foyer to wait for children or grandchildren, and small plants planted by the children were placed on a shelf in the hall with lights on them. Down the hall, the water trickled from the fish pond. Teachers’ boxes were located outside of the office in the hall. The office staff was very warm and friendly. Lots of student art hung in the hallway and each classroom had an adopted pet (the music classroom’s pet was a snake!). Over the intercom, classical music lightly played in the background. The music classroom was small, and the P.E. teachers shared the back part of the room for their office area. However, the music classroom
was inviting and students sat on a colorful rug on the floor. Williams Elementary was in a low income area of the city, and had a moderate Hispanic population (35%). The school had a pull-out ESL program.

The participating classes at Williams Elementary included a Pre-Kindergarten class of 16 students, with 8 ELL students, a combined Pre-Kindergarten class of 20 students and 2 ELL students, a second grade class with 18 total students, with 1 ELL student, and another second grade class with 16 total students and 1 ELL student (sometimes the two second grade ELL students would come together in one second grade class). The total number of ELL students enrolled in the participating classes at Williams Elementary numbered 12.

Jones Elementary

Jones Elementary was formerly a language magnet school. Different languages decorated the halls, and many encouraging statements aimed at motivating the students were posted in the halls. The music room was located outside of the main building in a portable building. The room was medium-sized; however, the teacher also taught art and had three or four large tables, which occupied much of the music activity space in the room. The music room was very inviting, with vivid colors and visuals relating to music elements in the class. Students sat on the rug. Jones Elementary was located in a low income area of the city and had a Hispanic population of 20%. The school had a pull-out ESL program.

The classes at Jones Elementary that participated in the research project included a first grade class of 19 total students, with 2 ELL students, a second first
grade class of 20 total students having 1 ELL student, and a third first grade class with 15 total students and 1 ELL student. The total number of ELL students enrolled in the participating classes at Jones Elementary numbered 4. The total number of ELL students enrolled in the participating classes at all four elementary schools numbered 57.

The Participants

Novice Teacher: Mr. Lambert at Johnson Elementary

Mr. Lambert was an English-only speaking Caucasian. Mr. Lambert had been teaching music for one and a half years. His background included a successful musical experience in high school, which led to his interest in teaching music as a career. His teaching assignment was K-3rd grade music. Mr. Lambert's participation in this research project was very methodical. I observed that he was careful to think through his interview answers and audio journaling reflections.

My relationship with Mr. Lambert was slow in warming up. He was a second year teacher and the youngest in the study. He may have been nervous about the whole research idea, but grew more comfortable with me during the research process. He was a free spirit, with a great deal of energy and creativity.

Mr. Lambert was aware of a couple of the beginning ELL students before this research project began. Mr. Lambert included all ELL students in all of his teaching and had a very inclusive philosophy. Mr. Lambert was very attuned to the individual students and seemed very interested in the ELL students' cultural connections in the music classroom. The ELL students in Mr. Lambert's class enjoyed the music activities in
which there was movement, activities related to language arts, repetitious songs, and songs sung in Spanish.

Novice Teacher: Ms. Nelson at Jones Elementary

Ms. Nelson taught Pre-K – 2nd grade Music and Art, plus two additional classes which were sixth grade music. Ms. Nelson had been teaching music for five years. Her background included successful experiences in college as a band member, which led to her interest in becoming a music teacher.

Ms. Nelson’s participation in the research project was very accommodating. She was reticent at first to be video taped, but seemed to overcome her hesitancy with no difficulties. Ms. Nelson was very forthcoming in her interviews and audio journals. Ms. Nelson made me feel very comfortable and “at home” in her classroom. I grew to respect her creative qualities as a teacher.

Ms. Nelson was a very gifted teacher and she had a special way of connecting music and language arts in the classroom. The visuals and emphasis on language in her class provided a great reinforcement for ELL students. She was also very inclusive of ELL students. She stated she did not know which students were ELL, and had not identified them in each class before this research project began. Her participation in this project heightened her awareness of ELL students. The ELL students in Ms. Nelson’s class enjoyed the music activities related to language arts, playing instruments, and singing repetitious songs.
**Veteran Teacher: Ms. Burg at Smith Elementary**

Ms. Burg was an English-only speaking Caucasian. Ms. Burg had been teaching music for seven years. Her father was a band director and influenced her musical growth. She also served in the United States Air Force for twenty years. After finishing her degree, she became an elementary music teacher. Her teaching assignment was K – 6 Music and Art. Ms. Burg’s participation in this research project was one of complete cooperation. She was willing to give her time in the three interviews and the audio journaling. She was also very amiable to work with during the classroom observations.

My relationship with Ms. Burg was one of “mutual respect.” She did, on several occasions, ask my opinion of her teaching compared to the other teachers in the study, and I directed the conversation by commenting that all teachers are unique. After the study, I could share music education lesson plans, activities, games, and so forth, with the four participants, but during the time frame of the study I kept our relationships purely research directed and focused on the observations and interviews.

The ELL students seemed to enjoy singing simple songs with repetitive lyrics and playing the recorders. I believe that Ms. Burg had the best of intentions and was a caring teacher. I believe that she did not have resources or training available to prepare her to meet the needs of the ELL students. Ms. Burg did comment that if she had ELL resources available, she would use them.
Veteran Teacher: Mr. Robinson at Williams Elementary

Mr. Robinson’s teaching assignment was Pre-K – 3rd grade Music. Mr. Robinson had been teaching music for ten years. His background included growing up in the Salinas Valley of California, where he had experience with a lot of Spanish speaking people. Mr. Robinson was a Caucasian with beginning Spanish conversational proficiency, as he was able to say certain phrases in Spanish.

Mr. Robinson’s participation in this research project was as an engaged participant. He gave his full attention to the interviews and audio journals, and was very cooperative. Mr. Robinson served as a mentor for many of the ELL students.

Mr. Robinson was very accommodating to the ELL students. He knew who the ELL students were by name in each class and it was apparent that he had been working to meet the needs of the ELL students all year. He expressed the importance of accommodating his curriculum and modifying his instruction especially at the beginning of the year, when many of the ELL students know very little English. Throughout the year, it seemed that he had a need to accommodate and modify less for the ELL students because of their increased ability to speak English throughout the course of the school year. Mr. Robinson was very creative in meeting the needs of the ELL students. Besides being a teacher empathetic to ELL students, he was also one who worked diligently to provide instruction that not only met the needs of ELL students, but the English speakers as well. The ELL students in Mr. Robinson's music class who spoke Spanish were very engaged when he made the effort to speak Spanish phrases or bring Spanish songs and/or singing games into the classroom. The ELL students in
Mr. Robinson’s class enjoyed the music activities in which there was movement, singing with connections to language arts, repetitious songs, and anything sung or read in Spanish.
CHAPTER 5: RESULTS

The researcher (then) finds statements (in the interviews) about how individuals are experiencing the topic, lists out these significant statements (horizontalization of the data) and treats each statement as having equal worth, and works to develop a list of non-repetitive, non-overlapping statements (Creswell, 1998, p. 147).

The purpose of this study was to investigate the teaching practice and curricular decisions of elementary music teachers who instruct Hispanic ELL (English language learner) students. The results of this study will provide the music education community a snapshot of monolingual, English-speaking, elementary music teachers' daily experiences when instructing Hispanic ELL students. In this chapter I present an analysis of the data gathered during the research project. The main research question guiding this study was:

1). “What are the participating teachers’ reflections about their curricular and pedagogical decisions when teaching ELL students?” Additional sub-questions for this study included:

2). What are the characteristics of monolingual English-speaking elementary music teachers’ instructional strategies with Hispanic ELL students?

3). How do the monolingual, English-speaking, elementary music teachers' life history and experience inform or influence their use of instructional strategies in teaching ELL students?

4). Do the observed instructional strategies, curricular decisions, and teaching behaviors of the participating teachers match the analysis of the teachers’ reflections and interview comments concerning the practice of teaching ELL students?

The research questions listed above are comprised of a singular, broad, main research question and three subordinate questions, the topics of which included:
1) Reflections of pedagogical and curricular decisions, 2) Characteristics of instructional strategies with ELL students, 3) Influence of life history and experience on teaching ELL students, and 4) Comparison of observed practice to the teachers’ comments. These research question topics were taken from the key words and subject matter of the main research question and three subordinate questions, and used to categorize and organize the data. Additional teacher reflections which emerged in the interviews (not adhering to these categories) were given their own category, a fifth research topic: 5) “Additional Strong Meaning Units Described by the Teachers.”

In addition, the five research topics were divided into descriptive categories which were based on the review of literature, the observations, and the related categories discussed by the teachers themselves. The five research topics listed above and their descriptive categories included:

1. Reflections of Curricular and Pedagogical Decisions
   a. Curricular decisions and description
   b. Pedagogical decisions and description

2. Characteristics of Instructional Strategies with ELL Students
   a. General instructional strategies
   b. Modification of pace
   c. Communication modification
   d. Supplemental resources
   e. Increased ELL interaction
   f. Classroom organization and management
   g. Connections to language arts

3. Influence of Life History and Experience on Teaching ELL Students
   a. Life history
   b. Experience
   c. Description of the influence of life history and experience on teaching ELL students
4. Comparison of Observed Practice to the Teachers’ Comment
   a. Analysis match

5. Additional Strong Meaning Units Described by the Teachers
   a. Teacher awareness
   b. School setting of ELL students
   c. Description of ELL students by music teachers.

The data from the teachers consist of the sum of information gained from the interviews and the audio journals. The interview questions were based on several sources. The strategies for teaching content to second language learners outlined in the Texas Education Agency’s (July, 1999) Bilingual/ESL TEKS: Elementary Professional Development Manual served as a guide for the interview questions. The three strategy categories from this document include differentiation of pace, differentiation of materials, and differentiation of instruction. The specific examples listed in the manual (Appendix B) described best practice for content teachers and their instruction of ELL students. In addition, the interview questions were also formulated from the observational guideline supported by other best practice literature (Appendix E). The instructional strategies from the research literature are also listed in alphabetical order in Appendix H. As stated above, the teachers described several topics that did not fit under the prescribed format, which will be discussed under the fifth research topic heading, “Additional Strong Meaning Units Described by the Teachers.”

The phenomenological format of the interview questions was founded on the structure provided by Seidman (1991). The first interview focused on their personal life history and work experience related to the topic. The second interview focused on the details of the experience, with an emphasis on the strategies for teaching content to
second language learners found in the review of literature. In interview three, the 
participants were asked to reflect on the meaning and understanding of their 
experience. Additional questions, derived from the teaching observation experience, or 
comments from audio journals, were added to the interviews.

The data selected from those collective sources were coded as “meaning units” 
as per Creswell’s (1998) terminology. According to Creswell (1998), data are collected 
from the individuals who have experienced the phenomenon being studied and are then 
divided into statements which are clustered into particular meanings and summarized 
into a description of the phenomenon experienced called “meaning units.” The 
organization followed Creswell’s (1998) phenomenological analysis outline:

These statements are then grouped into “meaning units,” the 
researcher lists these units, and he or she writes a description of 
the “textures” (textural description) of the experience – what 
happened – including verbatim examples. (p. 150)

I transcribed all observations, interviews and audio journals. I conducted a 
constant-comparative analysis of the transcripts from all three interviews conducted with 
each of the four participating elementary music teachers, as well as of transcripts from 
the audio reflection journals (I read the documents and found “meaning units” or themes 
that were noteworthy). I then placed the data from the interviews and audio journals in 
excel spreadsheet documents. It is important to note that I did not begin this study with 
predetermined meaning units.

I then combined several interview questions and audio journal comments which 
had overlapping thematic material, and organized these in the tables in the form of
revised statements (found in the far left column of the tables) according to their corresponding research question topic. The “meaning units” or themes from the data which responded to the revised statements were then placed in the tables under the correct teachers’ heading. The purpose of the tables is to facilitate comparison across the sample.

To determine whether the meaning units were the same or different across the cases, the terms, “common practice and unique practice” were selected to delineate the differences in the meaning units. Common practices are those meaning units that were found in three or four teachers, and unique practices are those meaning units that were found in only one or two teachers.

Following the description of common and unique practices listed in each research question topic, a discussion follows regarding common practices among all four music teachers, successful practices, and those practices detrimental to ELL students. In discussing their reflections in the interviews and audio journals, the teachers spoke about their experiences in two ways: what they felt or believed, and what they did in their practice. To further clarify the reading of the data, when that phenomenon occurs, the meaning units are separated into “beliefs and practices.”

The data may be examined according to each individual teacher or compared across the table to other teachers. To easily access and compare the data across the teachers, the information is sub-divided into “common practice” (similar practice across the teachers) and “unique practice” (different practice across the teachers).
Directly following each table, a brief description of the information on the table is provided. This is information reported by the elementary music teachers in their interviews and audio journals. If information is not applicable to either a belief or practice or if teachers chose not to comment, that was noted on the table as well.

Research Question Topic 1: Meaning Units

Reflections of Curricular and Pedagogical Decisions

The following main research question served as a guide for this study:

“What are the participating teachers’ reflections about their curricular and pedagogical decisions when teaching ELL students?”

Table 1

<table>
<thead>
<tr>
<th>CURRICULAR DESCRIPTIONS AND DECISIONS</th>
<th>Ms. Burg</th>
<th>Mr. Lambert</th>
<th>Mr. Robinson</th>
<th>Ms. Nelson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Description of curriculum</td>
<td>Beliefs</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
</tbody>
</table>
| Description of curriculum | Practices | • In addition to the state mandated curriculum, whatever she comes up with additionally.  
• Does not use any additional ELL curriculum or resources. | • Silver-Burdett. It is the state/district recommended curriculum.  
• Doesn’t have any ELL resources. | • Rarely uses state curriculum.  
• Uses his own curriculum and the ELL curriculum: Liz Andrade series. | • The Silver Burdett Music Connection, and additional curriculum from TMEA.  
Does not use any additional ELL curriculum or resources. |
| Description of available ELL curriculum or resources for music | Beliefs   | • Did not discuss | • Curriculum that is expected next year is making more strides to provide ELL music resources.  
• States ELL music curriculum could be stronger.  
• States there could be more ELL music curriculum available. | • Did not discuss |
| Description of available ELL curriculum or resources for music | Practices | • Within the state music curriculum there are songs and music styles of different nationalities...outside of the state mandated curriculum, doesn’t use anything else. | • The current state curriculum has songs from different cultures. The new text books have *Bridges to Asia* and more Hispanic connections. | • There is some new ELL music material in the state textbook adoption series for next year.  
• Doesn’t know of any ELL music curriculum or resources, just the visuals that she has made. |
### Table 2

**Meaning Units: Curricular Descriptions and Decisions: Visuals, Technology and Dictionaries**

<table>
<thead>
<tr>
<th>CURRICULAR DESCRIPTIONS AND DECISIONS</th>
<th>Ms. Burg</th>
<th>Mr. Lambert</th>
<th>Mr. Robinson</th>
<th>Ms. Nelson</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Beliefs</strong></td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td><strong>Description of supplemental visuals, technology, enrichment, dictionaries, and so forth.</strong></td>
<td>Uses pictures, drawings, posters, etc. Uses movement with songs. Uses music books with different themes. (Whether it be classical, movies, pop, jazz, etc.) They learn these songs with the recorder. Uses the following technology: computer and metronome. Doesn't have English and Spanish dictionaries in her classroom.</td>
<td>Makes picture cards, rhythm cards, pictures, instrument cards and movement. Provides high interest, theme-related reading for pleasure. Uses the following technology: internet, videos, computer, VCR, and DVD. Doesn't have English and Spanish dictionaries in his classroom.</td>
<td>Uses lots of pictures, movement, pointing and body activities. Does a lot of theme related things. especially for the young ones. Themes for the little ones are based on what they are doing in their classrooms. (Bug songs, cowboy songs, etc.) Uses choreography. The technology he uses is: Stereo, cd player, VCR, DVD, computer and the keyboard. He has English and Spanish dictionaries in his classroom, but the students don't use them. He uses them to translate songs.</td>
<td>Uses Woo charts, pictures, pitches on the board with solfiegge and the little hearts to show the beat (like a heart beat). Uses choreography. Likes to visit with the grade levels and get an idea of what they are doing in their regular classroom. (Train songs, nursery rhyme songs) The technology she uses is the Stereo, overhead projector, (a lot of teachers in her building have Elmos – a modern version of an overhead projector) power point, and her computer is hooked to her television. Uses the VCR, and the keyboard. Doesn't have English and Spanish dictionaries in her classroom.</td>
</tr>
</tbody>
</table>

### Common and Unique Practices: Curricular

**Common practices.**

Three of the four elementary music teachers used the state mandated curriculum in their classes. The same three teachers stated they do not have any ELL music
resources or curriculum.

The music teachers used supplemental visuals, most commonly, pictures for the students to connect to the content. They all used various types of movement: moving to songs, staged choreography, free movement to music, pointing and movement in games. Also all four used themes for connecting their content to what the regular classroom teacher was teaching. Ms. Burg used theme-related songs for the recorders. Mr. Lambert connected themes to books and music.

Technology is used in all four music teachers’ classrooms to provide enrichment and to supplement the instruction. The technology includes computers, some of which are connected to the television for the students to observe the information on a large monitor. Ms. Burg uses her computer to put the words to songs in a Power Point display for the students. In addition, three of the teachers do not have English and Spanish dictionaries in their classrooms.

*Unique practices.*

Mr. Robinson used an ELL music curriculum from the Liz Andrade series. He also used his own curriculum and did not use the state mandated curriculum. He has Spanish and English dictionaries in his classroom that he uses to translate songs.

Two of the teachers mentioned that in the new state adopted textbook series there are more ELL music curriculum choices. Two teachers also mentioned that the current state mandated text books have songs with cultural corrections in them.
Table 3

Meaning Units: Curricular Descriptions and Decisions: Modification of Materials and Matching Curriculum to Culture

<table>
<thead>
<tr>
<th>CURRICULAR DESCRIPTIONS AND DECISIONS</th>
<th>Ms. Burg</th>
<th>Mr. Lambert</th>
<th>Mr. Robinson</th>
<th>Ms. Nelson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Description of modification of materials</td>
<td>Beliefs</td>
<td>• Doesn’t modify materials for ELL students.</td>
<td>• Doesn’t modify materials much at all.</td>
<td>• Did not discuss</td>
</tr>
<tr>
<td>Description of modification of materials</td>
<td>Practices</td>
<td>• Doesn’t choose different materials for ELL students.</td>
<td>• In choosing different materials for ELL students, if he can, he finds something to bring into what they are already doing from their culture—of that ELL student that he has.</td>
<td>• Does not choose different materials for ELL students.</td>
</tr>
<tr>
<td>Description of matching curriculum to the ELL students’ culture</td>
<td>Beliefs</td>
<td>• Did not discuss</td>
<td>• Believes that this assists ELL students as they have something from home and they can share some exciting things about themselves.</td>
<td>• Did not discuss</td>
</tr>
<tr>
<td>Description of matching curriculum to the ELL students’ culture</td>
<td>Practices</td>
<td>• If it is near a holiday and conducive to a program she matches the curriculum to the students culture.</td>
<td>• Tries to match the curriculum to the ELL students’ culture.</td>
<td>• The students at his school are mainly Spanish. Doesn’t have any ELLs that are from other countries. Uses Spanish songs, stories, and games.</td>
</tr>
</tbody>
</table>

Common and Unique Practice: Curricular

Common practices.

The music teachers believed by using multicultural music and matching the content to the culture of the ELL students they were accommodating the ELL students’
music learning. Although this is a positive practice, instructional strategies suggested by other content area research demonstrate that there is much more to ELL student accommodation than performing songs from their native countries.

Three of the four teachers stated they do not choose materials for ELL students that are different in any way from what they teach English speakers. Three of the four teachers stated they do not believe that they modify materials for ELL students. These statements may seem contradictory; however, the elementary music teachers explained that while they may choose multicultural songs, the English speakers perform them as well.

**Unique practices.**

Mr. Robinson and Mr. Lambert posted labels in both Spanish and English throughout their rooms to assist ELL students in learning the names of specific items and instruments in the room. This modification was helpful for beginning ELL students to acclimate themselves to a new learning environment.

Table 4

*Meaning Units: Curricular Descriptions and Decisions: Differentiation of Instruction Beliefs*

<table>
<thead>
<tr>
<th>CURRICULAR DESCRIPTIONS AND DECISIONS</th>
<th>Ms. Burg</th>
<th>Mr. Lambert</th>
<th>Mr. Robinson</th>
<th>Ms. Nelson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Description of differentiation of instruction or varying the lesson for ELL students</td>
<td>Beliefs</td>
<td>* She approaches every lesson the same way with consistency and constancy.</td>
<td>* Did not discuss</td>
<td>* Believes that they see that there are other worlds besides their own.</td>
</tr>
<tr>
<td>CURRICULAR DESCRIPTIONS AND DECISIONS</td>
<td>Ms. Burg</td>
<td>Mr. Lambert</td>
<td>Mr. Robinson</td>
<td>Ms. Nelson</td>
</tr>
<tr>
<td>---------------------------------------</td>
<td>----------</td>
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<td>--------------</td>
<td>-----------</td>
</tr>
<tr>
<td><strong>Description of differentiation of instruction or varying the lesson for ELL students</strong></td>
<td>Practices</td>
<td>• Does not vary lesson for ELLs.</td>
<td>• No, does not vary lesson for ELLs.</td>
<td>• Occasionally he differentiates the instruction or varies the lesson for ELL students, depending on the lesson.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• He adds things if it pertains to their culture.</td>
<td></td>
<td>• He teaches songs from so many different countries and they learn phrases from these different countries.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Doesn’t use alternative assessment for evaluation of ELL students.</td>
<td>• Doesn’t use alternative assessment for evaluation of ELL students.</td>
<td>• He sometimes uses alternative assessments for evaluation of ELL students - with the older students if they are doing a writing lesson.</td>
</tr>
<tr>
<td><strong>Description of reasons for curricular choices regarding ELLs and the materials chosen.</strong></td>
<td>Beliefs</td>
<td>• She follows the curriculum based on what is comfortable with her, and what she believes in a broad perspective that the kids would benefit from a general music class.</td>
<td>• The materials he chooses to teach are largely what is in the book because that way he is sure that he is covering curriculum.</td>
<td>• The reason for his curricular choices with ELLs is so that the children will not grow up being dependent on having everything put in Spanish for them.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>• He is very adamant in the fact that he thinks they need to be immersed in the English language as they grow up and not having to be dependent on tax dollars going to have everything printed for them in Spanish.</td>
</tr>
<tr>
<td><strong>Description of reasons for curricular choices regarding ELLs and materials chosen.</strong></td>
<td>Practices</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
</tbody>
</table>
Common and Unique Practice: Curricular

Common practices.

In describing their differentiation of instruction, three of the four elementary music teachers explained they do not differentiate the instruction or vary the lesson for ELL students. Three teachers commented they don't use alternative assessment for evaluation of ELL students.

Unique practices.

One teacher, Mr. Robinson, occasionally varied the lesson for ELL students, and tried to make the English speaking children more aware of the Spanish speaking students' world by adding Spanish phrases, songs, and culture to the curriculum. Mr. Robinson stated he wanted the ELL students to learn English in his music class because:

My main reason is so that these children will not grow up being dependent on having everything put in Spanish for them. I am very adamant in the fact that I think they need to be immersed in the English language as they grow up and not having to be dependent on our tax dollars going to have everything printed for them in Spanish.

Out of the four participating teachers, only Mr. Robinson used alternative assessments for evaluation of ELL students. He stated he used the strategy with the older students when they had a writing lesson.

Ms. Burg explained why she did not differentiate instruction for ELL students, “I don’t use anything but English because that’s all the materials that I have.” Ms. Nelson discussed that when she chooses materials for her music classes, she uses color coding, patterning, and writes words to songs to emphasize reading.
Both Ms. Burg and Mr. Lambert made comments regarding the need to follow the state mandated curriculum because that is what is required of them. They want to make sure they are covering all of the needed content.

*Summary of Common and Unique Practices: Curricular*

**Summary of common practices.**

The common practices related to curriculum among the four participating music teachers included the majority (three out of four) of the music teachers using the state mandated curriculum. Curricular resources related to ELL students appeared to be very limited. Three out of four teachers were not aware of any ELL music resources.

Possibly due to the lack of resources, all of the music teachers relied on their own creativity to produce visuals to supplement the instruction. They connect themes to the content learning to increase interest. In addition, all four teachers used movement, dance or choreography.

Three teachers also used high interest theme-related reading for pleasure, and all four teachers used various forms of technology in their classrooms. Specifically for ELL students, Ms. Nelson explained that she believes putting the song lyrics on the Power Point program on her computer assisted the ELL students in learning the English words to the songs.

*Summary of unique practices.*

Limited resources were found for ELL students in the music classroom. Teachers are further at a loss due to lack of preparation in their degree programs to facilitate ELL student instruction and the lack of in-service available. Teachers try to adjust by making
their own resources, which are often successful in supplementing the instruction; however, with better preparation, teachers may be guided toward making sound decisions concerning ELL music curriculum.

Mr. Robinson stated the ELL music resources could be stronger, and there could be more available. He used the Liz Andrade ELL series. Two of the teachers mentioned that in the new state adopted textbook series there are more ELL music curriculum choices. The new material is promising and should fill a large void in the curriculum for ELL music. The lack of available curriculum related to ELL students and music constituted a hindrance to the music education of ELL students and presented an obvious obstacle to the music teachers’ facilitation of ELL music instruction.

Accommodations for ELL students were evident in some of the music classrooms. Mr. Robinson and Mr. Lambert posted Spanish and English labels on specific items throughout their rooms to assist ELL students with English vocabulary. Two of the teachers explained they make an effort to include songs that match the nationalities of their ELL students. Mr. Robinson used alternative assessments for evaluation of older ELL students when they had a writing lesson.

The teachers’ limited examples of accommodations demonstrated they lack an understanding of the differentiation of materials needed for ELL students. As outlined in the Texas Education Agency’s Bilingual/ESL TEKS: Elementary Professional Development Manual (July, 1999), the materials for differentiation include: providing texts at appropriate reading levels, highlighting texts, providing audio tapes of material for ELL students, and providing outlines of material in advance for reading. The criteria
for differentiation of materials that the participating teachers did employ included: using state adopted text and materials; use of manipulatives; use of high interest, theme-related reading for pleasure and enrichment; and use of technology and visuals.

Beliefs concerning second language learning may complicate the facilitation of instruction by music teachers. Some teachers may believe all ELL students should learn music by observing others and without accommodation. Their belief system would enable them to do very little in the way of accommodation for ELL students.

Reasons that the teachers themselves gave for not differentiating instruction for ELL students included lack of ELL materials, and the need for ELL students to learn English. In addition, concerns for meeting criteria for district curriculum requirements may hinder teachers from expanding their use of additional ELL resources and curriculum in their music classes.

The use of music as a curricular vehicle to teach the subject of English as a second language has been mentioned by the participating teachers. Even though there are several resources on the market that make the connection for ESL teachers, the music teachers in this study were unaware of those resources.
### Reflections of Curricular and Pedagogical Decisions (Continued)

#### Table 6

**Meaning Units: Pedagogical Descriptions and Decisions: Philosophy and Process of Instruction**

<table>
<thead>
<tr>
<th>PEDAGOGICAL DESCRIPTION AND DECISIONS</th>
<th>Ms. Burg</th>
<th>Mr. Lambert</th>
<th>Mr. Robinson</th>
<th>Ms. Nelson</th>
</tr>
</thead>
<tbody>
<tr>
<td>How teachers describe their philosophy of instructing ELLs</td>
<td>Beliefs</td>
<td><em>Music is a universal language.</em></td>
<td><em>Music is universal.</em></td>
<td><em>Music helps students be well rounded as individuals.</em></td>
</tr>
<tr>
<td>How teachers describe their philosophy of instructing ELLs</td>
<td>Practice</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Description of process of instructing ELL students</td>
<td>Beliefs</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Description of process of instructing ELL students</td>
<td>Practice</td>
<td><em>Uses trial and error to figure out what might work if they are not getting the content.</em></td>
<td><em>Uses trial and error because depending on how much they understand, you back up and move ahead as they are progressing.</em></td>
<td><em>Uses trial and error.</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>She thinks on her feet and rewords, slows down, or uses overhead visuals, listening skills, or modeling until they get it.</em></td>
<td><em>For beginner ELL students, he thinks more about the words he is using and modifies them to be as simple as possible, and he thinks on his feet as he does this.</em></td>
<td><em>ELLs also teach him.</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td><em>He definitely thinks on his feet.</em></td>
</tr>
<tr>
<td>Description of music characteristics and ELL students</td>
<td>Ms. Burg</td>
<td>Mr. Lambert</td>
<td>Mr. Robinson</td>
<td>Ms. Nelson</td>
</tr>
<tr>
<td>-----------------------------------------------------</td>
<td>---------</td>
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<td>-----------</td>
</tr>
<tr>
<td><strong>Beliefs</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• The most important aspects of teaching music to ELL students is understanding the fundamentals of music theory so they can build on their musical knowledge.</td>
<td>• He thinks it is important for them to understand that their experience with music in their culture is as valid and as valuable as anyone else's, because music is for everybody.</td>
<td>• The most important aspects of teaching music to ELL students is repetition of words.</td>
<td>• The most important aspects of teaching music to ELL students include visuals, emphasizing guided reading (pointing to the words and sounding them out), and spelling. This reinforces learning that is already taking place outside of the music class.</td>
<td></td>
</tr>
<tr>
<td>• She thinks instrumental music is beneficial to ELL students, because they can't speak English, and the singing is harder for them than playing instruments.</td>
<td>• Instrumental music is fun and encouraging because they can do it equally well as the English kids, but vocal helps them learn English and our culture and also pass along their culture.</td>
<td>• The ELL students love to play instruments, but they also have beautiful voices.</td>
<td>• She thinks if you get all of the body involved, many of the senses, it is going to aid the whole learning process.</td>
<td></td>
</tr>
<tr>
<td>• Music is a universal language and is written the same way regardless of the country.</td>
<td>• There is no music that is better or worse, only different. Music has similar meanings in different cultures. Music makes cultural links to ELL students.</td>
<td>• Anytime we put motor skills with content, it is remembered longer than if it is just written or told to us, or if we say it verbally.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• He thinks music is a good bridge for recognizing differences and they associate with it. Music also bridges the gap for ELL students socially.</td>
<td>• He sees music as a way to &quot;bridge the gap&quot; for ELL students as they connect singing to reading.</td>
<td>• She could see how they could play an instrument and build confidence to sing, and music could become a motivation to learning.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Practice</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• When they sing or perform a song in their native language, their eyes become more aglow.</td>
<td>• Cultural influences are found in a lot of the music that they sing.</td>
<td>• A lot of movement activities and singing games.</td>
<td>• The ELL students’ eyes &quot;light up&quot; when she tells them they are going to play the instruments. They love to participate.</td>
<td></td>
</tr>
<tr>
<td>• A lot of movement activities and singing games.</td>
<td>• Uses word posters, tracing words, finding patterns, and going from aural to visual.</td>
<td>• They love the fact that a lot of the instruments have Spanish names.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Common and Unique Practices: Pedagogical

Common practices.

When asked to describe their beliefs or philosophy of teaching ELL students, the characteristics of music constituted the core of all four of the teachers’ beliefs. Two music teachers stated music relates to all people and is a universal language. One music teacher commented music relates to all subjects. Mr. Robinson explained that “music helps students be well rounded as individuals.”

Three of the four elementary music teachers used the method of “trial and error” when instructing ELL students in the music class. The music teachers must rely on that method of trying different strategies to teach music to ELL students as they have no preparation in their backgrounds to facilitate ELL instruction.

Three of the teachers discussed the importance of instrumental music learning for ELL students, who often play instruments without the struggle of English pronunciation. Ms. Burg stated the ELL students love to participate by playing instruments.

Unique practices.

All four teachers give varied descriptions concerning the most important aspects of teaching music to ELL students. Notably, important aspects of music seem to mirror the teaching emphasis and strength of each teacher. They described the musical characteristics they deemed most important in teaching music to ELL students as: a) understanding the fundamentals of music theory, b) connecting the cultural influences of music for cultural and social emphasis, c) repetition of words, singing games, movement
activities and word connections, and d) emphasis on visuals, guided reading and spelling.

Teacher statements are directly connected with the teachers’ instructional strength. For example, Ms. Burg stated the most important aspect as the fundamentals of music and her teaching relied heavily on structure. Mr. Lambert described the important aspects of the ELL students’ experience with culture and music. Mr. Lambert’s strength in his elementary classroom is an emphasis on culture and interaction. Mr. Robinson commented he believed the most important aspect of teaching music to ELL students was repetition of words and he emphasized structure and language arts in his class. Ms. Nelson emphasized the language arts including the importance of visuals, guided reading (pointing to the words and sounding them out), and spelling.

Both Ms. Burg and Ms. Nelson discussed the physical change of the ELL students' faces as they participate in music activities. Ms. Burg shared that when the ELL students sing or perform a song in their native language, their eyes become more aglow. Ms. Nelson stated the ELL students' eyes "light up" when she tells them they are going to play the instruments. Those physical responses may be indications of the positive engagement of the ELL students as they participate in music activities.

Ms. Burg commented she can see the language connection in singing is beneficial for ELL students. Mr. Robinson added that ELL students have beautiful singing voices.
Mr. Robinson used the phrase, “it builds a bridge” when referring to the music instruction of ELL students. He stated he sees music as a way to "bridge the gap" for ELL students as they connect singing to reading.

Table 8

Meaning Units: Pedagogical Descriptions and Decisions: Description of Work and Practice

<table>
<thead>
<tr>
<th>PEDAGOGICAL DESCRIPTION AND DECISIONS</th>
<th>Ms. Burg</th>
<th>Mr. Lambert</th>
<th>Mr. Robinson</th>
<th>Ms. Nelson</th>
</tr>
</thead>
<tbody>
<tr>
<td>How teachers described their work and practice as music educators in relation to their ELL students</td>
<td>Beliefs</td>
<td>• Sees her role as related to “No Child Left Behind.”</td>
<td>• Strives to provide opportunities for ELL students to receive the same meaning and life impact as the English speakers.</td>
<td>• Believes that he is responsible for introducing English into their lives.</td>
</tr>
<tr>
<td>How teachers described their work and practice as music educators in relation to their ELL students</td>
<td>Practice</td>
<td>• Teaches to the English-speaking students, and follows up with reinforcements for ELL students.</td>
<td>• Teaches to the English-speaking students, and assists ELLs in their understanding.</td>
<td>• Teaches with accommodations for ELL students that are applicable to English speakers as well.</td>
</tr>
<tr>
<td>What teachers would like to change in their instruction of ELL students, what they would like to continue doing, and how they feel about their ability to teach ELL students.</td>
<td>Beliefs</td>
<td>• Would like to speak students’ language (Spanish) better.</td>
<td>• Sees his ability to teach ELL students as pretty good.</td>
<td>• Feels better than most about his ability to teach ELLs.</td>
</tr>
<tr>
<td>What teachers would like to change in their instruction of ELL students, what they would like to continue doing, and how they feel about their ability to teach ELL students.</td>
<td>Practice</td>
<td>• Would like to speak students’ language (Spanish) better.</td>
<td>• Will continue to modify and check for understanding for ELL students.</td>
<td>• Would like to learn the Spanish language better.</td>
</tr>
</tbody>
</table>
Common and Unique Practices: Pedagogical

Common practices.

The music teachers all believe that they have the ability to teach ELL students. One teacher stated he feels better than most, one said that he felt pretty good about his ability, one commenting that she has a gift to teach the shy ELL students, and one teacher expressed that she feels about fifty-fifty concerning her ability to teach music to ELL students.

Three of the four teachers seemed compelled to teach to the English-speaking students, and followed up with reinforcements for ELL students. Mr. Lambert stated, “I teach more to the English learners and to make sure that the ELLs are caught up.” Juggling of instructional accommodations was a conflicting theme for three of the elementary music teachers throughout the study. They seemed torn as to how to provide equitable accommodations for ELL students without slighting the English speaking students.

Unique practices.

In describing their work in instructing ELL students, two of the teachers commented they would like to learn Spanish, the language of their ELL students. One of the music teachers, Mr. Robinson, believed he had a responsibility for bringing English into the lives of the ELL students. He stated,

My job is to enforce English into their lives in a way that they may not get it otherwise. A lot of repetition; a lot of seeing it as well as hearing it and singing it. We all know that kids learn through song what they may not get through paper and pencil.
The elementary music teachers would like more assessment and communication available to them concerning the identity of the ELL students in their classrooms, and their level of English language ability. Mr. Lambert explained, “I think I’d like to be more aware up front of who might not understand and at what level of understanding they already have and spend more time assessing where they are.”

Ms. Nelson also had a comment on this subject:

Well, I think I would like to know, first of all, who my ELLs were. . . . At the beginning of the year that there is not really an emphasis put on that for anyone. Not ESLs. Like I said, special ed., yes. But, I don’t know if there are any kind of state laws like there are for special ed, probably not. But, I don’t know. Even knowing who they are, even if it is just a list saying, here are your ELL kids, just to be aware of who they are would be helpful. And it would help me to know to watch for that kid and monitor them.
### Table 9

**Meaning Units: Pedagogical Descriptions and Decisions: Methods and Goals**

<table>
<thead>
<tr>
<th>PEDAGOGICAL DESCRIPTION AND DECISIONS</th>
<th>Ms. Burg</th>
<th>Mr. Lambert</th>
<th>Mr. Robinson</th>
<th>Ms. Nelson</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Description of methods of teaching ELL students</strong></td>
<td>Beliefs</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td><strong>Description of methods of teaching ELL students</strong></td>
<td>Practice</td>
<td>• Connects content learning with current events during some of their discussions as they introduce a new song or activity.</td>
<td>• Connects content learning with current events if it promotes understanding.</td>
<td>• Connects content learning with current events, such as discussing lyrics in songs and asking their opinions.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Finds out the ELL students’ prior knowledge in music when they first come to her class.</td>
<td>• Uses ELL students’ prior knowledge in instruction as a teaching tool and shares it with the class.</td>
<td>• Uses the ELL student’s prior knowledge in instruction, and often their knowledge helps him teach the lesson.</td>
</tr>
<tr>
<td><strong>Goals for instructing ELL students and how these goals compare with goals for teaching English speakers:</strong></td>
<td>Beliefs</td>
<td>• This goal wouldn’t hurt the English speakers, as we all need to learn some Spanish.</td>
<td>• This goal is the same for English speakers.</td>
<td>• These goals compliment the English speaker goals, as the English speakers love songs from other countries.</td>
</tr>
<tr>
<td><strong>Goals for instructing ELL students and how these goals compare with goals for teaching English speakers:</strong></td>
<td>Practices</td>
<td>• Interested in learning more Spanish phrases and teaching some music content in Spanish next year.</td>
<td>• Wants to make sure that the ELL students come out with the same amount of knowledge of music as the English speaking students.</td>
<td>• He makes classroom connections in English and Spanish through teaching music.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Describes the learning that occurred with a beginning ELL student as involving a lot of listening and then slow participation.</td>
<td>• Mr. Robinson’s ELL goals include finding more ways to relate to the ELLs in their own language, whether it is phrases, songs, or singing games.</td>
<td>• Mr. Robinson’s ELL goals include finding more ways to relate to the ELLs in their own language, whether it is phrases, songs, or singing games.</td>
</tr>
</tbody>
</table>
Table 10

*Meaning Units: Pedagogical Descriptions and Decisions: Example of Success*

<table>
<thead>
<tr>
<th>PEDAGOGICAL DESCRIPTION AND DECISIONS</th>
<th>Ms. Burg</th>
<th>Mr. Lambert</th>
<th>Mr. Robinson</th>
<th>Ms. Nelson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Examples of successful music teaching with ELL students.</td>
<td>Beliefs</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• This builds their self confidence.</td>
<td>• They feel good about sharing.</td>
<td>• This was very engaging and motivating for the ELL students.</td>
<td>• When the ELL students remember the content, and it makes an impact on them, they are successful.</td>
</tr>
<tr>
<td></td>
<td>Examples of successful music teaching with ELL students.</td>
<td>Practices</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• When ELL students play the recorder instruments successfully.</td>
<td>• When ELL students bring music from their native land and share it with the other music students.</td>
<td>When, in celebration of Cinco de Mayo, they did a Spanish singing game.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• This included their learning the music well enough to be comfortable playing alone.</td>
<td>• Allowing the students to choose the music they shared was a motivational method.</td>
<td>• It was recognizable to them and familiar to the ELLs.</td>
</tr>
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<td></td>
<td></td>
<td></td>
<td>• They listened and discussed words that were familiar to them.</td>
<td>• They spoke the Spanish words and discussed their meanings.</td>
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<td></td>
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<td></td>
<td>• The ELL students were able to tell the rest of the class what the song meant.</td>
<td>• The process of learning songs includes chanting the song, and then singing it.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>• When we use manipulatives and instruments in class, and it really &quot;clicks&quot; with the students.</td>
</tr>
</tbody>
</table>

*Common and Unique Practices: Pedagogical*

*Common practices.*

All four music teachers connected content learning in music with current events.

All four music teachers made strong positive statements about why ELL students have successful experiences in music. They believed music builds student self confidence,
helps students feel good about sharing, is engaging and motivating, and makes an impact on the ELL students. All four teachers stated the goals for ELL students are beneficial to English speakers as well.

*Unique practices.*

Regarding their goals for instructing ELL students, Mr. Lambert wanted to make sure that the ELL students leave his classroom having attained the same music content knowledge as have the English speakers. Ms. Nelson stated she would like to find various types of authentic assessment to confirm that the ELL students acquired the needed music content knowledge.

Pedagogical goals related to the ELL students’ native language included the common link of learning more Spanish phrases, teaching Spanish music content, Spanish singing games, Spanish songs, and so forth. These goals were stated by two of the teachers.

When asked to share an example in which they felt sure that their ELL students had successful music learning experiences, the teachers reported: a) ELL students playing instruments such as the recorder or percussion instruments, b) ELL students bringing music from their native land and sharing it with the class, and c) ELL students participating and engaging in a Spanish singing game. While English-speaking students participated in these activities as well, the teachers described these particular experiences as especially meaningful to the ELL students.

Mr. Lambert reflected on the external description of the ELL student during the learning process. He described the learning that occurred with a beginning ELL student
as involving a lot of listening and then slow participation. He and Mr. Robinson explained that for several days at the beginning of school year, the beginning ELL students will sit and observe, rather than participate or try to speak. This behavior is indicative of the ELL students’ process of adjusting to the new school, language and culture. After several days, or in some cases, weeks, the ELL students began to participate and speak English words or phrases.

Two of the four elementary teachers used the ELL students’ prior knowledge in instruction as a teaching tool, or allowed the ELL students to share their knowledge with the class. This is considered an important instructional strategy in ESL literature, as connecting with the ELL students’ prior culture, language and history provides easier transitions for ELL students.

Mr. Robinson made the unique comment that he found that the ELL students sometimes taught him as well. He learned Spanish phrases from them, they corrected his Spanish, and he learned more about their culture. This was a form of pedagogy because as teachers, we are all still life long learners. Mr. Robinson commented the students appreciated his being willing to speak their language and it showed them that he was a caring teacher interested in their learning.
Table 11

Meaning Units: Pedagogical Descriptions and Decisions: Decisions of Teaching ELL Students

<table>
<thead>
<tr>
<th>PEDAGOGICAL DESCRIPTION AND DECISIONS</th>
<th>Ms. Burg</th>
<th>Mr. Lambert</th>
<th>Mr. Robinson</th>
<th>Ms. Nelson</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Description of music teachers' decisions of teaching ELL students</strong></td>
<td>Beliefs</td>
<td>Makes decisions of how she teaches ELL students the same as English speakers.</td>
<td>Makes decisions of how he teaches ELL students based on their level of understanding.</td>
<td>Makes decisions of how he teaches ELL students according to the content he wants to add to enrich what he teaches, to peak their interest a little bit.</td>
</tr>
<tr>
<td></td>
<td>* Does not approach the ELL students any differently than she would a slow learner in English. To her they are all the same. . .</td>
<td>* Doesn't approach teaching ELL students differently, just slows down and checks for content understanding.</td>
<td>* Doesn't approach teaching ELL students differently, except at the beginning of the year.</td>
<td>* Does not approach teaching ELLs differently.</td>
</tr>
<tr>
<td><strong>Description of music teachers' decisions of teaching ELL students</strong></td>
<td>Practices</td>
<td>* Doesn't make special decisions about what she teaches ELL students, as they are expected to learn the curriculum right along with everybody else.</td>
<td>* Makes decisions about what he teaches ELL students by staying with whatever they are doing in class, and adding material that relates to the ELL students.</td>
<td>* Makes decisions about what he teaches ELL students according to if they are allowed to be present in his class, or if they are pulled-out for ELL tutoring.</td>
</tr>
</tbody>
</table>

Common and Unique Practices: Pedagogical

Common practices.

All four teachers commented they did not approach teaching ELL students differently from native born learners. Although the music teachers stated they viewed music content qualities as beneficial to ELL student music learning, and they had philosophies about teaching ELLs that were inclusive of all students, they often did not carry their belief forth into their pedagogical action. An example of this was the inclusive teaching belief of Ms. Burg which was not supported in the classroom by her practice.
She did not strive to include all ELL students in verbalization, interaction and other means of participation.

*Unique practices.*

Mr. Robinson stated he did not approach teaching ELL students differently, except at the beginning of the year. During that initial period, the ELL students do not know English as well as they do at the end of the school year. More effort was required on his part to plan his teaching with accommodations for beginning language and other needs of the ELL students.

Mr. Lambert stated he did not approach teaching ELL students differently; although he did slow down and check for content understanding with ELL students. This is a contradictory statement discussed in the section titled, “Analysis match.”

Several of the above mentioned pedagogical descriptions are considered beneficial to the ELL students and are prescribed by the Texas Education Agency’s (July, 1999) Bilingual/ESL TEKS: Elementary Professional Development Manual and other research literature as “best practice” for content area teachers. However, the majority of the music teachers did not consciously prescribe those practices specifically for the ELL students. Two out of four teachers stated they did not make special decisions about what they teach ELL students because they are expected to learn the same curriculum as the English speakers. Two teachers stated they teach what they would normally teach to the English speaking students, and then they supplement the instruction with added material that relates to the ELL students, or they add content enrichment that peaks the ELL students’ interests. Perhaps the inherent qualities of
music participation are compatible with many of the strategies prescribed for teaching content to ELL students.

Summary of Common and Unique Practices: Pedagogical

Common practices.

The music teachers cited qualities of music as related to their philosophies of music education: Music is universal, relates to all subjects, and facilitates well rounded students. The music teachers were very connected to their content and saw the qualities of music as positive and influential.

Three of the four elementary music teachers used the method of “trial and error” when instructing ELL students in the music class. That strategy assisted the teachers in “thinking on their feet” and allowed them flexibility in their instruction, in terms of Schön’s (1983) “reflection-in-action” theory. It is important for teachers to be flexible and allow themselves the freedom to reflect as they are teaching and make changes in their instruction as needed for accommodation.

Three of the teachers discussed the importance of instrumental music learning for ELL students, as they can often play instruments without the struggle of English pronunciation. That practice was very prominent in Ms. Burg’s school and her use of the recorder with Hispanic ELL students appeared successful.

Additionally, all four music teachers connected content learning in music with current events, made strong positive statements about why ELL students have successful experiences in music, and stated the goals for ELL students are beneficial to English speakers as well.
All four teachers commented they do not approach teaching ELL students differently. Elementary music teachers appeared to make pedagogical decisions that contradicted their expressed beliefs about the most appropriate practices and curriculum for ELL students. For example, several teachers stated they slow their pace and check for understanding from the ELL students. This was only observed to occur for one of the participating teachers. The viewpoints of the music teachers concerning positive benefits of music instruction for ELL students were not often carried out in their pedagogical action. Although many of the descriptions of music instruction with ELL students are positive, the music teachers have a need to formulate their methodology based on recommended teaching strategies and plan for accommodations.

Commonly teachers (three out of four) taught to the English speaking students and provided follow up with reinforcements for ELL students. That method does not offer sufficient accommodations for ELL students. ELL students may be ignored if the teacher teaches to the English speakers the majority of the class time. Three teachers believed they possess the ability to teach ELL students, with one teacher commenting that she felt about “fifty-fifty” regarding her ability to teach ELL students.

The elementary music teachers commented they would like more assessment and communication available to them concerning the identity of the ELL students in their classrooms, and their level of English language ability.

Unique practices.

Music teachers described the most important aspects of music teaching with ELL students as music theory, culture and music connections, repetition of words and
interactive activities, and the language arts emphasis on spelling, guided reading and visuals. The music teachers feel so strongly about those aspects that their own practice mirrors those topics.

ELL students are described as displaying physical changes in their faces as they interact in music making related to their native language or playing instruments. Their “eyes light up” and their “eyes become more aglow.” The physical traits may be indicators that the ELL students are experiencing music in a manner that is positive and meaningful to them.

All four music teachers engage ELL students in singing activities. Ms. Burg, in particular, stated she can see the singing and the language connection as very strong for ELL students. Such a strong relationship may be due to the fact that while we sing, the words or lyrics are elongated and in many instances slowed down or repeated many times. Those factors may allow the ELL student to grasp the language in a timely manner, compared to listening to English speakers talk in a fast pace. Mr. Robinson added that ELL students with whom he has worked with have beautiful voices.

In describing the music instruction of ELL students, Mr. Robinson used the emic phrase, “bridging the gap.” He explained that he believes that music is a way to “bridge the gap” for ELL students as they connect language and song. Mr. Robinson expressed a desire to bring English into the lives of the ELL students.

The music teachers described their unique and varied goals for instructing ELL students such as goals regarding content knowledge and assessment, and the goal of incorporating more Spanish in the curriculum, and learning Spanish individually as
teachers. Mr. Robinson stated the ELL students often teach him about their language and culture.

Successful musical experiences specifically with ELL students include playing instruments, participating in Spanish singing games, and ELL students bringing examples of music from their culture to share with the class. Two of the four elementary teachers used the ELL students’ prior knowledge in instruction as a teaching tool, or allowed the ELL students to share their knowledge with the class.

Mr. Lambert explained that while ELL students are engaged in the learning of music content and the language simultaneously, they are described as approaching learning through auditory means. There is a lot of listening at first that takes place, and then the ELL students slowly begin to participate.

At the beginning of the school year, Mr. Robinson approached ELL students differently. They were often uncomfortable in the new school setting, had very little English fluency, and their regular classroom teacher often knew no Spanish. Mr. Robinson spent time with the ELL students at the first of the school year and worked to alleviate their fears, assisting them in feeling welcome in his class, and assisting them with English language learning. Mr. Lambert commented he slows down and checks for content understanding with the ELL students.

Even though the majority of the music teachers did not consciously prescribe instructional practices specifically for ELL students, perhaps the inherent qualities of music participation are compatible with many of the strategies prescribed for teaching content to ELL students.
Two out of four teachers stated they did not make special decisions about what they teach ELL students, as they are expected to learn the same curriculum as the English speakers. Two teachers stated they teach what they would normally teach to the English speaking students, and then they supplement the instruction with added material that relates to the ELL students, or they add content enrichment that peaks the ELL students’ interests.

Research Question Topic 2: Meaning Units

*Reflections of Instructional Strategies*

Additional sub-questions for this study included: “What are the characteristics of monolingual English-speaking elementary music teachers’ instructional strategies with Hispanic ELL students?”
### Table 12

**Meaning Units: Instructional Strategies: ELL Students, Listening Skills, and Cooperative Learning**

<table>
<thead>
<tr>
<th>DESCRIPTION OF INSTRUCTIONAL STRATEGIES</th>
<th>Ms. Burg</th>
<th>Mr. Lambert</th>
<th>Mr. Robinson</th>
<th>Ms. Nelson</th>
</tr>
</thead>
<tbody>
<tr>
<td>How teachers use instructional strategies with ELL students</td>
<td><strong>Beliefs</strong></td>
<td>• Uses instructional strategies no differently than she does with regular kids.</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td></td>
<td><strong>Practices</strong></td>
<td>NA</td>
<td>• By matching their level of understanding with his instruction and being more concise or slower.</td>
<td>• He incorporates Spanish into his lessons.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• If they are doing an activity or game, he tends to let them not go in the first group, that way they can observe first.</td>
<td>• He also draws in what other teachers are teaching about, as far as units.</td>
</tr>
<tr>
<td>Listening Skills and Organizational Skills</td>
<td><strong>Beliefs</strong></td>
<td>NA</td>
<td>• Yes, but not to ELLs specifically.</td>
<td>NA</td>
</tr>
<tr>
<td></td>
<td><strong>Practices</strong></td>
<td>• She draws their attention to listening skills as they play recorders.</td>
<td>• Probably listening more than organization.</td>
<td>• Listening skills are very, very big in his lessons. Especially at the beginning of the year.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• For organizational skills, they write the agenda for the day in their assignment books at the beginning of class.</td>
<td>• He does group learning in class sometimes, but it is not just for ELLs, although they are involved in it.</td>
<td>• He does not put instruments or anything in their hands until they do many listening lessons.</td>
</tr>
<tr>
<td>Cooperative Learning Strategies</td>
<td><strong>Beliefs</strong></td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td></td>
<td><strong>Practices</strong></td>
<td>• Uses cooperative learning strategies as she needs to in conjunction with asking ELL students to translate to their peers that don’t understand English, but she doesn’t do this too often.</td>
<td>• He puts them in groups for creating rhythms, and other activities.</td>
<td>• Yes he uses cooperative learning strategies. He tries not to group them just among themselves. He uses the stick method for selecting students.</td>
</tr>
<tr>
<td></td>
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</tr>
</tbody>
</table>
### Table 13

**Meaning Units: Instructional Strategies: Engaging Activities**

<table>
<thead>
<tr>
<th>DESCRIPTION OF INSTRUCTIONAL STRATEGIES</th>
<th>Ms. Burg</th>
<th>Mr. Lambert</th>
<th>Mr. Robinson</th>
<th>Ms. Nelson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Engage students in activities promoting information-seeking, problem-solving, and/or study skills</td>
<td>Beliefs</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Common and Unique Practices: Instructional Strategies</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Common practices.</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>All four teachers used listening strategies in the classroom, and at times their listening lessons were very advanced. Cooperative learning strategies, including peer translating, group music activities, group games, and so forth, were used by all four teachers in various ways. All four teachers made an effort to engage students in activities that promoted information-seeking and problem-solving.</td>
<td></td>
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</tr>
</tbody>
</table>
Unique practices.

Mr. Robinson explained that his instructional strategies for ELL students include incorporating Spanish into his lessons and drawing upon other units that teachers in his school are teaching. Mr. Lambert matched the ELL students’ level of understanding with his instruction and made an effort to be more concise or slower. If they were involved in a game or activity, Mr. Lambert would let them observe for the first round, and go in the next group. This practice demonstrated that Mr. Lambert was sensitive to the ELL students’ readiness.

Instructional teaching strategies that elementary music teachers used in the classroom were sometimes generic for all students, or were no different than what the teachers used with English speakers, as explained by Ms. Burg and Ms. Nelson. Two of the four teachers stated they use organizational strategies, such as sequencing, patterning, and study skills.

Table 14

Meaning Units: Instructional Strategies: Verbal Affirmation

<table>
<thead>
<tr>
<th>DESCRIPTION OF INSTRUCTIONAL STRATEGIES</th>
<th>Ms. Burg</th>
<th>Mr. Lambert</th>
<th>Mr. Robinson</th>
<th>Ms. Nelson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Verbal Affirmation</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Beliefs</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Practices</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• She uses various terms: Thumbs up, great job, give yourselves a pat on the back, super, and so forth.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Verbal Affirmation</td>
<td>Ms. Burg</td>
<td>Mr. Lambert</td>
<td>Mr. Robinson</td>
<td>Ms. Nelson</td>
</tr>
<tr>
<td>Beliefs</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Practices</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• He uses various terms: Great job, thank you for trying, etc.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• He uses different types and different words.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• She uses many: Compliments how they are sitting; compliments how they are listening. She uses all kinds of verbal praise.</td>
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<td></td>
</tr>
</tbody>
</table>
Table 15

Meaning Units: Instructional Strategies: Modification of Pace

<table>
<thead>
<tr>
<th>DESCRIPTION OF INSTRUCTIONAL STRATEGIES</th>
<th>Ms. Burg</th>
<th>Mr. Lambert</th>
<th>Mr. Robinson</th>
<th>Ms. Nelson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Modification of Pace Beliefs</td>
<td>NA</td>
<td>NA</td>
<td>• He does not think ELL students need any more time than anybody else. He says they are quick and are just as sharp as anybody else.</td>
<td></td>
</tr>
<tr>
<td>Modification of Pace Practices</td>
<td>• She moves around the room, slows her pace down or rephrases what she says. Changes her pace on occasion, and brings back their focus.</td>
<td>• He modifies the pace of instruction, speech, but not the scope and sequence.</td>
<td>▪ She breaks down tasks into shorter tasks.</td>
<td>▪ She has noticed within a certain grade level that some classes are a little weaker than others.</td>
</tr>
<tr>
<td></td>
<td>• She breaks down tasks into shorter tasks.</td>
<td>• If necessary, he breaks down tasks into shorter tasks.</td>
<td>• With his younger students, everything is a shorter task.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Doesn't give ELLs more time for learning songs, no more than what she normally does for the slower English speakers.</td>
<td>• Doesn't give ELL students more time for learning songs, because they always learn them because of the repetition.</td>
<td>• Doesn't use a lot of timed assignments.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• She uses flexible timed test for lines and spaces. Extra time is given.</td>
<td>• Doesn't have timed assignments.</td>
<td>• Doesn't extend the wait time for the ELL students' oral responses because if there are kids that do not understand, they are placed in groups with others that can help them.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• She extends the wait time for ELL students' responses.</td>
<td>• Does not extend the wait time for the ELL students' responses.</td>
<td>• If ELL students need it, he definitely gives them more time to answer questions.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Doesn't have timed assignments.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Tells students that don't respond that she will come back to them. That helps if they are maybe just nervous. She extends the wait time for ELL students' responses.</td>
<td></td>
</tr>
</tbody>
</table>
Common and Unique Practices: Instructional Strategies

Common practices.

Elementary music teachers used verbal affirmation to encourage and motivate their students, and all four modified the instructional pace. They all employed varying methods of their modifications. Ms. Burg stated,

I move around the room, slow my pace down or rephrase what I just said. . . I do change my pace on occasion, and bring back their focus. . . I don't give ELLs more time for learning songs, no more than what I normally do for the slower English speakers. I extend the wait time for ELL students' responses.

Mr. Lambert modified the pace of his instruction and speech, but not the scope and sequence. He did not give ELL students more time for learning songs, because he said they learn them because of the repetition. He explained that he does not extend the wait time for the ELL students' oral responses because students who do not understand are placed in groups with others who can help them.

Mr. Robinson described that he modifies the pace of instruction and speech more at the beginning of the year, when the ELL students are understanding less, and he has to do a little more explaining when he is talking to them. If the ELL students needed it, Mr. Robinson gave them more time to answer questions.

Ms. Nelson modified the pace of her instruction and speech. Ms. Nelson’s criterion for extending wait time was whether students failed to answer a question. She would tell them she would come back to them for the answer later.
When teaching lyrics to a song Ms. Nelson broke them up into shorter sections so they were easy to remember. Mr. Lambert and Ms. Burg also broke down tasks into shorter segments. Mr. Robinson described that with his younger students, everything seems to be a shorter task.

*Unique practices.*

Ms. Burg gave timed assignments, but she was flexible and allowed extra time.
<table>
<thead>
<tr>
<th>DESCRIPTION OF INSTRUCTIONAL STRATEGIES</th>
<th>Ms. Burg</th>
<th>Mr. Lambert</th>
<th>Mr. Robinson</th>
<th>Ms. Nelson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Communication Modification Beliefs</td>
<td>• Allows students the opportunity to express ideas in their own words.</td>
<td>• If he can incorporate Spanish into the lesson they are already doing, he allows the ELLs to say words in Spanish, or explain the words.</td>
<td>• Allows ELL students to speak to him in Spanish, even if he doesn’t understand them. • He lets them express themselves.</td>
<td>NA</td>
</tr>
<tr>
<td>Communication Modification Beliefs</td>
<td>• Teaches new vocabulary.</td>
<td>• Teaches new vocabulary to all of the students, not just ELLs.</td>
<td>• Teaches a lot of vocabulary. He has open discussions and encourages the ELL students to speak. Simplifies instructional language, and not the content itself.</td>
<td>• Every week she has a new vocabulary word related to music. She reads the word, spells it and discusses it.</td>
</tr>
<tr>
<td>Communication Modification Beliefs</td>
<td>NA</td>
<td>• Simplifies instructional language, and not the content itself.</td>
<td>• Explains phrases and concepts simply, without losing the content of what he is teaching.</td>
<td>• She can usually tell what the ELL students are trying to say. She does correct their speech, to help them, and have them say it correctly.</td>
</tr>
<tr>
<td>Communication Modification Beliefs</td>
<td>• Encourages ELL communication, but doesn’t dwell on grammatical errors.</td>
<td>• He sometimes restates their sentences with correct grammar without actually correcting them, but saying it back to them in a way that is using correct grammar. • Never focuses on grammatical errors.</td>
<td>• Encourages ELLs to communicate, but doesn’t dwell on their grammatical errors. • Finds it is important to be patient, and let them say what they need to say.</td>
<td>NA</td>
</tr>
<tr>
<td>Communication Modification Beliefs</td>
<td>• Doesn’t make word walls.</td>
<td>• Doesn’t make word walls.</td>
<td>• Uses word walls.</td>
<td>• Uses word walls.</td>
</tr>
<tr>
<td>Communication Modification Beliefs</td>
<td>• Checks for understanding frequently by questioning and listening.</td>
<td>• If he is aware that they are having difficulty understanding he consciously speaks slowly or more articulately.</td>
<td>• Checks for understanding frequently.</td>
<td>• She checks for understanding by questioning, or by listening to their music making. If a student doesn’t understand, she repeat instructions, etc.</td>
</tr>
</tbody>
</table>
### Table 17

**Meaning Units: Instructional Strategies: Communication Modification, Beliefs and Practices**

<table>
<thead>
<tr>
<th>DESCRIPTION OF INSTRUCTIONAL STRATEGIES</th>
<th>Ms. Burg</th>
<th>Mr. Lambert</th>
<th>Mr. Robinson</th>
<th>Ms. Nelson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Communication Modification</td>
<td>Beliefs</td>
<td>* The rote method of teaching songs is beneficial for ELL students in learning words to the songs.</td>
<td>* No answer.</td>
<td>* Believes it is beneficial to ELLs, because they can't read a lot of English at this point. They can understand it so much better than they can read it. He states he cannot expect them to read English.</td>
</tr>
<tr>
<td>Communication Modification</td>
<td>Beliefs</td>
<td>* Doesn't use communication modifications when instructing ELLs other than letting another student interpret. * She rephrases, restates and rewords.</td>
<td>* Uses repetition, rephrasing, slower instruction, and checking for understanding by questioning.</td>
<td>* Gives a lot of simple commands in Spanish. * Occasionally he rephrases.</td>
</tr>
<tr>
<td>Communication Modification</td>
<td>Practice</td>
<td>* Doesn't consciously speak slowly or more articulately for ELLs.</td>
<td>* Simplifies by using shorter and less complex sentences for ELLs, when he thinks it is necessary.</td>
<td>* Especially at the beginning of the year, he watches the students' expressions to see if they are understanding. If they are not, he slows down and rephrases.</td>
</tr>
<tr>
<td>Communication Modification</td>
<td>Practice</td>
<td>* When teaching a song, she uses the call-response method.</td>
<td>* Doesn't have the students mimic his English.</td>
<td>* Depending on which class, which students, and which age group, he may use shorter and less complex sentences when instructing ELLs.</td>
</tr>
<tr>
<td>Communication Modification</td>
<td>Practice</td>
<td>* She would like to learn some Spanish, but English is her language.</td>
<td>* Teaches songs with the rote method to the whole class</td>
<td>* He has students repeat phrases after him, and echoing words to songs. * Uses the rote method of teaching songs.</td>
</tr>
<tr>
<td>Communication Modification</td>
<td>Practice</td>
<td>* She moves around the room and points to supplement her instructions.</td>
<td>* He moves around the room to ensure attention and understanding.</td>
<td>* Moves around the room and points to supplement his verbal instructions.</td>
</tr>
<tr>
<td>Communication Modification</td>
<td>Practice</td>
<td>* Allows Spanish in classroom used by the student &quot;buddy&quot;. * Uses Spanish in PTA programs.</td>
<td>* He speaks phrases in Spanish if he is assisting a beginning ELL.</td>
<td>* Sing songs in Spanish. * Asks students to relate information that they are learning verbally to the whole class.</td>
</tr>
</tbody>
</table>
Common and Unique Practices: Instructional Strategies

Common practices.

All four elementary music teachers used the instructional strategies of rephrasing, rewording, and checking for understanding. The rote method of song teaching was used by three of the teachers. All four teachers emphasize the learning of vocabulary words. They all move around the room to ensure attention and understanding.

Unique practices.

One teacher, Ms. Burg used a “call-response” method similar to rote teaching. Two of the elementary teachers made word walls, which assisted in learning vocabulary. Mr. Robinson also gave many commands in Spanish to the ELL students. Mr. Robinson's class engaged in organized, polite verbal exchanges, even in the Pre-K class with a large number of ELL students.

One unique method in Mr. Robinson's class is his implementation of open discussion in the classes with ELL students. He purposefully engages them in conversation, asks questions, and gives them ample time to respond and discuss. Some of the open discussions are tedious and slow, but very worthwhile for the ELL students to participate in the class and to have a part in verbalization.
### Table 18

**Meaning Units: Instructional Strategies: Supplemental Resources**

<table>
<thead>
<tr>
<th>DESCRIPTION OF INSTRUCTIONAL STRATEGIES</th>
<th>Ms. Burg</th>
<th>Mr. Lambert</th>
<th>Mr. Robinson</th>
<th>Ms. Nelson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Supplemental Resources</td>
<td>Beliefs</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
</tbody>
</table>
| Supplemental Resources | Practices | • She uses realia, but with all students, not just ELL students.  
• Uses manipulatives such as the recorder, and rhythm instruments.  
• Highlights notes for the recorder participants.  
• Uses cd accompaniments in class. | • Does not use realia.  
• Uses scarves, instruments, picture cards, and alphabet cards as manipulatives.  
• Does not highlight.  
• Does not provide audio tapes for the students. | • He often uses realia.  
• Examples include bugs on sticks, bean bag buddies, tule, Easter egg shakers, and lots of other manipulatives.  
• Uses visual organizers like the Venn diagram.  
• Due to copyright, he does not provide audio tapes for students. | • She uses realia often. Uses manipulatives such as instruments, reusable stickers, corn dog sticks, etc.  
• Uses color coding.  
• She also put words on the power point when teaching a song.  
• She occasionally provides an audio tape for a soloist, in certain circumstances. |
### Table 19

**Meaning Units: Instructional Strategies: Increased Interaction**

<table>
<thead>
<tr>
<th>DESCRIPTION OF INSTRUCTIONAL STRATEGIES</th>
<th>Ms. Burg</th>
<th>Mr. Lambert</th>
<th>Mr. Robinson</th>
<th>Ms. Nelson</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Increased ELL Interaction</strong></td>
<td><strong>Beliefs</strong></td>
<td>• She believes that students feel free to take risks in her class during group activities, and express their opinions.</td>
<td>• He believes that students feel free to take risks in his class during group activities.</td>
<td>• Mr. Lambert believes that he does not increase or decrease opportunities for interaction for anyone.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Ms. Burg believes that students feel free to take risks in her class during group activities.</td>
<td>• He believes that students are comfortable with him and they feel free to take risks in his class during group activities.</td>
<td>• He believes that ELLs feel more comfortable interacting only with themselves or their friends from the ESL pull-out class.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Mr. Lambert believes that he does not increase or decrease opportunities for interaction for anyone.</td>
<td></td>
<td>• He believes that ELLs feel more comfortable interacting only with themselves or their friends from the ESL pull-out class.</td>
</tr>
<tr>
<td></td>
<td><strong>Practices</strong></td>
<td>• She has ELL students sing Spanish songs for the class, or share with the class how it is performed.</td>
<td>• His class is highly interactive which allows for many opportunities for interaction.</td>
<td>• Mr. Robinson states sometimes ELL students are so shy, that they do not want to interact.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• She asks ELL students to help the beginning ELLs.</td>
<td>• Uses many games in class.</td>
<td>• Mr. Robinson states he notices that they don’t always choose to participate.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Uses games and folk dances.</td>
<td>• ELLs are equally involved in everything, including the musicals.</td>
<td>• He does not make them participate, or pressure them. He does provide opportunities for them to interact if they choose to. He randomly chooses partners for them sometimes.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• She does PTA programs and ELL students participate in these performances.</td>
<td>• ELLs are all involved in the musicals and role playing.</td>
<td>• He uses a lot of games.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• ELLs are all involved in the musicals and role playing.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• She uses lots of games.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• She does many PTA programs and the ELL students are included. They are all given equal opportunities for parts. They are graded on: expression, volume, and clarity. The ELL students have speaking parts.</td>
<td></td>
</tr>
</tbody>
</table>
Common and Unique Practices: Instructional Strategies

Common practices.

Manipulatives as supplemental resources were used by all four of the elementary music teachers. Three of the four teachers used realia to supplement instruction. All four teachers provided interactive singing games and folk dances. The ELL students participated in those activities. Teachers stated their music students feel free to take risks in their classes during group activities. In addition, all four schools provided opportunities for students to participate in musical programs. Ms. Nelson explained,

We do many PTA programs and the ELL students are included. They are all given equal opportunities for parts. They are graded on: expression, volume, and clarity. The ELL students have speaking parts.

Mr. Lambert added, “ELLs are equally involved in everything, including the musicals.” Ms. Burg stated, “We do PTA programs and ELL students participate in these performances.” Mr. Robinsons explained that in his class, ELL students are all involved in the musicals and role playing.

Unique practices.

In discussing the interactions between ELL students and English speakers and the opportunities provided by the music teachers, Mr. Lambert explained, “I don't increase or decrease opportunities for interaction for anyone.” He continued by stating that his classroom is highly interactive, which allows for many opportunities for interaction. Mr. Robinson described the interaction that he has experienced with ELL students in his classroom:
Sometimes ELL students are so shy that they do not want to interact. I do not make them or pressure them. I do provide opportunities for them to interact if they choose to. However, I notice that they don't always choose to. They feel more comfortable interacting only with themselves or their friends from the ESL pull-out class. That is why I randomly choose partners for them sometimes.

Ms. Nelson continued his thought with her description of classroom interaction. She commented when ELL students are grouped together with other English speakers, they help each other. However, when given a choice, her ELL students preferred to sit with other ELL students.

In a unique discussion regarding the inclusion of visual organizers, Mr. Robinson explained that he has used Venn diagrams in class to present categories of animals and other topics. In another organization strategy, Ms. Burg highlights the important lines of the melody for the recorder on sheet music.
<table>
<thead>
<tr>
<th>DESCRIPTION OF INSTRUCTIONAL STRATEGIES</th>
<th>Ms. Burg</th>
<th>Mr. Lambert</th>
<th>Mr. Robinson</th>
<th>Ms. Nelson</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Classroom Organization and Management</strong> Beliefs</td>
<td><em>She expects all of the students to follow the same classroom rules. Does not modify the discipline for ELLs.</em></td>
<td><em>He makes sure ELLs understand the class rules, but he does not modify the rules for them.</em></td>
<td><em>Does not modify discipline for ELLs.</em></td>
<td><em>Makes sure the ELLs understand the class rules.</em></td>
</tr>
<tr>
<td></td>
<td><em>Does not recognize any difference in the discipline of ELLs compared to English speakers.</em></td>
<td><em>He doesn't recognize any difference in the discipline of ELLs compared to English speakers.</em></td>
<td><em>Does not recognize any difference in the discipline of ELLs compared to English speakers.</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>Works to improve the social climates of her classrooms.</em></td>
<td><em>He works to provide positive social climates in his classes.</em></td>
<td><em>He states It is hard, but he works to improve the social climate of his classes.</em></td>
<td><em>Works to improve the social climates of my classrooms.</em></td>
</tr>
<tr>
<td></td>
<td><em>Does not think that he establishes family, community and home like environments in his classrooms.</em></td>
<td></td>
<td><em>He establishes family, community and home like environments in his classes.</em></td>
<td><em>Tries to establish a family atmosphere in her music classes so they feel safe.</em></td>
</tr>
<tr>
<td><strong>Classroom Organization and Management</strong> Practices</td>
<td><em>Gives preferential seating to ELLs only if they need help on an instrument. She then moves them closer to the front.</em></td>
<td><em>Does not give preferential seating to ELLs.</em></td>
<td><em>Does not give preferential seating to ELLs. His seating is based on height.</em></td>
<td><em>No preferential seating is given to ELLs, but she would do so if it was needed.</em></td>
</tr>
<tr>
<td></td>
<td><em>Uses peer tutors or “buddies” to quietly translate to beginner ELLs.</em></td>
<td><em>Uses peer tutors or “buddies” to quietly translate to beginner ELLs.</em></td>
<td><em>Uses peer tutors or “buddies” to quietly translate to beginner ELLs.</em></td>
<td><em>Has not used peer tutors or “buddies” to quietly translate to beginner ELLs, but would if she needed to.</em></td>
</tr>
<tr>
<td></td>
<td><em>Has not had parent volunteers.</em></td>
<td><em>Has not had parent volunteers.</em></td>
<td><em>He encourages parent volunteers, but he has not had much response.</em></td>
<td><em>He has not had parent volunteers.</em></td>
</tr>
<tr>
<td></td>
<td><em>Uses grouping in class for melodies and boy-girl groups.</em></td>
<td><em>Uses grouping.</em></td>
<td><em>Uses grouping with certain lessons - part singing, boy-girl groups, down the middle of the room, etc.</em></td>
<td><em>Uses instrument and gender grouping.</em></td>
</tr>
<tr>
<td></td>
<td><em>She has an established routine in her class.</em></td>
<td><em>Has established routines in his class.</em></td>
<td><em>Uses many established routines in his class and the students know them.</em></td>
<td><em>Has established routines in the class and they like them.</em></td>
</tr>
</tbody>
</table>
Table 21

*Meaning Units: Instructional Strategies: Connections to Language Arts*

<table>
<thead>
<tr>
<th>DESCRIPTION OF INSTRUCTIONAL STRATEGIES</th>
<th>Ms. Burg</th>
<th>Mr. Lambert</th>
<th>Mr. Robinson</th>
<th>Ms. Nelson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Connections to Language Arts Beliefs</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Connections to Language Arts Practices</td>
<td>• Provides connections between music and history and reads with her students.</td>
<td>• Provides connections between music and books. He brings in books to the classroom if they are age appropriate.</td>
<td>• Provides connections between music and books. He has reading days. He uses lots of literature.</td>
<td>• She provides connections between music and books. She ties stories with musical motives. States books are a great resource for vocabulary.</td>
</tr>
<tr>
<td></td>
<td>• Tries not to write in cursive.</td>
<td>• Students can legibly read what he writes.</td>
<td>• He writes legibly.</td>
<td>• She writes legibly.</td>
</tr>
<tr>
<td></td>
<td>• Provides folk songs for authentic English language input.</td>
<td>• Provides folk songs for authentic English language input.</td>
<td>• He provides folk songs for authentic English language input.</td>
<td>• Provides folk songs for authentic English language input.</td>
</tr>
<tr>
<td></td>
<td>• Does not use literature based activities.</td>
<td>• Uses many literature based activities such as the &quot;Tall Tales&quot; unit. Makes up songs about the characters and listen to the old folk songs.</td>
<td>• Uses many literature based activities.</td>
<td>• Uses many literature based activities.</td>
</tr>
</tbody>
</table>

*Common and Unique Practices: Instructional Strategies*

*Common practices.*

In describing their classroom organization, all four of the elementary teachers explained they have established routines in their music classes. Three teachers allowed ELL students to have an “ELL buddy” or a peer translator to sit by them and quietly translate during class and the fourth teacher stated she would do this if it was needed. The four teachers work to improve the social climates of their classrooms. They all agreed that they do not recognize any difference in the discipline of ELL students compared to English speakers.
Three of the four teachers used literature based activities and connected music to language arts learning. Authentic English language input was provided by all teachers through the experience of singing and performing folk songs. Ms. Nelson, Mr. Lambert and Mr. Robinson all emphasized a great deal of connections between books, reading, and music. The teachers all make an effort to write legibly so that students can read their writing.

All four of the teachers used some form of grouping: gender grouping, part-singing grouping, and/or instrument grouping. All of the music teachers comment that they have not had any parent volunteers. Three teachers state that they do not give preferential seating to ELL students, and one teacher commented she only moved them closer if they were having difficulty with their instrument.

The teachers all agreed that they do not recognize any differences in the discipline of ELL students compared to English speakers. They all do not modify the discipline for ELL students, but they do make sure that the students understand the class rules and expectations.

*Unique Practices.*

Mr. Robinson and Ms. Nelson work to establish a family atmosphere in their music classes. No other unique practices were reported.

*Summary of Unique and Common Practices: Instructional Strategies*

*Common practices.*

The organization of the second interview was adjusted to accommodate the information needed for the research question, “What are the characteristics of
monolingual English-speaking elementary music teachers’ instructional strategies with Hispanic ELL students?" In providing a foundation with which to compare the instructional strategies of best practice and the strategies of the music teachers in this study, the Texas Education Agency’s Bilingual/ESL TEKS: Elementary Professional Development Manual (July, 1999) was used as a resource to guide the instructional strategy discussions and to use as a model for comparison. Many of the second interview questions were developed from the manual, and the discussion of which strategies are employed by the teachers is included. The organization of the second interview regarding instructional strategies was needed in order to provide the music teachers with a frame of reference on which to base their answers, due to their lack of pre-service and in-service preparation in the instruction of ELL students.

Depending upon the individual teacher, instructional teaching strategies that elementary music teachers used in the classroom may have been used for the benefit of ELL students or they may have been generic strategies that were used for all students. Examples of instructional strategies used for the benefit of the ELL student included: incorporating Spanish into music lessons used by Mr. Robinson, matching the ELL students’ level of understanding with their instruction used by Mr. Lambert and Mr. Robinson, peer translating, and making an effort to speak more concisely or slower used by all four teachers.

Several instructional strategies were shared as common practice by the teachers. All four teachers allowed ELL students to have an “ELL buddy” or a peer translator to sit by them and quietly translate during class. An additional instructional
strategy that all four music teachers stated they used for the benefit of ELL students is modification of pace and speech. They all presented varying methods of their modifications. Their methods included slower speech, breaking down tasks into smaller tasks, and extending the wait time for ELL students' responses. All four elementary music teachers used the instructional strategies of rephrasing, rewording, and checking for understanding. Several of their strategies meet the standards of recommended instructional strategies for ELL students determined by the Texas Education Agency's Bilingual/ESL TEKS. They are: allowing for the use of native language in the class, providing peer tutors, using shorter and less complex sentences, simplifying instructional language, breaking down long tasks into shorter ones, and extending the wait time for ELL students' oral response. In addition, the Bilingual/ESL TEKS manual suggests that teachers check for understanding frequently, repeat or rephrase whenever possible using different words, and use repetition and review in lessons.

Instructional strategies, used by the teachers for all students, including English speakers, may have had special benefit for ELL students. Manipulatives were used by all of the music teachers to supplement instruction. Three of the four teachers used realia to supplement instruction. All four teachers used listening strategies in the classroom, and at times those listening lessons were very advanced. Strategies used for all students also include cooperative learning strategies, group music activities, and using information-seeking and problem-solving activities. The teachers all employed the use of verbal affirmation to encourage and motivate students. The rote method of teaching songs, while used primarily for all students, seemed to have a special benefit
for ELL students due to the repetitive nature of this strategy.

Three of the four teachers used literature based activities and connected music to language arts learning. They read to and with their students. This practice was very strong in Ms. Nelson's, Mr. Robinson's, and Mr. Lambert's classrooms. High interest, theme-related reading for pleasure and enjoyment was used by three of the teachers. Authentic English language input was provided through the experience of singing and performing folk songs in all four schools observed. Teachers also stressed the introduction of new vocabulary words prior to and during the lesson. The teachers all make an effort to write legibly. Teachers used visuals to enhance the content instruction. The music teachers commented they all move around the room to ensure attention and understanding. In describing their classroom organization, all four of the elementary teachers explained they have established routines in their music classes.

All four teachers provided interactive singing games and folk dances. The ELL students participated in those activities. Teachers stated their music students feel free to take risks in their classes during group activities. This characteristic was evident in three of the four music classes observed. In addition, all four schools provided opportunities for students to participate in musical programs including ELL students. The music classroom provided many opportunities for ELL students to interact with other ELL students and with English speakers. Such a highly interactive learning environment is unique to many other academic classroom settings. Several of the common strategies, while not specifically planned for ELL students, meet the standards of recommended instructional strategies for ELL students determined by the Texas
Education Agency’s Bilingual/ESL TEKS: Elementary Professional Development Manual (July, 1999). They include incorporating cooperative learning strategies, engaging in activity-based instruction, (group music activities) and teach new vocabulary prior to the lesson. The manual also suggests that students feel free to take risks, that the instructor writes legibly, and that visuals be used to enhance the content. Other common strategies that the music teachers implemented which are found in the Bilingual/ESL Manual are: the use of manipulatives, realia, established routines, literature based activities, high interest theme-related reading, reading to the students, and the use of authentic English language input.

_Techniques._

Mr. Robinson described that he modifies the pace of instruction and speech for ELL students more at the beginning of the year, when the ELL students understand less English. Ms. Nelson’s method for extending wait time was if students could not give an answer to a question, then she told them that she would come back to them for the answer later.

Especially effective for ELL students were word walls. Two of the elementary music teachers used word walls, which assisted in learning vocabulary. Mr. Robinson also gave many commands in Spanish to the ELL students. Mr. Robinson used listening activities in both English and Spanish.

Music teachers used some instructional strategies with English speakers, which also benefited ELL students, although they were not consciously chosen for that purpose. Two of the four teachers stated they use organizational strategies, such as
sequencing, patterning, and study skills. One teacher used graphic organizers, such as the Venn diagram, to enhance understanding of the subject matter. Instruction was also enhanced by the use of technology in all four classrooms. Several of these unique strategies, while they may not have been specifically planned for ELL students, meet the standards of recommended instructional strategies for ELL students determined by the Texas Education Agency’s Bilingual/ESL TEKS: Elementary Professional Development Manual (July, 1999). They include: modification of pace of instruction and speech, the use of word walls, using graphic organizers, and technology supplements such as audio-visual and multimedia.

Research Question Topic 3: Meaning Units

_Reflections of Influence of Life History and Experiences on Teaching ELL Students_

Additional sub-questions for this study included:

“How do the monolingual, English-speaking, elementary music teachers’ life history and experiences inform or influence their use of instructional strategies in teaching ELL students?”
### Table 22

**Meaning Units: Influence of Life History and Experiences on Instructional Strategies in Teaching ELL Students: Ethnicity, Education and Role of Teacher**

<table>
<thead>
<tr>
<th>Life History and Experiences</th>
<th>Ms. Burg</th>
<th>Mr. Lambert</th>
<th>Mr. Robinson</th>
<th>Ms. Nelson</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Description of Ethnic Heritage</strong></td>
<td><em>Caucasian, English speaking.</em></td>
<td><em>Caucasian, English speaker.</em></td>
<td><em>Caucasian, English speaking.</em></td>
<td><em>Caucasian, English speaking.</em></td>
</tr>
<tr>
<td><strong>Factors Leading to Being a Music Educator</strong></td>
<td><em>Musical family and interest in teaching.</em></td>
<td><em>Successful musical experience in high school.</em></td>
<td><em>Musical family, love for children.</em></td>
<td><em>Successful musical experience in college.</em></td>
</tr>
<tr>
<td><strong>Education Courses and Travel Related to ELLs</strong></td>
<td><em>No previous exposure to non-English speakers.</em></td>
<td><em>No exposure to non-English speakers.</em></td>
<td><em>No training at all in teaching English language learners.</em></td>
<td><em>No training at all in teaching English language learners.</em></td>
</tr>
<tr>
<td><strong>Description of how teachers see their role as music educators in relation to English language learners.</strong></td>
<td><em>Ms. Burg didn’t have any courses related to English language learners.</em></td>
<td><em>No courses related to ELLs.</em></td>
<td><em>No courses related to ELLs.</em></td>
<td><em>Ms. Nelson has had no ELL courses.</em></td>
</tr>
<tr>
<td><strong>Education Courses and Travel Related to ELLs</strong></td>
<td><em>She studied German in High School, but is not fluent.</em></td>
<td><em>Mr. Lambert studied German for one semester and Spanish for one semester and can communicate commonly used phrases in Spanish.</em></td>
<td><em>Mr. Robinson has had some Spanish and has beginning conversational Spanish proficiency.</em></td>
<td><em>Ms. Nelson had Spanish in high school and recognizes certain phrases.</em></td>
</tr>
<tr>
<td><strong>Education Courses and Travel Related to ELLs</strong></td>
<td><em>She has traveled to Spain, but did not speak Spanish.</em></td>
<td><em>Mr. Lambert has been to Mexico twice, but only to “English speaking” areas.</em></td>
<td><em>Mr. Robinson's background is one from California, in which he grew up around a lot of Spanish speakers, and has taken several trips in which he has spoken Spanish.</em></td>
<td><em>She has only been out of the country one time to Mexico.</em></td>
</tr>
<tr>
<td><strong>Description of how teachers see their role as music educators in relation to English language learners.</strong></td>
<td><em>Ms. Burg does not see her role as a music educator in relation to English language learners any different than that of her role as a music educator to English speakers.</em></td>
<td><em>Mr. Lambert sees his role to ELLs as one which helps them to be a part of the regular classroom, and introducing them to American culture.</em></td>
<td><em>Mr. Robinson’s role with the ELLs is that of making them feel comfortable, facilitating their socialization with their peers, and making them aware of all cultures.</em></td>
<td><em>Ms. Nelson sees her role regarding ELLs as one of wanting to help them.</em></td>
</tr>
<tr>
<td></td>
<td><em>Ms. Burg describes herself as “wanting to help” ELL students.</em></td>
<td><em>Also allowing them to share their culture with the other students and picking out songs specifically for their music class which relates to their culture.</em></td>
<td></td>
<td><em>She asks, “Are they getting it, or are they just pretending?”</em></td>
</tr>
</tbody>
</table>
Common and Unique Practices: Description of Life History and Experiences on Teaching ELL Students

Common practices.

All participating music teachers were English speaking Caucasians. The elementary music teachers cited family influence and successful musicianship as factors leading to their music education careers. All four teachers had positive music influences earlier in their lives such as coming from homes with musical parents, or participating in successful music experiences in their schooling.

All four of the music teachers had studied a language other than English, but none of them were fluent in any language other than English. The teachers have all traveled outside of the United States. None of the four music teachers had ever had any educational courses related to ELL students.

The four elementary music teachers saw their roles as music educators in relation to English language learners as that of "helpers." One teacher described her role as a cultural and social facilitator.

Unique practices.

In Ms. Nelson’s discussion of ELL students in her music classroom she comments that she has difficulty knowing when and if ELL students comprehend the content. She asks, “Are they getting it, or are they just pretending?”
Table 23

Meaning Units: Influence of Life History and Experiences on Instructional Strategies in Teaching ELL Students: Pre-Service and In-Service

<table>
<thead>
<tr>
<th>Life History and Experiences</th>
<th>Ms. Burg</th>
<th>Mr. Lambert</th>
<th>Mr. Robinson</th>
<th>Ms. Nelson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Description of the teachers’ understanding of the available pre-service and in-service preparation for teaching music to ELLs</td>
<td>* Ms. Burg has not received any pre-service or in-service for teaching ELLs, and did not get any in college.</td>
<td>* There is no pre-service or in-service preparation.</td>
<td>* Has not seen much of it. Thinks that this is an area that is really lacking.</td>
<td>* Has never heard of any kind of in-service for teaching music to ELLs.</td>
</tr>
<tr>
<td></td>
<td>* She states there weren’t any special classes for music educators or a course designed to help future teachers deal with students that don’t speak English very well.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>* She said that there is no in-service that has been provided specifically to music teachers dealing with ELL students.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Common and Unique Practices: Description of Life History and Experiences on Teaching ELL Students

Common practices.

Two teachers were considered novice, with five or fewer years experience, and two teachers were considered veterans, with more than five years experience. The participating music teachers have taught PK – 12 in the past.

Three of the elementary music teachers had never had any specific in-service preparation relating to ELL students. These teachers stated they have never been aware of any in-service for music teachers related to ELL students.
Two of the teachers had participated in a Spanish language in-service, but the information was geared toward language acquisition and not primarily related to English language learners.

### Table 24

**Meaning Units: Influence of Life History and Experiences on Instructional Strategies in Teaching ELL Students: Past Informing Present**

<table>
<thead>
<tr>
<th>Life History and Experiences</th>
<th>Ms. Burg</th>
<th>Mr. Lambert</th>
<th>Mr. Robinson</th>
<th>Ms. Nelson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Given what you have said about your experience with ELLs in the past, your life history, and your current instruction of ELLs, what is your understanding of how your past informs or influences your instruction of ELLs now?</td>
<td>* She is becoming more aware of all of the different cultures and backgrounds that come together within today's school systems. * She is realizing that teachers need to approach education from more than just one angle. For instance, goals and objectives - approaching them differently to reach out so that everybody understands. * He thinks that if being aware of ELLs is something that you are exposed to as you are growing up and as you are educated, that you will be more aware of it as an adult. * He states he had no understanding or previous contact with ELL music methods and he has to learn how to teach them through his own experiences. * He states he has to be aware that there are people (even though he hasn't been warned or told about them) that don't understand everything the way everyone else does.</td>
<td>* His past experience with families of ELLs influences his present instruction. * He wants to break the cycle of people coming to this country and wanting everything in their own language. * He wants them to be immersed in English, wants them to speak English, write English, and know English. * He states it is important for them not to give up their heritage, not to give up their culture, but to be able to perform in society like everybody else.</td>
<td>* She states this experience has been an eye-opener. . . she has learned that if she needed to make modifications for ELL students, that she could. * She states she never thought about it before this research project. * She states in her school it does not seem like a real concern, however, she says that a big emphasis is put on special education. The special education teachers always make sure that they get all of their &quot;mod (modification) papers&quot; to the teachers at her school and the teachers have to keep them on file in case someone comes in to check. Ms. Nelson states with ESLs, there is no documentation. She had to go to the secretary and ask, &quot;Who are our ESL kids?&quot;</td>
<td></td>
</tr>
</tbody>
</table>
Common and Unique Practices: Description of Life History and Experiences on Teaching ELL Students

Common practices.

There were no common practices between the teachers regarding their influence of life history and experiences on teaching ELL students. Their past experiences and history is all unique to each individual.

Unique practices.

In describing how their past informed the present regarding ELL students, Ms. Burg commented she realizes now that education should be approached from more than one angle and should reach all students. This is a strong statement from Ms. Burg, as she is accustomed to a structured learning environment and a structured teaching style. This is indicative of the reflective practice that Ms. Burg experienced during this research project. Her newly formed awareness of ELL students is allowing her to see the accommodations that need to be made for ELL students. Mr. Lambert stated he realizes that he has to learn to teach ELL students through his own teaching experiences. Mr. Robinson cited the importance of assisting ELL students in English immersion without requiring them to give up their culture or heritage.

In describing how their background influenced their organization and protocols in the classroom, one music teacher commented the structure of his early family life influences his classroom protocols; one teacher explained that the way he was taught influences how he teaches; one teacher stated personal organization and discipline influences how she teaches; one teacher said that routine and consistency influence her
classroom protocol, and two teachers commented showing students they care influences how they teach.

Table 25

*Meaning Units: Influence of Life History and Experiences on Instructional Strategies in Teaching ELL Students: Background Influencing Classroom*

<table>
<thead>
<tr>
<th>Life History and Experiences</th>
<th>Ms. Burg</th>
<th>Mr. Lambert</th>
<th>Mr. Robinson</th>
<th>Ms. Nelson</th>
</tr>
</thead>
</table>
| Describe how your background influences your organization and/or protocols in the classroom: | • She brings to the classroom the same kind of structure and organizational thought she had in her upbringing and in the military.  
• In some cases, she states one can be less structured.  
• For the most part, she brings to the classroom organization and structure. | • He started off teaching the way he had been taught.  
• He tends to be an organized person, and uses his organization combined with the way that he has been taught music and that was his basic method, and then he modified from there to fit his needs. | • He used to be a very organized person and to some extent, still is.  
• With his own children at home, they know that he expects discipline.  
• He has a high standard for his children and he states he has a high standard for his children in his classroom.  
• He states at the same time, they know that he dearly loves them and he believes that through that, they know that they do not have to perform to gain that love from him. But, because he loves them, they want to do what he asks of them in the classroom. | • She states students respond to color, so she uses color in her visuals, and in everything that she does.  
• Regarding how she organizes things, she tries to have as much routine as possible.  
• She says that if you let the students know you care and that they are real people too, they will respond. It is also important to have consistency in what they do. |
Common and Unique Practices: Description of Life History and Experiences on Teaching ELL Students

Common practices.

There were no common practices between the teachers regarding how their background influenced their organization and protocols in the classroom, other than it did influence their classroom organization and protocols. Their past experiences and history are all unique to each individual.

Unique practices.

The past experiences of the teachers have an influence on their present practice. The past experiences are all unique to each instructor. Ms. Burg explains that for her, the structure in her upbringing and military career influences her classroom practice. Mr. Lambert discusses that his past experience as a student has influenced his practice. He has modeled his teaching after some of his former instructors, and has changed his model to fit his needs. Mr. Robinson comments that his past and present experience in his family life influences his teaching style and expectations. Ms. Nelson describes her past experience in art as having an influence on the visual emphasis she places on her instructional supplements.
Meaning Units: Influence of Life History and Experiences on Instructional Strategies in Teaching ELL Students: Past Influencing Teaching and Discipline

<table>
<thead>
<tr>
<th>Life History and Experiences</th>
<th>Ms. Burg</th>
<th>Mr. Lambert</th>
<th>Mr. Robinson</th>
<th>Ms. Nelson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Describe how your past experiences inform or influence your differentiation of instruction, modification of materials, and/or modification of pace in teaching music to ELLs:</td>
<td>• She re-teaches more with ELLs than she would normally. She states this is helpful for English speakers, as well, because it is reinforcement for everyone else.</td>
<td>• He doesn’t believe that his past experiences influence his instruction regarding instruction of ELLs, because his past experience with ELLs is very limited.</td>
<td>• He believes that instruction materials and modifications are constantly changing, even from one lesson to the next. He sees this as an ongoing process and states you have to be flexible and willing to change.</td>
<td>• She would make modifications for ELLs if she saw that it was necessary.</td>
</tr>
<tr>
<td>Describe how your past experience influences your discipline in the classroom:</td>
<td>• She discusses the influence of corporal punishment on her past experience as a child and student. She states this is no longer allowed, and so she has to make changes in how she uses discipline in the classroom to meet the allowed criteria for their district and discipline. This may include a conduct grade. • She discusses that her structured background greatly influences her teaching style.</td>
<td>• He states the way he addresses discipline in the classroom is constantly changing. He also states discipline from when he was a child and student is different than today’s practice.</td>
<td>• He explains the main thing is consistency regarding classroom discipline.</td>
<td>• She states she has learned from making mistakes in discipline, to creating strategies that work. She holds each student responsible for their own actions. They have a behavior chart, and they have ownership of their chart.</td>
</tr>
</tbody>
</table>

Common and Unique Practices: Description of Life History and Experiences on Teaching ELL Students

Common practices.

The participating music teachers commented on the changes in theory and methods of classroom discipline. For example, they mentioned their own past experiences that included different rules, expectations, and outcomes with regard to
discipline (such as corporal punishment) and offered examples of current disciplinary action such as giving poor conduct grades, using more positive discipline, and making each student responsible for his or her own actions. Mr. Robinson stressed that consistency in discipline is the most important thing.

Unique practices.

In describing their past experiences as informing or influencing their differentiation of instruction, modification of materials, and modification of pace in teaching music to ELL students, the music teachers expressed several different viewpoints. One teacher stated re-teaching is beneficial to ELL students and English speakers, and another teacher stated it is important to be flexible and willing to change. Mr. Lambert described that he has had no past experience with ELL students. Ms. Nelson stated she had not modified for ELL students.
### Table 27

**Meaning Units: Influence of Life History and Experiences on Instructional Strategies in Teaching ELL Students: Influence of Reflection and Description of Meaning**

<table>
<thead>
<tr>
<th>Life History and Experiences</th>
<th>Ms. Burg</th>
<th>Mr. Lambert</th>
<th>Mr. Robinson</th>
<th>Ms. Nelson</th>
</tr>
</thead>
<tbody>
<tr>
<td>How has the process of reflection of teaching music to ELLs informed or influenced your practice of ELL music instruction?</td>
<td>* She states during this research study her thinking about teaching music to ELLs has not influenced her practice.</td>
<td>* He states he now pays a lot more attention to the students that he is now aware are ELL students.</td>
<td>* He states reflecting on his ELL music teaching has not really changed or influenced his practice, but it has made him more aware of the accommodations that he was already doing with those students.</td>
<td>* She states she has become aware of who the ELL students are, and more aware of what I can do to help them to be better learners, not just in music, but the big picture.</td>
</tr>
<tr>
<td></td>
<td>* One of her goals is to increase her Spanish speaking skills.</td>
<td>* He checks for understanding more often, to make sure that they understand and that he is not taking it for granted.</td>
<td></td>
<td>* She comments that if she did need to make modifications for these students, she wouldn’t single them out. She would make a modification for the whole class and not single the ELL students out.</td>
</tr>
<tr>
<td>What does it mean to you to be a music teacher that instructs English language learners?</td>
<td>* To her it means recognizing the differences that we all have. She hopes that she will become a better person as well as teacher from the experience.</td>
<td>* To him it means that music educators have a responsibility to make sure that the ELL students understand the concepts as well as the English speakers.</td>
<td>* To him it means that if there is one English language learner or 30-40, music educators still have to be aware that these students have special needs, and it is the music teacher’s responsibility to meet those needs.</td>
<td>* To her it means that it is a big responsibility, especially if she is the first musical experience with English and music.</td>
</tr>
</tbody>
</table>

### Common and Unique Practices: Description of Life History and Experiences on Teaching ELL Students

**Common practices.**

Music teachers reported an increased sense of responsibility with regard to their ELL students during this research study. Ms. Burg stated, “Recognizing the differences that we all have, I would hope that I will become a better person as well as teacher from
the experience.” Mr. Lambert explained his viewpoint as, “. . . I think it means that we have just as much responsibility to make sure that they understand and are as aware in getting the same benefits and concepts as (English speaking) kids . . .” Ms. Nelson stated, “. . . I might be the first musical experience with English and music. . . and that is a big responsibility.” Lastly, Mr. Robinson offered the following comment,

I think that if you have one English language learner or 30-40 of them like we do, you still have to be aware that that child has special needs, whether it's a Spanish speaking student, or any other language, they have special needs and you've got to meet those needs.

Unique practices.

Two teachers shared that the process of reflecting on their instruction of ELL students has not changed their practice. Mr. Robinson commented this research study has only made him more aware of what he was already doing. Ms. Burg stated although her practice has not changed as of yet, she still has goals that may impact her practice with ELL students at a later date. Mr. Lambert and Ms. Nelson commented participation in this research study fostered more awareness of ELL students in their lives and practice.

Summary of Common and Unique Practices: Description of Influence of Life History and Experiences on Teaching ELL Students

Common practices.

All participating music teachers were English speaking Caucasians. Two teachers were considered novice, with five years or less experience, and two teachers were considered veterans, with more than five years experience. The participating
music teachers had taught PK – 12 in the past. The music teachers had different language and ethnic backgrounds from the ELL students that they taught.

Teachers described the factors leading to their music education careers as including family influence and successful musicianship. All four teachers had early positive music influences in their lives. This is a topic for further discussion, as it is possible that students who become engaged in music at an early age in the home or at school may be more prone to seeking music as a career.

None of the four music teachers had ever had any educational courses related to ELL students. All four teachers had studied a language other than English, but none of them were fluent in any language other than English. Commonly, college music program requirements include foreign language study. The most common languages emphasized in vocal music study are Italian, German and French. Given the new demographic trends in U.S. schools, future music educators in the United States would do well to contemplate including Spanish as a part of the prerequisite for graduation requirements.

The teachers have all traveled outside of the United States. Three teachers discussed that while they were in Spanish speaking countries, they did not engage in language dialogue with Spanish speakers. Mr. Robinson commented while he was in Mexico, he always tried his Spanish skills out, although they were somewhat limited. He stated the more that he does practices speaking the Spanish language the more comfortable he feels in trying to speak Spanish with his ELL students. None of the four elementary music teachers had any specific in-service preparation relating to ELL
students; however, two of the teachers had participated in a Spanish language in-service. The teachers stated they had never been aware of any in-service for music teachers related to ELL students.

The four elementary music teachers saw their roles as music educators in relation to English language learners as that of "helpers." One teacher saw her role as a cultural and social facilitator. In light of the lack of pre-service or in-service preparation for teaching music to ELL students, this insight to the music teachers’ view of their roles regarding ELL students is surprising. Even without appropriate preparation, the teachers are compelled to meet the needs of the ELL students in the music classroom.

In describing how their past informs the present regarding ELL students, teachers voiced comments in support of education that reaches all students. Without any resources or preparation, one teacher stated he realizes that he has to learn to teach ELL students through his own teaching experiences. The importance of assisting ELL students in English immersion without requiring them to give up their culture or heritage is discussed as important by another teacher.

In describing how their background influences their organization and protocols in the classroom, one music teacher stated the structure of her early family life influences her classroom protocols. Other teachers commented the way they were taught influences how they now teach.

Music teachers reported an increased sense of responsibility with regard to their ELL students and the importance of meeting all ELL student needs, even if there are a
small number enrolled.

While this topic category is titled, “Unique Practices: Description of the Influence of Life History and Experience on Instructional Strategies in Teaching ELL Students,” the questions related to the teacher’s meaning making and discussion of their life history and experience were very open ended. This left a great deal of flexibility with regard to the teachers’ answers. In addition, the research question topic was directed toward finding information concerning instructional strategies and how they were influenced by the teachers’ life history and experience.

In general, the elementary music teacher having a rich background in ELL student contact, beginning conversational Spanish, and a high awareness of his ELL students also accommodated ELL teaching with the most instructional strategies. These were also well-done and thought out strategies.

*Unique practices.*

Mr. Robinson is the only teacher who has attended an in-service workshop with ELL music instruction. He and Ms. Burg also attended a workshop that emphasized Spanish language acquisition. Mr. Robinson stresses the importance of assisting ELL students in English immersion without requiring them to give up their culture or heritage.

In describing their past experiences as informing or influencing their differentiation of instruction, modification of materials, and modification of pace in teaching music to ELL students, the music teachers put forth several different unique viewpoints. One teacher stated re-teaching is beneficial to ELL students and English speakers, another teacher explained it is important to be flexible and willing to change.
The majority of music teachers in this study had very little prior experience with ELL students and learned to best facilitate instruction for ELL students through “trial and error.”

Music teachers described discipline in their classrooms as different from their experiences as children and students. Their past experiences contained different rules, expectations, and outcomes with regard to discipline. Examples of current disciplinary action used included: giving poor conduct grades, using more positive discipline, and making each student responsible for his or her own actions. Mr. Robinson stated consistency is the most important part of discipline. The language barrier is a factor in the discipline of ELL students, as the teachers are aware of being fair and judicious with the students who may not understand the class rules.

Two teachers shared that the process of reflecting on their instruction of ELL students has not changed their practice. Mr. Robinson commented this research study has only made him more aware of what he was already doing. Ms. Burg commented although her practice has not changed as of yet, she still has set goals that may impact her practice with ELL students at a later date. She also stated she now realizes that education should be approached from more than one angle and should reach all students. Mr. Lambert and Ms. Nelson commented participation in this research study has brought into their lives and practice more awareness of ELL students.

Research Question Topic 4: Meaning Units

Reflections of Comparison of Observed Practice to the

Teachers’ Comments: Analysis Match
Additional sub-questions for this study included:

“Do the observed instructional strategies, curricular decisions, and teaching behaviors of the participating teachers match the analysis of the teacher’s reflections and interview comments concerning the practice of teaching ELL students?”

Table 28

<table>
<thead>
<tr>
<th>Analysis Match</th>
<th>Ms. Burg</th>
<th>Mr. Lambert</th>
<th>Mr. Robinson</th>
<th>Ms. Nelson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do the observed instructional strategies match the analysis of the teacher’s reflections and interview comments?</td>
<td>* In Interview 2, Question 21, the question was asked, “Do you allow students an opportunity to express key concepts in their own words?” In Mr. Lambert’s class, the students verbalized, but in a disorganized way, which was not conducive to group learning.</td>
<td>* In Interview 2, Question 21, the question was asked, “Do you allow students an opportunity to express key concepts in their own words?” In Mr. Lambert’s class, the students verbalized, but in a disorganized way, which was not conducive to group learning.</td>
<td>* In Interview 2, Question 21, the question was asked, “Do you allow students an opportunity to express key concepts in their own words?” In Mr. Lambert’s class, the students verbalized, but in a disorganized way, which was not conducive to group learning.</td>
<td>* In Interview 2, Question 21, the question was asked, “Do you allow students an opportunity to express key concepts in their own words?” In Mr. Lambert’s class, the students verbalized, but in a disorganized way, which was not conducive to group learning.</td>
</tr>
<tr>
<td>Meanings Units: Analysis Match: Instructional Strategies and Pedagogical or Curricular Decisions</td>
<td>* In Interview 2, Question 21, the question was asked, “Do you allow students an opportunity to express key concepts in their own words?” In Ms. Burg’s classes, I found that the students really did not have a voice. She was very teacher centered and while she was attentive to the students, there was not time for student verbalization.</td>
<td>* In Interview 1, Question 64: Do you have students repeat, echo, or mimic your English speaking? If so, please describe. Mr. Lambert has been observed to allow his students the opportunity to sing songs in class, however, his method is usually to allow the students to listen to the song on the cd, and then sing it with him the second time.</td>
<td>* In Interview II, Question 3, the question was asked, “Do you find that you approach teaching ELLs differently? If so, how?” Mr. Robinson stated he does not approach ELLs differently. I believe that he does approach ELLs differently. He is more animated with those students. He gives them undivided attention and constant “face time”. He appeared to be very aware of their language challenges while he teaches.</td>
<td>* In Interview 2, Question 21, the question was asked, “Do you allow students an opportunity to express key concepts in their own words?” In Ms. Nelson’s classes were very verbal, and she directed their verbalizations, for the most part.</td>
</tr>
</tbody>
</table>

| Do the observed pedagogical or curricular decisions match the analysis of the teacher’s reflections and interview comments? | NA | * In Interview 2, Question 21, the question was asked, “Do you allow students an opportunity to express key concepts in their own words?” In Ms. Burg’s classes, I found that the students really did not have a voice. She was very teacher centered and while she was attentive to the students, there was not time for student verbalization. | * In Interview II, Question 3, the question was asked, “Do you find that you approach teaching ELLs differently? If so, how?” Mr. Robinson stated he does not approach ELLs differently. I believe that he does approach ELLs differently. He is more animated with those students. He gives them undivided attention and constant “face time”. He appeared to be very aware of their language challenges while he teaches. | NA |

| Meanings Units: Analysis Match: Instructional Strategies and Pedagogical or Curricular Decisions | NA | * In Interview 2, Question 21, the question was asked, “Do you allow students an opportunity to express key concepts in their own words?” In Mr. Lambert’s class, the students verbalized, but in a disorganized way, which was not conducive to group learning. | * In Interview II, Question 3, the question was asked, “Do you find that you approach teaching ELLs differently? If so, how?” Mr. Robinson stated he does not approach ELLs differently. I believe that he does approach ELLs differently. He is more animated with those students. He gives them undivided attention and constant “face time”. He appeared to be very aware of their language challenges while he teaches. | NA |
Common and Unique Practices: Description of Analysis Match

Common practices.

With few exceptions, my analysis of teachers’ reflections and interview comments concerning their instructional strategies matched my observations. Although, at times, the teachers may have avoided answering some questions directly, or may not have understood something, they made an effort to be forthright in their comments. With a few exceptions, I observed all instructional strategies listed previously in the tables. The unobserved strategies included the use of peer “buddy” tutors, as that practice was used at the beginning of the year when ELL students needed translation assistance and so was not in place during the time of this study. Also not observed were Ms. Burg’s timed assignments and Mr. Robinson’s Venn Diagrams. Other than those three exceptions, I observed and verified all instructional strategies discussed and reflected on by the teachers.

Unique practices.

In investigating whether the observed instructional strategies matched the analysis of the teachers’ reflections and interview comments, there were a few instances in which I believe there were discrepancies between what the teacher reported and what I observed in their classroom. The discrepancies could be attributed to the fact that the teachers did not fully understand the question asked or that the question was worded in a manner that was unclear, or other unknown reasons.

Although Ms. Burg stated she allows students to express their opinions and questions freely, I believe the students really did not have a voice. Her instruction was
very teacher-centered and while she was attentive to the students, class time did not allow for much student verbalization. An over-structured music classroom may negate verbal expression for ELL students. In response to the same question, in Mr. Lambert's class, the students verbalized, but in a disorganized way, which was not conducive to group learning.

Mr. Lambert responded that he does not use realia, but I observed him using it on more than one occasion. He brought in band instruments for the students to hear, see, touch and play. Perhaps he was confused concerning the terminology.

Mr. Robinson stated he does not approach ELL students differently. I believe that Mr. Robinson does approach ELL students differently. He is very animated with those students. He gives them undivided attention and constant "face time." I observed him to be very aware of their language challenges while he teaches. He gives extra attention to them in his instruction.

Mr. Robinson stated he did not see any qualities of music that especially benefit ELL students; however, Mr. Robinson has stated in other conversations that he thinks the language connection in music is helpful to ELL students.
Meaning Units: Analysis Match: Teaching Behaviors

<table>
<thead>
<tr>
<th>Analysis Match</th>
<th>Ms. Burg</th>
<th>Mr. Lambert</th>
<th>Mr. Robinson</th>
<th>Ms. Nelson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do the observed teaching behaviors match the analysis of the teacher’s reflections and interview comments?</td>
<td>NA</td>
<td>* In Interview 2, Question 57 the question was asked, “Do you increase opportunities for ELL students to interact? If so, please describe.” Discrepancy: Mr. Lambert stated he did not provide opportunities for ELL students to interact. However, in the structure of his lesson plans, his classes are highly interactive, more than any of the other three in the study. ELL students have a great opportunity to interact with other ELLs and English speakers in his music class. * Interview 2, Question 77 asked, “Do you establish family, community and home like environments in the classroom?” Mr. Lambert stated he did not establish home like environments. The students are so comfortable in his room they consider it &quot;another home&quot;. On the video day, he allowed them to bring pillows from home and take their shoes off. This is a comfortable home like environment.</td>
<td>NA</td>
<td>* In Interview 2, Q 89 asked, “Do you recognize any differences in the discipline of ELL students compared to the English speaking students?” In another statement, Ms. Nelson noted that the Asian students at her school seemed to have more discipline problems than the Hispanic students.</td>
</tr>
</tbody>
</table>

**Common and Unique Practices: Description of Analysis Match**

**Common practices.**

There were no common practices in this section in which the analysis did not match the observed instructional strategies, curricular decisions, and teaching behaviors of the participating teachers across more than one teachers’ practice.

**Unique practices.**

In exploring whether the observed teaching behaviors match the analysis of the teachers' reflections and interview comments, Mr. Lambert was asked, “Do you increase opportunities for ELL students to interact? If so, please describe.” Mr. Lambert stated he
did not provide opportunities for ELL students to interact. However, in the structure of his lesson plans, his classes were highly interactive, more than any of the other three in the study. ELL students were observed to have a great opportunity to interact with other ELL students and English speakers in his music class.

When asked, “Do you establish family, community and home-like environments in the classroom?” Mr. Lambert stated he did not establish home-like environments. Yet, his students appeared to be extremely comfortable in his room.

When Ms. Nelson was asked, “Do you recognize any differences in the discipline of ELL students compared to the English speaking students?” she stated no, but in another statement, Ms. Nelson noted that the Asian students at her school seemed to have more discipline problems than the Hispanic students.

Summary of Common and Unique Practices: Analysis Match

**Common practices.**

Overall, the observed teaching behaviors, with only a few exceptions, match the analysis of the teachers' reflections and interview comments. Any discrepancies may be attributed to the fact that the teachers did not fully understand the question asked, or that the question was worded in a manner that was unclear, or other unknown reasons.

The observations that occurred throughout the nine week period of the study provided ample field time for instructional strategies with ELL students to be viewed. With only the three exceptions previously listed above, all of the instructional strategies were observed in the practice of the music teachers.
Unique practices.

Music teachers need assistance in understanding what type of verbalization is needed for ELL students in the classroom. The Texas Education Agency’s Bilingual/ESL TEKS: Elementary Professional Development Manual (July, 1999) states that content teachers instructing second language learners should be sensitive to student needs and that ELL students should be allowed to use their native language in the classroom and express key concepts in their own words. Teachers should encourage ELL student communication. In Ms. Burg's classes, although she stated she allows students to express their opinions freely, and they are allowed to answer questions, from my observations, I concluded the students really did not have a voice. In response to the same question, in Mr. Lambert's class, I observed the students verbalizing, but in a disorganized way, which was not conducive to group learning. Those observations support the idea that verbalization for ELL students in the classroom must be guided by the music instructor, but also must allow for freedom of expression.

Mr. Robinson stated he does not approach ELL students differently. Based on my observations, I believe Mr. Robinson does approach ELL students differently as he gives extra attention to them in his instruction. Perhaps the wording of the question was confusing. Mr. Robinson stated he did not see any qualities of music that especially benefit ELL students; however, Mr. Robinson has stated in other conversations that he thinks the language connection in music is helpful to ELL students.
Mr. Lambert responded he does not use realia, but I observed him using it on more than one occasion. Although the definition was given to the teachers at the beginning of the interview question, it is possible there was a misunderstanding of the definition of realia.

Mr. Lambert stated he did not provide opportunities for ELL students to interact. However, in the structure of his lesson plans, his classes were highly interactive, moreso than any of the other three in the study. He has only one to two ELL students in his class at a time, and perhaps he interpreted the question to imply opportunities with other ELL students in other classes.

Research Question Topic 5: Additional Strong Meaning Units

The meaning units or themes were organized into the research question topics; however, I discovered additional meaning units that were not related to the research question topics. I considered the additional meaning units to be important due to the frequency of the comments made from several music teachers, or the strong language descriptions given by the teachers.
### Table 30

**Meaning Units: Teacher Awareness: Description of Awareness**

<table>
<thead>
<tr>
<th>TEACHER AWARENESS</th>
<th>Ms. Burg</th>
<th>Mr. Lambert</th>
<th>Mr. Robinson</th>
<th>Ms. Nelson</th>
</tr>
</thead>
<tbody>
<tr>
<td>How teachers describe their awareness of ELL students:</td>
<td>* Aware of ELL students only if she could not understand their speech in class.</td>
<td>* Does not consider himself very aware of ELL students.</td>
<td>* Very aware of his ELL students.</td>
<td>* Not aware of her ELL students.</td>
</tr>
<tr>
<td></td>
<td>* Did not easily identify ELL students in her class.</td>
<td>* Did not easily identify ELL students in his class at first.</td>
<td></td>
<td>* Becoming more aware now.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Table 31

**Meaning Units: Teacher Awareness: Support of Culture and Language**

<table>
<thead>
<tr>
<th>TEACHER AWARENESS</th>
<th>Ms. Burg</th>
<th>Mr. Lambert</th>
<th>Mr. Robinson</th>
<th>Ms. Nelson</th>
</tr>
</thead>
<tbody>
<tr>
<td>How teachers describe their support of the ELL students' cultures and home language through curriculum and relationships.</td>
<td>* Connects content learning with cultural ELL student connections as a group.</td>
<td>* Validates the ELL students' life and culture by including their culture's music in the curriculum. Recognizes ELLs as a group or specific population.</td>
<td>* Acknowledges cultural differences through curriculum and affirmation. Directs cultural connections to ELLs as individuals.</td>
<td>* Includes songs from the ELL students' native language in the curriculum, and makes cultural connections in a group setting.</td>
</tr>
<tr>
<td></td>
<td>* Communicates with parents in English and Spanish through letters sent home.</td>
<td></td>
<td></td>
<td>* Introduces ELL students and makes other students aware of their heritage and birthplace.</td>
</tr>
</tbody>
</table>
Common and Unique Practices: Teacher Awareness

Common practices.

All four music teachers connect cultural learning with music in their classrooms through various methods such as acknowledging cultural differences through curriculum and affirmation and including songs from the ELL students' native language in the curriculum. Even though the music teachers were aware of the importance of including music of other cultures in their curriculum, and making cultural connections to their ELL students through the curriculum, three of the teachers did so in a “mass produced” manner. The three teachers were aware of the ELL students as a group or a student population, but were very unaware of the ELL students as individuals.

Three out of four of the music teachers, a majority, were not aware of their ELL students. For example, Ms. Burg described her awareness of ELL students as, “Aware when they first walk in the door and I can tell they don’t speak English.” She was not aware of their level of language proficiency. She may not have been aware of those ELL students who were quiet and tried to avoid speaking English. If the teachers relied solely on their own identification of the ELL students, they may not have had correct information on the identification of all ELL students. Ms. Burg was not able to tell me the name of the ELL students in her music classes. For purposes of this research study, I had to obtain the names of her thirty-five ELL students from their regular classroom teachers.

Mr. Lambert did not consider himself very aware of ELL students. He stated he was only aware of one or two students who were “beginning” ELL students. He had a
total of six ELL students, so his comment verifies that Mr. Lambert was unaware of at least four of his ELL students’ identities. Again, I had to obtain the names of the ELL students in his music classes from their regular classroom teachers.

In addition, Ms. Nelson did not consider herself to be very aware of her ELL students. To identify the four ELL students in her music classes, she obtained information from their regular classroom teachers. She stated:

I am now very much aware. I wasn’t much before, to be honest. I knew that there were kids that came in from predominantly non-English speaking, but I didn’t really think about how I could make it easier for them, or think about where they are coming from.

Ms. Nelson often discussed her instructional strategies with ELL students in future tense. She had just begun to have a heightened awareness of her ELL students, and had not implemented many of the strategies specifically for ELL students; however, her teaching included many strategies that were highly beneficial for ELL students, even though she may not have been aware of them.

Unique practices.

Unique to this study, Mr. Robinson considered himself to be very aware of his ELL students. He was able to call by name the twelve ELL students in his music classes. He also seemed to be generally aware of the ELL students’ language proficiency levels. He developed his awareness by paying close attention to the ELL students’ responses and verbalization.
Summary of Common and Unique Practices: Teacher Awareness

Common practices.

Teachers were all aware of cultural influences in their music curriculum and made efforts to connect cultural learning with music; however, at times this was done in a “mass-produced” manner with attention to the ELL group or population, and minimal accommodations and awareness of ELL students as individuals (with the exception of Mr. Robinson).

Three out of four teachers stated at the beginning of this study, they were not aware of their ELL students. This was evidenced in their inability to name the ELL students in all of their music classes without verification from the ESL specialist or principal. Regardless of the number of ELL students in their music classes, the teachers need to be aware of the identities of their ELL students.

Unique practices.

Mr. Robinson was aware of his ELL students and at the beginning of this study was able to call all ELL students in each class by name. Mr. Robinson extended his awareness to accommodation of the ELL students’ instructional strategies.
Table 32

**Meaning Units: School Setting of ELL Students: Program Placement and Information**

<table>
<thead>
<tr>
<th>School Setting Of ELL Students</th>
<th>Ms. Burg</th>
<th>Mr. Lambert</th>
<th>Mr. Robinson</th>
<th>Ms. Nelson</th>
</tr>
</thead>
<tbody>
<tr>
<td>How teachers describe the programs and placement of ELLs in their school district and campus, and information given to them concerning ELL students</td>
<td>• ELLs are in self-contained classrooms on our campus with an ESL teacher and other English-speaking students. • ELL students are pulled out of music class for TAKS tutoring from January to April. • No information concerning ELL students is given to the music teacher by the regular teacher or the ELL specialist.</td>
<td>• ELLs are in regular English speaking classrooms and receive ESL tutoring. • ELLs are pulled out of their regular classrooms, but only occasionally from music. • No information concerning ELL students is given to the music teacher by the regular teacher or the ELL specialist.</td>
<td>• ELLs are in regular English speaking classrooms with ESL tutoring. • ELL students are pulled out of music class regularly for ESL and TAKS tutoring. • No information concerning ELL students is given to the music teacher by the regular teacher or the ELL specialist.</td>
<td>• ELLs are in regular English speaking classes with ESL tutoring. • Students are pulled out of their regular classes for tutoring, but not from the music class. • No information concerning ELL students is given to the music teacher by the regular teacher or the ELL specialist.</td>
</tr>
</tbody>
</table>

**Common and Unique Practices: School Setting of ELL Students**

**Common practices.**

The music teachers all four expressed they receive no information concerning their ELL students from the regular teacher or the ELL specialist. Teachers described the communication between the regular teacher and the ESL specialist and the elementary music teacher as almost non-existent. This lack of communication often resulted in music teachers' negligent identification of ELL students in the elementary music classrooms. Elementary music teachers also did not receive any information that officially verified the ELL students' language proficiency. Lack of communication and support may have contributed to unnecessary conflict in some instances between the
music teacher and the ESL specialist.

Three teachers described the program for ELL students at their campus as consisting of placement in regular classrooms with English-only speaking regular classroom teachers and pull out for ESL tutoring. This arrangement was the most common setting for ELL students in this district; however, plans to place ELL students in more self contained classrooms with bilingual teachers and other English speaking students are in place for the 2006-2007 academic year.

Unfortunately, a common practice among the participating schools was “pull out programs” (See Definitions of Terms, p. 42). This is the least recommended ESL program:

Although schools with a large number of ESL students may have a full-time ESL teacher, some school districts employ an ESL teacher who travels to several schools to work with small groups of students scattered throughout the district. This is the least recommended ESL program. However, it is the most popular in the United States, perhaps because it is financially the least costly. (Carrasquillo, 1996, p. 72)

ELL students were often pulled-out of the music classroom for TAKS or ESL tutoring. This practice occurred in three of the participating schools. One ESL specialist did not believe that coming to music class was important to the ELL students. In discussing the problem of the ESL specialist not allowing the ELL students to come to music, and placing them in ESL tutoring instead, Mr. Robinson stated,

... I’ve been disappointed with what we have had so far. As far the teacher that we have had, she has been wonderful. She is an excellent teacher. But I have been disappointed in the fact that she feels that music is “fluff,” and that she can teach them songs in there and that is enough music for them, and that they don’t learn as much English through me as they can learn in there.
In examining the four schools that participated in this study, I found that ELL students were regularly pulled out of music classes in two of the schools. At Ms. Burg’s school, ELL students were pulled out of her music class for TAKS tutoring for four straight months, from January to April. At Mr. Robinson’s school, the students were pulled out on a regular basis, but with little communication or warning from the ESL specialist. Mr. Lambert’s school practiced only occasional pull outs from the music class and Ms. Nelson’s school pulled students out of their regular classroom, but not the music classroom.

The pull out practice took away from the time that the ELL student would normally be participating in the elementary music class. The pull-out programs for ELL students were described by the music teachers as very frustrating. Possibly, the ELL students see the practice as a form of punishment as they aren’t allowed to attend music class and must attend tutoring. To address the pull-out program, music teachers could initiate a dialogue with the ESL specialist, the regular teacher and the administration of the school district to raise awareness of the problems associated with the practice. Apparently, the district is trying to hire enough bilingual teachers for self contained classrooms, which in turn would alleviate the pull-out programs. Within the participating district, the funding and recruitment of ESL bilingual teachers is desperately needed.

Conflicts were also present between the ESL specialist and the music teacher concerning pull-out programs. Pulling out ELL students from the music classroom for ESL or TAKS tutoring sent a message to the music teachers and the students that the
music class was not important. The practice leads to a neglect of the music education of the ELL student, which they are entitled to according to the Texas state law:

(f). In subjects such as art, music, and physical education, the limited English proficient students shall participate with their English-speaking peers in regular classes provided in the subjects. The district shall ensure that students enrolled in bilingual education and English as a second language programs have a meaningful opportunity to participate with other students in all extracurricular activities. (Texas Education Agency, 1996, Chapter 89, Title 19, Part II: Subchapter BB)

Unique practices.

In Ms. Burg’s school, ELL students were placed in self-contained classrooms with a bilingual ESL teacher and other English speaking students. At Ms. Nelson’s school, Jones Elementary, the ELL students were placed in regular English speaking classes, but unlike the other three participating schools, the students were not pulled out of music for ESL tutoring.

Summary of Common and Unique Practices: School Setting of ELL Students

Common practices.

The most common school settings of ELL students included the ELL students being placed in English speaking regular classrooms with “pull-outs” for ESL and TAKS tutoring. While considered the most economical choice for ELL student placement, it is the least recommended (Carrasquillo, 1996) due to the disruptive nature of taking ELL students out of their regularly scheduled classes for additional instruction. The elementary music teachers voiced opinions that the pull out programs were not beneficial to the ELL students’ music education.
**Unique practices.**

The most unique school setting of ELL students included self-contained classrooms with a bilingual ESL teacher and other English speaking students in their classroom. This was found at Ms. Burg’s school. While usually considered a more preferable setting for ELL students, the students were still pulled out of Ms. Burg’s music class for tutoring.

At Ms. Nelson’s school, ELL students were placed in regular English speaking classes, but unlike the other three participating schools, the students were not pulled out of music for ESL tutoring. While each school had a particular setting for ELL students, they did not follow a prescribed policy for pull out programs.

**Common and Unique Practices: Description of ELL Students by Music Teachers**

**Common practices.**

Interspersed throughout the teachers’ reflections and comments were their descriptions of ELL students in their music classes. The music teachers described ELL students as eager to learn, but shy and uncomfortable. One teacher described ELL students as shy and observant. Another music teacher stated ELL students are less likely to ask for help compared to English speakers (the teacher is not sure whether their hesitancy is due to culture, language barriers, or just shyness). Another teacher commented as a whole, the ELL students are shy (the teacher is not sure whether their shyness is attributed to their personality or nature, their lack of ability to communicate or to their culture). One teacher stated the ELL students are cliquish and stay to themselves if given a choice.
Ms. Nelson commented the ELL students in her classes are shy and she wants to ensure that they are comfortable in her class and able to associate with the visuals that she has in her class. The numerous teacher comments concerning the shyness of ELL students, suggests music teachers should receive information about the stages of second language acquisition so that they might adapt their curriculum, pedagogy or instructional strategies.

ELL students were at different levels in their language proficiency. Mr. Lambert had difficulty discerning, at times, whether ELL students understood what was happening in the classroom or just had a “bad attitude.” The language barrier often precluded music teachers from correct assessment of ELL students’ level of understanding and grasp of content. Follow-up conferences with the ESL specialist or the regular classroom teacher could be the first step to resolving misunderstandings or misconceptions concerning ELL students.

*Unique practices.*

Mr. Robinson mentioned that the ELL students in his school are not likely to join the elementary choir and that ELL students do not generally participate in the junior high music programs in the district. However, he stated ELL students have excellent attendance records, in general. A possible interpretation for the lack of ELL student participation might be that ELL students are conscientious in their school attendance, but may lack the family support system or finances to participate in before or after school programs. Measures should be adopted to identify the specific obstacles to student participation in elementary choir and secondary music programs. Mr. Robinson
might also consider a change in his rehearsal time to accommodate the ELL students' needs.

Regarding cultural and social assimilation, and family atmosphere, Mr. Robinson explained at the beginning of the year, the ELL students are frightened. He said that they don't know any English and their regular classroom teacher knows no Spanish.

Mr. Robinson went on to say,

I want to try to bridge that gap from home to here, by letting them know, "Hey, we love you. We care about you, and we want you to feel comfortable in our environment, and we want you to know it's okay to speak another language. You are important to us. Your culture is important to us. We don't want you to come in feeling that you have to speak English or else. And, that your name is important to us." On the tape another thing that I mentioned was, I want them to feel that their name, pronounced the correct way, is important. And that is part of bridging that gap.

Mr. Robinson's strong connection with ELL students permeates his unique teaching practice. Because of his heightened awareness of the ELL students, he is a strong advocate for their accommodations. Mr. Robinson's practice and instructional strategies provide engaging and stimulating music learning for ELL students.

Summary of Common and Unique Practices: Description of ELL Students by Music Teachers

Common practices.

All four elementary music teachers described ELL students as initially shy. They stated the reason for their shyness was not clear, but possibly due to language difficulties or cultural adjustment. Teachers also expressed their observations of ELL students wanting to “stick together” with their ELL friends, and that this sometimes gave
the impression that ELL students were cliquish. Some of the music teachers were unsure at times if the students were struggling with the language and preferred to be quiet, or if they were unwilling to learn or participate.

Unique practices.

Mr. Robinson described his understanding of ELL students at the beginning of the school year. He stated they are frightened and unsure of their new surroundings, culture and language. His heightened awareness of the ELL students is supported by his strong advocacy for their accommodations.

Summary of Common and Unique Practices: Teacher Awareness, School Setting of ELL Students, and Description of ELL Students by Music Teachers

Teacher awareness summary.

All four music teachers connect cultural learning with music in their classrooms. Although the music teachers were aware of the importance of including music of other cultures in their curriculum, and making cultural connections to their ELL students through the curriculum, the majority of the teachers did so by relating information to ELL students as a group. Apparently the three teachers were unaware of need for or how to accommodate curriculum and instruction for individual ELL students.

The majority of music teachers did not possess any knowledge of who their ELL students were. They stated they did not consider themselves very aware of their ELL students. The lack of communication and information concerning ELL students was the basis for a lack of awareness on the part of three of the four teachers. Relying on their own intuition or observation skills to identify ELL students, the teachers may have
inaccurately identified ELL students and may have possibly overlooked ESL students who were quiet and tried to avoid speaking English. Three of the four teachers could not readily identify the ELL students in their music classes at the beginning of this study.

A unique setting was found in Mr. Robinson's music classroom. He was very aware of his ELL students and could call them all by name. He accommodated individual ELL students in their music learning.

_School setting summary._

The music teachers all four expressed that no information concerning their ELL students is given to them by the regular teacher or the ELL specialist. The music teachers also did not receive any information that verified the language proficiency of their ELL students. This lack of information contributed to the lack of awareness on the part of three of the four music teachers.

Three teachers described the school program for ELL students at their campus as consisting of placement in regular English speaking classrooms with English-only speaking regular classroom teachers and pull out for ESL tutoring. In addition, pull-out programs were common practice at three of the school settings. The ELL students were pulled-out of the music classroom for ESL or TAKS tutoring. The most common school setting practices which include poor communication between the music teacher and the regular teacher and the ESL specialist, and the pull out programs may both have negative implications for ELL students.

At one school, which was a unique practice, ELL students were placed in self contained classrooms with a bilingual ESL teacher and other English speaking students
in their classroom. A unique practice at Jones Elementary was demonstrated as the ELL students were placed in regular English speaking classes, but unlike the other three participating schools, the students were not pulled out of music for ESL tutoring.

**Summary of teachers' descriptions of ELL students.**

Elementary music teachers described ELL students as shy and reticent to speak. Mr. Robinson explained the ELL students are especially shy and frightened at the beginning of school, when the school and students are unfamiliar and they are struggling with the English language. Additionally, Mr. Robinson stated the ELL students do not participate in the elementary choir at Mr. Robinson's school.

**Conclusion**

In reflecting on their instruction of ELL students, elementary music teachers share successful learning experiences, creative instructional strategies and also describe frustration and confusion in their practice. Although one teacher provided examples of modifications for ELL students that she intentionally planned for them, the majority of teaching that occurred with the other three teachers was generically planned with English-speakers in mind. Surprisingly even though the instructional strategies and methodology was not planned specifically for ELL students, the inherent qualities of music participation were beneficial and met many of the content instructional strategies suggested by the Texas Education Agency's Bilingual/ESL TEKS: Elementary Professional Development Manual (July, 1999) and other best practice content area ELL literature listed in the observational guide found in Appendix D (Canoni-Harvey, 1987; Clair, 1993; Delgado-Larocca, 1998; Dong, 2002; Harklau, 1994; Howard, 2002;
Unsuccessful teaching strategies included the “teaching to all students” and assuming that the ELL students would “get it.” As a gesture, some teachers would use songs from the students’ nationality and consider that an accommodation. While the cultural connections through music are positive for all students, the individual accommodation of ELL students is needed.

The lack of teacher preparation, limited ELL music curriculum and lack of communication from the ELL specialist and regular teacher make a profoundly negative impact on the practice of elementary music teachers. More information concerning the identity and language proficiency of ELL students is needed, and should be a priority. Music resources are now available even in the state mandated textbooks. These resources have been adopted by the participating school district. The issue of teacher preparation with regard to ELL students is a large issue that must become a focus in the state of Texas.

Elementary music teachers have a desire for all students to succeed, and for ELL students to be involved in all music learning. Although the instructional strategies used by the elementary music teachers are varied, there are strategies that they all share in common. Some unique practices are more beneficial to ELL student learning than are others, and some unique practices appear detrimental to the instruction of ELL students. Those practices will be discussed at length in the next chapter.
In Chapter 6, teacher practices, both beneficial and detrimental, will be discussed in relation to the overall meaning and essence of this research project. A discussion of the commonalities and differences found in novice and veteran teachers will also be included. Additionally I will present the implications this study has for my own research, the field of music education as well as recommendations for further research.
CHAPTER 6: FINDINGS AND IMPLICATIONS

Phenomenology addresses the structure and essence of an individual's experience of a particular phenomenon (Patton, 1990). Presented in this chapter is a description of my reflections of the phenomenon of the four participating teachers’ experiences and an investigation of the overall meaning and essence of the research project. Also included is a discussion of what I observed or discovered in the research project that I did not anticipate. A cross-case analysis of the four participating elementary music teachers’ data to clarify the reflections of their practice in teaching ELL (English language learner) students will be presented. Next I discuss the elementary music teachers' practices related to their years of experience and a discussion of the commonalities and differences found in novice and veteran teachers. Following, Creswell’s (1998) framework, I discuss the implications this study has for my own research, the field of music education and offer recommendations for further research. Regarding this phase of the data interpretation process, Creswell stated:

The researcher next reflects on his or her own description and uses imaginative variation or structural description, seeking all possible meanings and divergent perspectives, varying the frames of reference about the phenomenon, and constructing a description of how the phenomenon was experienced. The researcher then constructs an overall description of the meaning and the essence of the experience. (p. 150)
Reflection of the Phenomenon

In reflecting on my own description of the phenomenon of the experiences of the four participating teachers, I found that the experience of gathering data in the four elementary schools was an engaging undertaking. I often felt as if I was a mental photographer, allowed to view and capture all that could be seen as the elementary music teachers instructed ELL students. This “viewing and capturing” not only included visual images of the practice of teaching music to ELL students, but also the inclusion of impressions, sounds, and the inner-workings of the elementary music classrooms as music teachers enacted their “lived experience.”

In each of the schools, the Caucasian, English-only-speaking music teachers constituted a contrast to the diverse students in their music classes. Although the contrast was evident by the color of their skin, or the language they did or did not speak, the common bond of music learning was a tool— an adhesive glue, which in some instances, worked to connect the cultures and languages of the teachers and students. In a public school system filled with diverse ethnicities and learning levels, music learning (which one of the participants discussed as a means to “bridge the gap”) serves as a potentially important channel for ELL assimilation through English language learning, social enrichment, and interpersonal relationships. The phrase “bridging the gap” provided me with an insightful look at the way music teachers view their practice and how it impacts the ELL students.
The four participating teachers welcomed me into their classrooms. My prior concern that they would view my observations as intrusions into their teaching experiences was not valid. They made me feel a part of the educational process as an observer. Two of the teachers expressed to me that after the research observation was over, the students told them they missed my coming to their class. I enjoyed the students’ music-making, and watching them learn was a privilege.

The four teachers were very giving of their time regarding the interviews, observations, and audio journals used in this research project. I provided the four teachers with restaurant gift certificates after each interview. The teachers gave up their preparation periods and free time to be interviewed, despite often long and intense interviews. The incentives seemed to be appreciated by the teachers.

The effort that the teachers extended during the interviews and audio journals was significant. As a researcher, I believe the four participating teachers shared their true feelings regarding their instruction of ELL students. The time and effort shared in developing our mutual rapport contributed to the forthrightness of their participation and responses.

With regard to the content explored, in observing the music teachers as they instructed students who did not speak their language, I was interested to watch how students and music teachers found ways to communicate, whether by sign language, key words in English or Spanish, or peer translations. Communication was a constant
struggle for both the music teacher and the ELL students. With appropriate ELL music pre-service and in-service preparation, the teachers may be able to develop skills and instructional strategies that will assist their instruction of ELL students.

What I learned about the four participating elementary music teachers in this study that I did not previously know as a result of my own teaching experience, is that due to the lack of preparation for instructing ELL students, the meaning that these teachers placed on their experiences of teaching ELL students was highly reliant on their prior life histories and experiences with ELL students and English language learners. Three out of four teachers did not have backgrounds which included ELL students or contact with English language learners. In Mr. Robinson's classes, the teacher with the background which included English language learner experience, a contrast was seen in the positive impact of ELL student learning and accommodations made for their instructional strategies.

Discussion of Unanticipated Data

An additional emic concept that I uncovered was the term “pull-outs,” which described the program in which ELL students were taken out of the music classroom for TAKS and ESL tutoring. Although this is the least recommended ELL practice (Carrasquillo, 1996), understanding its widespread use is important for understanding the level of participation of ELL students in music classes. Further research is needed to determine whether the practice is occurring in other Texas school districts, and to what
In reflecting on what I observed or discovered that was not anticipated, one variable that all four participating music teachers, both novice and veteran, addressed was the topic of “pull-outs.” The pull-out programs in place at the elementary schools in this study affect the elementary music classrooms, in some instances. Ms. Burg and Mr. Robinson have ELL students who are routinely pulled out of their music class time to be tutored in English by the ESL specialist. Mr. Lambert and Ms. Nelson state that pull outs occur occasionally, but that is not the norm at their schools. If ELL students are not allowed to come to the music classroom, they are missing an opportunity to participate in a curriculum and learning environment that is rewarding for their musical development, and their development in many other areas. The ELL students will also miss the opportunity to sing songs in English and make language connections which they so badly need. The pull out practice should be examined diligently to investigate the extent to which it occurs throughout schools in the state of Texas and its subsequent impact on the music education of ELL students.

Also unanticipated was the elementary music teachers’ description of the ELL students’ shyness. According to the teachers, their level of shyness inhibits some ELL students from fully participating in class by asking questions and responding. They also have more difficulty participating initially in interactive singing games or individual participation. The teachers’ interpretation of ELL student behavior as shyness warrants
further investigation, particularly as it is related to teacher understanding of the phases of second language acquisition.

An additional statement mentioned by one of the teachers was that the majority of ELL students do not participate in secondary music programs after they leave the elementary school setting. Further research is needed to understand their limited or non-participation.

Also unanticipated was a comment from Ms. Nelson which explained she was unsure of her role to assist ELL students in their language development because she did not have ESL certification. Communication to all elementary music teachers is needed to explain that all content area teachers, including music teachers, are responsible for connecting their content and language instruction for ELL students.

Overall Description of the Meaning and Essence of the Experience

The overall meaning and essence of this study is personified in the “lived experiences” of the teacher participants. The elementary music teachers’ past experience and education greatly influenced their music education philosophies and actions with regard to ELL students. The teachers’ personal and educational experiences are unique to each individual teacher, as are their pedagogical and curricular choices.

Phenomenological studies, although not generalizable to other subject populations, offer an in-depth illustration of the “lived experience” of the participants.
The elementary music teachers in this case study serve as an introspective representation of the other possible “lived experiences” of elementary music teachers instruction of ELL students. As there are no available prototypical models of ELL instruction for music educators, this study is a first step toward understanding the methodological paradigm needed for elementary music teachers as they instruct English language learners. Through the stories and reflections of the English-only speaking, elementary, music teachers, we can gain insight into their practice of instructing ELL students.

In reviewing the meaning that elementary music teachers place on their experience of teaching ELL students in the music class, the majority of teachers seem overwhelmed and conflicted by the task of accommodating ELL students without preparation, information or resources. Their intentions are well-meaning, as portrayed in their music philosophies and teaching goals, but the lack of an available support system does not give them a foundation on which to build successful music learning for ELL students. The one teacher who did seem to meet the challenge possessed ten years of teaching experience and a personal background with connections to English language learners.

The reality of teaching music to ELL students from a monolingual English-only speaking Caucasian is rewarding, yet challenging. The joy found in the learning of music and English simultaneously is an enriching experience for both teacher and
student. However, language and cultural barriers sometimes hinder the communication and relationships between teacher and student. To address those barriers, music teachers must reflect on their practice and determine whether they are meeting the needs of ELL students in the music classroom.

Although the music teachers in this study lacked appropriate preparation for teaching music to ELL students, three out of four teachers relied on their own intuition and reflective teaching skills to anticipate and meet ELL students’ needs. This practice had varying effects. Lacking the curricular resources needed for teaching music to ELL students, all four teachers creatively supplemented their materials and lesson plans with songs relating to the ELL students’ native culture. One teacher made connections in her music class with Spanish phrases and stories.

On the other hand, while some accommodations were beneficial, the lack of preparation was evidenced in poor examples of accommodation for ELL students’ instruction. Three of the four teachers often ignored the differences between ELL students and English speakers. Those three teachers did not modify their instruction or curriculum to accommodate ELL students, except in a “mass-produced” manner by generically using songs from other cultures in their curriculum. If elementary music teachers would enhance their knowledge of curricular, pedagogical and instructional modifications, ELL students’ knowledge and participation in music would be greatly enhanced.
The engagement of ELL students in the music class through appropriate instructional strategies was a wonderful experience. Engagement occurred in one music classroom consistently, and occasionally in the other three music classes. For the most part, when they receive appropriate accommodations, ELL students are eager to learn English and they enjoy learning about music. When students succeed in both areas of music making and English language learning, students and teachers feel rewarded. The ELL students are appreciative of teachers who make an effort to “bridge the gap” for them.

The general finding regarding all four elementary music teachers is that they are in a state of unrest and instability regarding the accommodation of ELL students with little resources, preparation and the negative impact of pull out programs.

Cross Referenced Meaning Units

Miles and Huberman (1994) describe cross case analysis as a process that may “build more sophisticated descriptions and more powerful explanation” (p. 172). In the analysis of cross referenced meaning units (or themes), I used a variable-oriented strategy, in which I searched for patterns, and explored the meaning units that cut across the cases.

I examined each case as a separate entity in the previous chapter, with attention given to protection of the original intent of the data. This was evidenced in the vertical layout of each teachers’ responses found in the meaning unit tables. Meaning unit
categories or themes were derived from the research question topics and used to organize the data analysis in each of the three interviews. Meaning unit categories included curricular decisions, pedagogical decisions, instructional strategies, life history and experience influencing or informing practice, and additional strong meaning unit categories identified, which were not connected to a research question topic. The unique practices of teachers relating to each meaning unit topic were discussed following each descriptive table. Verbatim examples taken from the interviews and audio journals were included.

Specific research questions guiding this study provided a framework for the organization of teacher responses, both in interview and audio journal comments. In addition to this framework (summary of the research question topic responses found in Chapter 5, page 117, section titled, “Research Question Meaning Units), my analysis of the close study of the elementary music teachers’ experience, as recommended in phenomenological research, included the following investigation of common practices, successful practices and detrimental practices of all four teachers.

Common Practices, Successful Practices, and Detrimental Practices

Common Practices

In describing the common practices found among all four elementary music teachers in this study, references will be made to practices deemed “beneficial or effective” for ELL students by the research literature. These recommended instructional

All four elementary music teachers shared the same belief that it is important to include ELL students in all music activities (Bilingual/ESL TEKS, July, 1999). The teachers struggled with balancing the accommodation of ELL students and English speaking students at the same time. Although music teachers desired to instruct all students equitably, they were conflicted as to how to accomplish the task. Lacking sufficient knowledge of second language acquisition processes, they used “trial and error” as a method to teach ELL students.

The music teachers made decisions about what they taught based on what they teach the native English speaking students and on the available curriculum. The teachers experienced success in the music classroom with ELL students through strategies such as instrument playing (Bilingual/ESL TEKS, July, 1999), singing (Bilingual/ESL TEKS, July, 1999), language arts connections (Penfield, 1987; Dong, 2002 and Bilingual/ESL TEKS, July, 1999), and interactive activities (Verplaetse, 2000, McConnell, 1996, and Bilingual/ESL TEKS, July, 1999).

Teachers stated their ELL music students feel free to take risks in their classes in group settings (Bilingual/ESL TEKS, July, 1999). The ELL students were usually
comfortable in participating in singing games or other group activities in the music classroom; however, they were reticent to participate individually. The majority of the music classrooms appeared to be learning atmospheres that promoted free expression by the ELL students and that engaged their minds, bodies and social skills (Bilingual/ESL TEKS, July, 1999). In addition, all four schools provided opportunities for students to participate in musical programs that included ELL students (Bilingual/ESL TEKS, July, 1999). My observations of the musical rehearsals revealed the inclusion and participation of ELL students. They were involved in singing, choreography and speaking parts (Penfield, 1987; Dong, 2002).

Examples of instructional strategies in the music classroom include chanting words to songs (Bilingual/ESL TEKS, July, 1999), singing the songs repetitively (Bilingual/ESL TEKS, July, 1999) and student choice of music content (Rowe, 1996). Regarding enriched curriculum, all four teachers made an effort to engage students in activities that promoted information-seeking and problem-solving (Cantoni-Harvey, 1987). Cooperative learning strategies and group learning were also used (Dong, 2002, Bilingual/ESL TEKS, July, 1999).

To instruct their students, all of the music teachers used supplemental visuals (Bilingual/ESL TEKS, July, 1999), which were sorely needed due to the lack of ELL music resources. Teachers used hands-on activities and manipulatives (Bilingual/ESL TEKS, July, 1999). Various forms of technology, including the use of lyrics to songs on
Power Point, were integrated into the lessons (Penfield, 1987; Dong, 2002; Bilingual/ESL TEKS, July, 1999). Teachers taught new vocabulary prior to and during the music lessons (Bilingual/ESL TEKS, July, 1999).

In addition, the music teachers acknowledged cultural differences (Dong, 2002), engaged students in content in culturally relevant ways (Powell, 1996) and connected content learning in music with current events that proved strong connections for ELL students (Bilingual/ESL TEKS, July, 1999). Music teachers stated they provided authentic English language input through the teaching of folk songs (Harklau, 1994).

An additional instructional strategy that all four music teachers stated they used for the benefit of ELL students was modification of pace and speech (Bilingual/ESL TEKS, July, 1999). All four elementary music teachers used the communication modification of rephrasing and rewording (Bilingual/ESL TEKS, July, 1999). All music teachers used various forms of checking for understanding (Bilingual/ESL TEKS, July, 1999). These instructional strategies were deemed by the elementary music teachers as important for ELL students.

Peer translators or “ELL buddies” were allowed to sit by the new ELL students to assist them with the English language in music class (Yudkin, 1995; Bilingual/ESL TEKS, July, 1999). All four teachers stated they used this practice to assist ELL newcomers. Teachers described that the peer translators quietly translated during class. Ms. Burg commented she had to monitor the peer translator and the newcomer,
so that after the new students begin to learn English, they may sit by themselves without assistance. All teachers allowed the use of ELL native language in their music classrooms (Bilingual/ESL TEKS, July, 1999).

The elementary music teachers all used listening strategies in the classroom (activities that promote communicative ability, Cantoni-Harvey, 1987), and at times the listening lessons were very advanced. Listening for pitch, intonation, timbre, style, and the correct words on the correct beats all contribute to an advanced experience for all learners. Especially for ELL students, the advanced listening process may be helpful for their learning of the English language.

In describing their classroom organization, all four of the elementary teachers explained they have established routines in their music classes (Delgado-Larocco, 1998; Bilingual/ESL TEKS, July, 1999). Their structured atmosphere, although helpful to all learners, provided a framework for ELL students that assisted their assimilation to the structure of the classroom.

Teachers stated they see specific factors (sharing their differences with the class, participating with instruments that have Spanish names) in music instruction that allow ELL students to feel more comfortable (Howard, 2000) and they also recognize characteristics of music performance (such as performing a song in their native language, and participating in all instrumental activities, and singing) that are especially beneficial to ELL students (Bilingual/ESL TEKS, July, 1999).
Successful Practices

The common practices that appeared to be successful practices in terms of student engagement and learning included music and language arts connections (Penfield, 1987; Dong, 2002; Thompson, 2000, Bilingual/ESL TEKS, July, 1999). Three of the four teachers used literature based activities, and connected music to language arts learning. In addition, they provided authentic English language input (Harklau, 1994) through the experience of singing and performing folk songs.

The elementary music teachers recognized the importance of including ELL students in all music activities (Bilingual/ESL TEKS, July, 1999). The music teachers described their teaching of ELL students as organized, routine, and providing a positive and comfortable music experience (Howard, 2002; Delgado-Larocco, 1998; Bilingual/ESL TEKS, July, 1999). They also introduced the English language and music through seeing, hearing, singing, speaking, repetition and use of manipulatives (Rowe, 1996; Bilingual/ESL TEKS, July, 1999).

The music teachers commented ELL students participate successfully in music instruction and performance involving instruments (manipulatives as in Bilingual/ESL TEKS, July, 1999). Regarding singing, three teachers agreed that singing English words to songs was beneficial to ELL students (Penfield, 1987; Dong, 2002; Bilingual/ESL TEKS, July, 1999), and one teacher commented on the beautiful singing voices of ELL students. Singing words to songs are beneficial because they facilitate the repetition of
words for ELL students (Bilingual/ESL TEKS, July, 1999).

The most important music learning topics for ELL students were described by the teachers as: a) understanding the fundamentals of music theory, b) connecting the cultural influences of music for cultural and social emphasis (Rowe, 1996; Powell, 1996; Dong, 2002) c) repeating words (Bilingual/ESL TEKS, July, 1999), singing games (Thompson, 2000), movement activities and word connections, and d) emphasizing visuals, guided reading and spelling (Bilingual/ESL TEKS, July, 1999; Penfield, 1987; Dong, 2002). Those music learning topics important for ELL students were described as developing a musical foundation for further learning (Cantoni-Harvey, 1987); developing an accepting attitude of music from other cultures (Rowe, 1996); developing motor skills and social skills (Thompson, 2000); and reinforcing learning that is already taking place outside the music class (Bilingual/ESL TEKS, July, 1999).

Engaging students in content in culturally relevant ways (Powell, 1996) and acknowledging cultural differences (Dong, 2002) were positive music connections for ELL students. Mr. Lambert supplemented his regular music curriculum with materials for ELL students that related to their cultural backgrounds. Two of the teachersexplained they make an effort to include songs that match the nationalities of their ELL students. When teachers bring in cultural connections that relate to the ELL student, the student is involved in sharing and connecting with their own background knowledge.
One teacher successfully supplemented his instruction with added material which related to the ELL students (Powell, 1996), and also added content enrichment that peaked the ELL students’ interest (Bilingual/ESL TEKS, July, 1999). That teacher used an ELL music curriculum from the Liz Andrade series, which was unrelated to the state mandated textbook series.

Three of the four elementary music teachers used the method of “trial and error” when instructing ELL students in the music class. Their flexibility in instruction allowed them to shift or arrange instructional strategies to meet the perceived needs of ELL students.

Connecting music content learning with current events was a positive practice that benefited ELL students (Bilingual/ESL TEKS, July, 1999). The use of ELL students’ prior knowledge in instruction as a teaching tool (Dong, 2002; Bilingual/ESL TEKS, July, 1999), or allowing the ELL students to share their knowledge with the class was also helpful.

Three of the four teachers used a great deal of movement and high interest theme-related reading for pleasure that was beneficial for interaction and student engagement (Bilingual/ESL TEKS, July, 1999). All four music teachers used supplemental visuals to instruct their students (Bilingual/ESL TEKS, July, 1999). Manipulatives were used as supplemental resources by all four of the elementary music teachers for instructional strategies (Bilingual/ESL TEKS, July, 1999). Mr. Robinson and
Mr. Lambert used many types of manipulatives that created engaged learning from all students, and especially facilitated learning for ELL students. Three of the four teachers used realia (common everyday objects related to the content matter) to supplement instruction (Bilingual/ESL TEKS, July, 1999), and all four teachers used verbal affirmation (Howard, 2002) to encourage students. In two of the music classrooms, teachers placed labels in both Spanish and English throughout the rooms to assist ELL students in learning the names of specific items in the room.

All four teachers used various forms of technology in their classrooms (Bilingual/ESL TEKS, July, 1999). Specifically for ELL students, Ms. Nelson explained she believes putting the song lyrics on the Power Point program on her computer (Penfield, 1987; Dong, 2002) assists the ELL students in learning the English words to the songs.

Mr. Robinson, occasionally varied the lesson for ELL students (Clair, 1993), and tried to make the English speaking children more aware of the Spanish speaking students' world by adding Spanish phrases, songs, and culture to the curriculum (Powell, 1996). Mr. Robinson believed he had a responsibility to bring English into the lives of the ELL students (Bilingual/ESL TEKS, July, 1999). He considered himself to be very aware of his ELL students (Powell, 1996) and was able to call by name the twelve ELL students in his music classes. Mr. Robinson was the only teacher who used alternative assessments for evaluation of older ELL students when they had a writing
Examples of positive practice for ELL students included incorporating Spanish into music lessons (Dong, 2002; Bilingual/ESL TEKS, July, 1999), matching the ELL students' level of understanding with their instruction (Bilingual/ESL TEKS, July, 1999), peer translating (Yudkin, 1995; Bilingual/ESL TEKS, July, 1999), and making an effort to speak more concisely or slower (Yudkin, 1995). An additional instructional strategy that all four music teachers stated they use for the benefit of ELL students was modification of pace and speech (Bilingual/ESL TEKS, July, 1999).

Practice and instructional strategies involving modification of pace and speech included slower speech (Yudkin, 1995), breaking down tasks into smaller tasks (Bilingual/ESL TEKS, July, 1999), and extending the wait time for ELL students' responses (Bilingual/ESL TEKS, July, 1999). All four elementary music teachers used the instructional strategies of rephrasing, rewording, and checking for understanding (Texas Education Agency's Bilingual/ESL TEKS: Elementary Professional Development Manual, July, 1999).

In describing their classroom organization, all four of the elementary teachers explained they have established routines in their music classes (Delgado-Larocco, 1998; Bilingual/ESL TEKS, July, 1999). All four teachers allowed ELL students to have an “ELL buddy” or a peer translator to sit by them and quietly translate during class (Yudkin, 1995; Bilingual/ESL TEKS, July, 1999). Most music teachers provided
opportunities for students to express their opinions freely and verbalize in the music classroom (Bilingual/ESL TEKS, July, 1999). Three of the four teachers strived to create home-like environments for the students in their classrooms (Howard, 2002).

All four teachers used listening strategies in the classroom, and at times those listening lessons were very advanced (Bilingual/ESL TEKS, July, 1999). Cooperative learning strategies of group music activities, group games, and so forth were beneficial to all students, and especially to ELL students (Thompson, 2002; Bilingual/ESL TEKS, July, 1999). Organizational strategies, such as sequencing, patterning, and study skills were also helpful (Cantoni-Harvey, 1987). All four teachers made an effort to engage students in activities that promoted information-seeking and problem-solving (Cantoni-Harvey, 1987).

The rote method of teaching songs was successfully used by three of the teachers, and the fourth teacher used a similar “call-response” method (Bilingual/ESL TEKS, July, 1999). All four teachers provided interactive singing games and folk dances (Thompson, 2000; Bilingual/ESL TEKS, July, 1999). The ELL students participated in those activities. Teachers stated their music students feel free to take risks in their classes in group settings (Bilingual/ESL TEKS, July, 1999). In addition, all four schools provided opportunities for students to participate in musical programs which included ELL students (Bilingual/ESL TEKS, July, 1999). The music classroom provided many opportunities for ELL students to interact with other ELL students, and with English
The four elementary music teachers saw their roles as music educators in relation to English language learners as that of "helpers." One teacher saw her role as a cultural and social facilitator (Powell, 1996). In light of the lack of pre-service or in-service preparation for teaching music to ELL students, this insight into the music teachers' view of their roles regarding ELL students is a positive factor. Even without appropriate preparation, the teachers are compelled to meet the needs of the ELL students in the music classroom.

In describing how their past informed the present regarding ELL students, teachers voiced comments in support of education that reaches all students. The importance of assisting ELL students in English immersion without giving up their culture or heritage was discussed by another teacher (Powell, 1996).

One teacher stated re-teaching was beneficial to ELL students and English speakers (Bilingual/ESL TEKS, July, 1999); another teacher explained it is important to be flexible and willing to change. Examples of current disciplinary action included: giving poor conduct grades, using more positive discipline, and making each student responsible for his or her own actions. Mr. Robinson stated consistency in discipline is the most important thing.

Mr. Lambert and Ms. Nelson commented participation in this research study brought more awareness of ELL students into their lives and practice. Music teachers
reported an increased sense of responsibility with regard to their ELL students and the importance of meeting all ELL student needs, even if there were a small number enrolled.

Mr. Robinson used the emic phrase, “bridging the gap” when discussing the relationship between music and ELL students. He stated music may be used as a “bridge” for ELL students as they connect singing to reading. To facilitate the process, Mr. Robinson used word posters, tracing words, finding patterns (Bilingual/ESL TEKS, July, 1999) and going from aural to visual with the ELL students to bridge their linguistic gap in the music classroom (Rowe, 1996). He also used a Spanish dictionary, technology, visuals, skits, realia, role play, labels, diagrams, and charts (Bilingual/ESL TEKS, July, 1999). He created a learning environment where students felt free to take risks in group settings (Bilingual/ESL TEKS, July, 1999). He allowed for the use of native language, and encouraged communication from the ELL students (Bilingual/ESL TEKS, July, 1999). He allowed students the opportunity to express key concepts in their own words, used alternative assessments, and had established routines in the classroom (Delgado-Larocco, 1998; Bilingual/ESL TEKS, July, 1999). Mr. Robinson connected content to real world applications and current events (Bilingual/ESL TEKS, July, 1999), engaged students’ background knowledge (Dong, 2002; Bilingual/ESL TEKS, July, 1999), and taught new vocabulary prior to and during the lesson (Bilingual/ESL TEKS, July, 1999). He provided peer tutors (Yudkin, 1995; Bilingual/ESL
TEKS, July, 1999), read to the students, and used manipulatives (Bilingual/ESL TEKS, July, 1999).

The communication and language gap also sometimes stands between ELL students and social issues, self esteem, and cultural validation. When asked their opinions on music as a way to “bridge the gap” for ELL students, the other participating music teachers agreed. Mr. Lambert said that he thinks music is a good bridge for recognizing differences (Dong, 2002), making cultural links (Powell, 1996), and building up the child's self esteem, which he sees as leading to a social bridge.

Ms. Burg explained music has the same nomenclature all over the world regardless of the country that one is from and that understanding may serve as an easier way for ELL students to make the transition. Ms. Nelson shared that she could see how they could play an instrument and build confidence to sing, and music could become a motivation to learning language (Penfield, 1987; Dong, 2002).

In describing specific practices the music teachers deemed effective with ELL students, Ms. Burg believed having a structured classroom (Delgado-Larocco, 1998, Bilingual/ESL TEKS, July, 1999) would facilitate learning for ELL students, along with the teaching of music theory fundamentals. She stated,

I follow the curriculum and they are expected to learn it right along with everybody else. . .I start out being with as organized and routine as I can, and in someways I would hope that it also helps those that are not exactly English speakers that they see everyone else doing the same thing then they pretty much fall in line. . . Whether it is writing music or playing music or singing music, or whatever it might be. . .I think that the aspects of music certainly would be the foundations of the fundamentals of music.
Mr. Lambert emphasized the cultural connections for ELL students through music content (Powell, 1996). He stated,

I think it is important for them to understand that their experience with music in their culture is as valid and as valuable as anyone else’s . . . They like to bring in their own music and they like to share the songs that they know. . . I try to use the ones that match their nationality. So that they have something from home and they can share some exciting things about themselves.

Mr. Robinson stated the aspects of teaching music to ELL students that he thinks are important include: “Repetition (Bilingual/ESL TEKS, July, 1999). Repetition of words. A lot of body movement. Lots of movement activities (Bilingual/ESL TEKS, July, 1999). They have to connect to the words. Lots of singing games (Thompson, 2000). Making it fun to learn.” His practice was evidenced in the high interaction (Verplaetse, 2000; McConnell, 1996) and learning activities observed in his classroom. Ms. Nelson stated when teaching a song, visuals are very important (Bilingual/ESL TEKS, July, 1999). She discussed the connections between learning songs and guided reading, and spelling (Penfield, 1987; Dong, 2002; Bilingual/ESL TEKS, July, 1999).

In comparative analysis of the data and the reinforcing analysis of the teacher observations, three overarching themes permeated the successful practice of teaching music to ELL students: 1) structured learning environments or routines (Bilingual/ESL TEKS, July, 1999), 2) language arts and music connections (Penfield, 1987; Dong, 2002) and 3) interactive music activities (Verplaetse, 2000; McConnell, 1996).
Ms. Burg’s classroom was highly structured, yet she did not use a variety of interactive music activities or language arts and music connections. The ELL students succeeded in her classroom as they found stability in the managed teaching style of Ms. Burg. They did not, however, feel free to verbalize, express themselves in free movement activities or engage in various language arts connections.

Mr. Lambert’s classroom used a variety of interactive music activities, and also provided high interest language arts and music connections. The students were engaged in high energy music lessons, but did not have the classroom organization structure needed for maximum group and individual learning.

Ms. Nelson’s classroom likewise engaged students in a wealth of language arts connections with music interspersed. She also provided interactive music activities that allowed for freedom of expression and movement with the ELL students. The classroom management was loosely structured, which for the most part worked for disciplinary purposes, but at times could have been more structured and conducive to group and individual learning.

Mr. Robinson’s classroom was highly structured and was a positive classroom environment for group and individual learning. He provided strong language arts and music connections with books, musical rebus posters, word walls, and other strategies. Mr. Robinson provided a strong interactive classroom with interactive games, singing games, and expressive free movement. His classroom did succeed in providing the
three overarching themes that permeate the successful ELL student practice of the music teachers in this study.

Similar to the study by Ryan (2004) in which content teachers lacked professional development for working with ELL students, the teachers made attempts to make their classrooms inclusive and tried to provide caring learning environments. This was mirrored in this investigation, as elementary music teachers made efforts to include ELL students in all activities regardless of their lack of preparation. The instructional strategies (while not consciously pre-selected for use with ELL students except in Mr. Robinsons’ case) may have been developed in the teachers’ experience of reflection-in-action “or thinking on their feet”. Another possibility is the instructional strategies found in music activities in general (i.e., increased interaction, language connections) may provide positive experiences for ELL students.

Detrimental Practices

When teachers had little or no communication from the ESL specialist or regular teachers concerning the ELL students’ identity or language proficiency, they were ill prepared to meet the learning needs of the ELL students. Such lack of communication also led to a lack of awareness of ELL students by the music teachers. Communication with ELL students is sometimes difficult for elementary music teachers. For example, due to the communication barrier, Mr. Lambert had difficulty discerning, at times, if one of his ELL students did not understand what was happening in the classroom, or if the
ELL student just had a bad attitude. Mr. Robinson stated at the beginning of the year the ELL students are frightened. He commented they don’t know any English and their regular classroom teacher knows no Spanish. Because of the lack of communication concerning the ELL students and their language proficiency, the teachers resort to teaching by “trial and error.” Although the practice is better than nothing, teachers’ pedagogical decisions are not based on prescribed instructional strategies for ELL students.

Lack of communication from the ELL specialist and regular classroom teacher created negligent identification of ELL students in the elementary music classrooms. At the beginning of this study, Ms. Burg was not able to tell me the name of the ELL students in her music classes and Mr. Lambert was aware of only a few beginning ELL students. Additionally, Ms. Nelson stated she was not aware of her ELL students.

The lack of accommodation of ELL students’ learning needs has a negative impact on their music education. Three out of four of the elementary music teachers stated they do not plan for the specific accommodation of ELL students’ learning. Two out of four of the participating teachers do not make specific decisions for ELL students when preparing their instruction. Mr. Lambert stated, “I teach more to the English learners and to make sure that the ELLs are caught up.” Juggling of instructional accommodations was a conflicting theme for three of the elementary music teachers throughout the study. They seemed torn as to how to provide equitable
accommodations for ELL students without slighting the English speaking students.

This marginalization of the ELL students is similar to that found in the study by Reeves (2002), in which ELL students were marginalized members of the mainstream classes.

Although the teachers claimed music has many benefits for ELL students, and they may well have witnessed the experience of those benefits, they do not carry their knowledge forth into their pedagogical action. Their teaching is an assimilative act, rather than teaching for accommodation. The reasons for their pedagogical decisions, or lack thereof, may be related to lack of resources, and lack of pre-service and in-service training, rather than to a blatant disregard for the accommodation of ELL students. One reason stated by Ms. Burg for not differentiating instruction for ELL students included lack of ELL materials. Mr. Robinson stated he does not differentiate instruction for ELL students because he wants them to learn English. His statement could be misunderstood because Mr. Robinson accommodated more than any other teacher in the study for ELL students’ learning.

Many of the practices teachers described as beneficial to ELL students were not consciously chosen by the teachers to accommodate ELL students. Musical learning objectives were planned for English speaking students, and they just “happened” to have instructional learning qualities that benefit ELL students’ learning needs.

Curricular resources related to ELL students were very limited. The ELL music resources could be stronger, and there could be more available. Three out of four
teachers in this study were not aware of any ELL music resources. The lack of available music curriculum related to ELL students poses a hindrance to the music education of ELL students and is an obstacle to the music teachers’ facilitation of ELL music instruction.

The practices that appeared detrimental to student involvement and learning included the school pull-out programs. Pulling out the ELL student from the music classroom for ESL or TAKS tutoring sent a message to the music teacher and the student that the music class was not important and led to a neglect of the music education of the ELL student, which they are entitled to according to the Texas state law.

None of the four music teachers have ever had any education courses related to ELL students. None of the four elementary music teachers have had any specific in-service preparation relating to ELL students; however, two of the teachers have participated in a Spanish language in-service. The teachers stated they have never been aware of any in-service for music teachers related to ELL students. The lack of pre-service and in-service training also has a negative impact on the music education of ELL students.

Over-structured music classrooms negate verbal expression for ELL students. Finding ways to allow ELL students to express themselves verbally without creating disorganization in the music classroom and in a manner conducive to individual and
group learning is needed.

The fact that ELL students are less likely to ask for help compared to English speakers, whether due to culture, language barriers, or shyness, may be a negative factor for ELL students. Teachers may assume that students do not need assistance if they do not ask for it. Several teachers commented on the fact that the ELL students are shy (one teacher states he is not sure whether their shyness is attributed to their personality or nature, their lack of ability to communicate or to their culture). Teachers, who rely solely on their own identification of the ELL students, may not have had correct information on the identification of all ELL students. Music teachers may not be aware of ELL students who are quiet and avoid speaking English. Clearly teacher preparation that includes knowledge of second language acquisition is desperately needed.

Teachers should be aware that ELL students may seek the familiarity and companionship of their language peers and stay to themselves if given a choice. That tendency could have a negative impact on their interaction and learning. Awareness of that possibility may allow teachers to facilitate mixed grouping and cooperative learning groups for ELL students.

Mr. Robinson reported that the ELL students in his school are not likely to join the elementary choir and that ELL students do not generally participate in the junior high music programs in the district. More research is needed in this area to facilitate greater understanding of the reasons behind their lack of participation in secondary music
Detrimental practices were found to be used in the four elementary classrooms in this study. The practices occurred for several reasons: language barrier between the monolingual English-speaking music teacher and the ELL student, lack of communication from the ESL specialist or regular teacher, lack of pre-service and in-service preparation for music teachers, lack of ELL music curriculum and resources, pull-out programs mandated by the school district, lack of awareness of ELL students by the music teacher, and other unknown reasons.

Cross-case Analysis

Music Teachers’ Practice Related to Their Years of Experience

Novice Teachers

The teacher with the least amount of teaching experience was Mr. Lambert. He was in his second year of teaching. He shared in his interview that he felt at a loss with the elementary music pedagogy, as he did not have an elementary music methods course at his college institution. He also shared that his personal background had never brought him in contact with anyone who was bilingual or an English language learner before his first year of teaching. In spite of his insecurities, Mr. Lambert was an energetic and resourceful teacher. His curricular choices were “on target” with regard to what engaged the elementary music students in their learning. Mr. Lambert used various instructional strategies, which, although he expressed they were not used
explicitly for ELL students, were beneficial for the ELL students all the same. The inexperience showed in Mr. Lambert's classroom management, where at times the students lacked discipline and structure. Mr. Lambert was aware of only a few of his beginning ELL students.

The second novice or beginning teacher was Ms. Nelson, who was in her fifth year as a music teacher. Ms. Nelson was a soft-spoken, caring teaching who had a great passion for connecting music, art, and language arts. Her creativity was amazing, and her great talent in art was a benefit to all students, and especially ELL students. The visuals that she made to supplement the instruction were colorful, practical, and helpful. She implemented many instructional strategies, but stated she was just becoming aware of ELL students and did not plan the strategies just for them. In spite of lack of pedagogical intent on behalf of ELL students, her strategies were beneficial to them as well. Ms. Nelson had a relaxed manner toward the students. Her classroom management was loosely structured, which may either be attributed to her "laid-back" personality or her four years of experience in the teaching field. Ms. Nelson also discussed that she had not had a great deal of experience with bilingual or English language learners in her life. She was not aware of her ELL students at the beginning of this study.

Both novice teachers were creative and inventive teachers. Both teachers shared the strong language arts and music connections in their curriculums perhaps in part to
education courses they may have had in recent years, which stress interdisciplinary learning, or perhaps they have found music through language arts is an engaging practice for students.

Both novice teachers shared life experiences and educational experiences that did not involve bilinguals or English language learners. They also both had not taken any education courses related to ELL students. Both teachers demonstrated little or no awareness of their ELL students at the beginning of this study.

Veteran Teachers

Ms. Burg was a veteran teacher with seven years of music teaching experience. Ms. Burg shared that her personal and educational background had not brought her in contact with English language learners other than her employment as an elementary music teacher.

Ms. Burg explained that she came from a very structured home life, which was followed up with fifteen years in the Air Force, where structure was held in high regard. Ms. Burg commented structure is also present in her teaching style and methods. The highly structured classroom was comforting for elementary students, as they knew, with few exceptions, exactly what was going to occur in the music class. Routines for learning instruments, songs, writing in agenda books, and so forth were followed religiously. This structure also served as a framework for the ELL students as they learned by watching their peers in Ms. Burg’s class.
Ms. Burg may have been successful in her classroom organization either due to her years of teaching experience, or the influence of her structured background. Ms. Burg followed the state mandated curriculum and rarely involved students in interactive activities such as free expressive movement or singing games. She stated she did not make language arts connections with music. Ms. Burg was not aware of her ELL students at the beginning of this study.

Mr. Robinson had ten years of music teaching experience as well as personal experience as a child growing up with bilinguals and English language learners in California. Mr. Robinson did not have any educational courses related to ELL students.

Mr. Robinson used language arts and music connections, interactive singing games and free expressive movement in his music classroom. He employed a variety of instructional strategies that were consciously planned with ELL students in mind. He also maintained a very structured classroom with specific classroom rules. Mr. Robinson was highly aware of his ELL students at the beginning of this study.

The two veteran teachers differed in their background experiences with regard to exposure to bilingual and English language learners. The teachers shared the same lack of education courses related to ELL students.

Whereas both veteran teachers maintained structured classrooms, their classroom organization styles differed, as Ms. Burg's classroom was very structured and did not allow for ELL student verbalization, while Mr. Robinson's structured
management style did allow for freedom of expression and verbalization for ELL students. The veteran teachers also differed in their use of language arts and music connections and in providing interactive activities for ELL students. The veteran teachers differed in their awareness of the ELL students.

While the limitations of this study included the fact that there were varying numbers of ELL students in each class, and the study may be limited to the types of interactions found between teachers teaching only two ELL students at a time to a teacher teaching fifteen students at a time, with the assumption that perhaps music teachers would be more attentive if they have larger numbers of ELL students, the results were such that the amount of students did not influence the attention given to the ELL students. There were classes that had only two ELL students that received accommodations, and there were classes of twelve ELL students that were not accommodated. The relationship of accommodation was more related to the awareness of ELLs by the elementary music teacher, rather than the amount of ELL students in his or her music class.

Discussion of Novice and Veteran Teachers

The different perspectives on the issues of instructional strategies for ELL students from novice and veteran teachers seems to have much more to do with the specifics of their personal experience (i.e. background with Spanish speaking people) rather than the years of experience taught. The novice teachers connected language
rich literature activities with their music teaching. One of the veteran teachers also used language connections, but the other veteran teacher did not. This finding could be related to the pre-service instruction that the novice teachers have received. The pre-service instruction may have emphasized literature activities in the years since the veteran teachers were in pre-service education courses. The novice teachers did not report any pre-service preparation with emphasis on ELL instruction or multicultural education. Apparently their university degree programs lacked such courses.

The two veteran teachers, Mr. Robinson and Ms. Burg, both have more than five years of teaching experience. Although they have commonalities in the years that they have taught, they did not have the same awareness of the ELL students or accommodation of ELL students. Mr. Robinson was highly aware of his ELL students and accommodated them through several instructional strategies and teaching methods. Ms. Burg was not aware of her ELL students and accommodated them by including them in the same activities and lessons with the English speakers.

The two novice teachers, Mr. Lambert and Ms. Nelson, both have less than five years of teaching experience. They share similar years of experience and with regard to their awareness of ELL students, Mr. Lambert was aware of only a couple of his beginning ELL students and Ms. Nelson was not aware of any of her ELL students before the beginning of this study. Mr. Lambert includes ELL students in all of the same activities and lessons with the English speakers, without specific accommodations for
ELL students. Ms. Nelson also includes the ELL students in the same activities and lessons that she uses with the English speakers, but with a large emphasis on language rich music connections. My comparative analysis of the years of experience between the novice and veteran teachers did not result in commonalities between the two groups regarding their awareness of ELL students or accommodation of ELL students. No similarities were found related to years of experience and an increased awareness or accommodation of ELL students.

The awareness of ELL students by participating music teachers varies from teacher to teacher. Before this research study, only one music teacher was aware of all of the ELL students in his music classroom. The participating teachers who demonstrated the highest awareness of their ELL students also demonstrated the most accommodation for the ELL students. For example, other than noticing that some students didn’t speak English, Ms. Burg expressed no awareness of the ELL students who were in her classroom before this study began. Ms. Burg's accommodation for the ELL students was limited to her teaching to the whole class and using repetition and rephrasing with the whole class. While observing Ms. Burg's classroom, I had difficulty determining whether the repetition and rephrasing she did was for the benefit of the ELL students, or whether that was just the method of teaching that she is accustomed to using for all students, English speakers included.
Ms. Nelson expressed no awareness of the ELL students in her music classes, yet her practice of using visuals, manipulatives, and language rich music connections, represented an appropriate accommodation for the ELL students as well. Mr. Lambert mentioned little awareness of the ELL students in his music classes so he taught them by including them in all of the same activities and lessons with the English speakers.

Mr. Robinson showed the highest awareness of the ELL students, and accommodated the most for the ELL students. This observation supports the idea that elementary music teachers who possess high awareness of their ELL students, make increased accommodations in their teaching of ELL students.

The participating teacher who established a strong relationship with ELL students also practiced numerous accommodations for ELL students and demonstrated a high level of awareness of ELL students. Mr. Robinson had a close relationship with his ELL students. His relationship was built on mutual respect and appreciation. Mr. Robinson made an effort to communicate in Spanish, however minimally, with the ELL students. He also worked to develop a relationship with the ELL students by showing that he cared for them and their cultural background. His close relationship brought a heightened awareness to Mr. Robinson of the ELL students' identities and their needs in the music classroom. Due to his increased awareness of the ELL students' identities and needs, Mr. Robinson accommodated the ELL students' learning in various ways. His cultural sensitivity was displayed in the importance he placed on assisting ELL
students in English immersion without asking them to give up their culture or heritage. His practices suggest that elementary music teachers who take the time to become aware of their ELL students' identities and needs, will develop closer teacher-ELL student relationships, which in turn, will allow the music teacher to accommodate the ELL students' music learning in a more effective manner.

All four teachers, novice and veteran share the same paucity of materials and resources for instructing ELL students. None of the participating music teachers receive ELL resources to teach ELL students, unless they find them on their own, as evidenced by only one teacher.

All four participating music teachers lack ELL courses or training. The pre-service and in-service preparation for teaching music to ELL students is minimal. None of the four teachers are fluent in Spanish. In addition, participating music teachers do not study or research on their own regarding how language is acquired. Participating music teachers receive little or no information from the regular teacher about the ELL students. None of the participating teachers receive information from the ELL specialists about their ELL students. Most of the elementary music teachers display a lack of knowledge about the ELL students in their classroom, with poor identity recognition of the ELL students and their names.

The participating teachers recognized a lack of information regarding the language proficiency of the ELL students in their music classrooms. The teachers all
mentioned a lack of documentation for the ELL students and information pertaining to the students’ level of language proficiency. The teachers all related a lack of information from the ELL specialist. Several of the participating teachers expressed various levels of frustration and disappointment in teaching music to English language learners without the resources, information, or preparation to instruct ELL students.

The ways that this research project has changed the participating teachers varies from teacher to teacher. Ms. Burg states this research project and the interview questions were thought provoking and she has come to realize that education should be approached from more than one angle and should reach all students. Mr. Lambert states he has come to realize that he has to learn to teach ELL students through his own teaching experiences. He also states he pays a lot more attention to the students who he is now aware are ELL. He also checks for understanding more often, to make sure that they understand, and that he is not taking it for granted.

Mr. Robinson states he doesn’t see that participating in this research project has changed anything at all, rather it has just made him more aware of what he was already doing with the ELL students.

Ms. Nelson states that participating in this research project has made her more aware of who the ELL students are. She also says that she is more aware of what she can do to help them to be better learners, not just in music, but the big picture.
Changes in Worldview and Practice

Ms. Burg commented this research project and the interview questions were thought provoking. She also stated,

I think in the long run, if successful, I certainly will have become a better teacher for it. . . a better person for it. . . recognizing the differences that we all have and so in the long run I would hope that I will become much the better person as well as teacher from the experience.

Ms. Burg commented within the time period of the research project, her thinking about teaching music to ELL students had not influenced her practice, but that she has set a goal to learn 100 phrases of Spanish before next fall. She explained that knowing Spanish would help her connect more with the ELL students and show them that she is interested in them and to help them feel comfortable in her class. She commented that learning Spanish in order to communicate with her ELL students is a goal that she set for herself as a result of this research project.

Mr. Lambert shared that the awareness of the responsibility that music teachers have regarding the instruction of ELL students was an important result of this study for him. He also changed his teaching behavior to include additional checking of understanding for ELL students. He explained,

I think it means that we have just as much responsibility to make sure that they understand and are as aware in getting the same benefits and concepts as kids that are already. . . I think I pay a lot more attention to those kids that I am now aware are ELL. And I check a lot better, to make sure that they really are understanding and that I am not taking it for granted.
Mr. Robinson stated he is now more aware how the instructional strategies that he has been using all along benefit his ELL students. His awareness of ELL students and accommodation for their learning were very strong. His belief concerning the instruction of ELL students was summed up in his statement:

I think that if you have one English language learner or 30-40 of them like we do, you still have to be aware that that child has special needs, whether it’s a Spanish speaking student, or any other language, they have special needs and you’ve got to meet those needs.

Ms. Nelson was also affected by the newfound awareness of ELL students and her responsibility in teaching them:

But to think that I might possibly be their first experience with music, that is a big responsibility and a neat responsibility. . . . I think it has made me more aware of who they are, and more aware of what I can do to help them to be better learners, not just in music, but the big picture.

The changes in worldview and practice for the participating teachers made an impression on them. Recognizing differences, developing awareness of ELL students, being inspired to learn Spanish, and changing their practice to accommodate for the learning needs of ELL students are all positive effects in the lives of the elementary music teachers as a result of participating in this research study.

Summary

In the discussion of phenomenological analysis, Creswell stated, “The phenomenological report ends with the reader understanding better the essential, invariant structure (or essence) of the experience, recognizing that a single unifying
meaning of the experience exists” (p. 55). While this study investigated four separate cases, the single unifying meaning of the multiple-case experience is found in response to the initial research questions.

The main research question guiding this study was: “What are the participating teachers’ reflections about their curricular and pedagogical decisions when teaching ELL students?” The reflections reported by the monolingual, English only speaking elementary music teachers in this study described their practice of teaching ELL students in the music classroom. They described the curriculum related to ELL students as lacking and in some instances, non-existent. Their description of the pedagogical decisions revealed a conflicted process that involved striving to meet the learning needs of both English speakers and ELL students without appropriate educational preparation or curriculum. The teachers did the best that they could with the small resources they had and made up for the lack of materials with a great deal of creativity and ingenuity. Music teachers made most of their decisions about what they teach concerning ELL students based on what they are teaching all of the other English speaking students and on the available curriculum. Pedagogy and curricular decisions were influenced by 1) teacher’s awareness of the ELL students’ identity and language proficiency, 2) school structure of ELL students in the pull out programs, 3) teacher beliefs, and 4) experience of trial and error methods in the classroom.
The first sub-question asked: “What are the characteristics of monolingual, English-speaking elementary music teachers’ instructional strategies with Hispanic ELL students?” Instructional strategies described by the four music teachers were varied and coincided with many of the recommended instructional strategies published in the Texas Education Agency’s (July, 1999) Bilingual/ESL TEKS: Elementary Professional Development Manual (Appendix B) and other research related to instructional strategies in the content areas (Appendix H). Three out of four teachers relied on their own intuition and reflective teaching skills to anticipate and meet ELL students’ needs.

Although initially, many of the practices identified were done by teachers basically unaware either of ELL students or of their different learning needs or how to accommodate those needs, as the awareness of their ELL students grew, they became more accommodating in their instructional strategies and practice.

Although it was difficult to discern between instructional strategies used only for the benefit of ELL students, many instructional strategies apparently benefited both ELL students and English speakers. Perhaps with appropriate educational preparation about appropriate instructional strategies and available ELL music curriculum, more of the music teachers would accommodate to meet the music learning needs of their ELL students. Common practices among all of the four teachers were discussed as well as successful practices and practices seen as detrimental to ELL students.
The second sub-question was, “How do the monolingual, English-speaking, elementary music teacher’s life history and experience inform or influence their use of instructional strategies in teaching ELL students?” As the practice of including multicultural education courses in college course requirements has been implemented recently in some states, veteran teachers have not had some of the preparation for making connections with ELL students that the beginning teachers have had. For that reason, they must rely on their own experiences as a guide.

Veteran teachers rely on their background experiences and life history as they teach ELL students. When reviewing the description of life history and experience of the novice teachers, I found that both shared life experiences and educational experiences that did not involve bilinguals or English language learners, both teachers had not had any educational courses relating to ELL students and both teachers had little or no awareness of their ELL students at the beginning of this study.

In examining the two veteran teachers, I found that their background experiences differed with regard to exposure to bilingual and English language learners. The veteran teachers shared the same lack of education courses relating to ELL students, but differed in their awareness of the ELL students.

The different perspectives on the issues of instructional strategies for ELL students from novice and veteran teachers seems to have much more to do with the specifics of their personal experience (i.e. background with Spanish speaking people).
rather than the years of experience taught. The analysis of the years of experience between the novice and veteran teachers did not result in commonalities between the two groups regarding their awareness of ELL students or accommodation of ELL students. No similarities were found related to years of experience and an increased awareness or accommodation of ELL students.

Participation in this research study led to changes in worldview for the teachers, and also changes in their practice. Ms. Burg teacher commented this research project and the interview questions were thought provoking and she hopes that she will have become a better teacher and person for recognizing the differences that we all have. Ms. Burg hopes to learn more Spanish and incorporate this into her music curriculum.

Mr. Lambert shared that the awareness of the responsibility that music teachers have regarding the instruction of ELL students was an important result of this study for him. He also changed his teaching behavior to include additional checking of understanding for ELL students.

Mr. Robinson stated he is now more aware of the instructional strategies that he has been using all along which benefit ELL students. His awareness of ELL students and accommodation for their learning was very strong. He stated in his opinion, it is important to meet the needs of the ELL student, whether a teacher has one student or 30-40. Ms. Nelson was also affected by the newfound awareness of ELL students and her responsibility in teaching them as a result of participating in this study.
In response to providing a single unifying meaning (Creswell, 1998) of the experience, I would respond by stating that this study has revealed that elementary music teachers are in a state of flux with regard to their instruction of ELL students: they desire to meet the needs of their ELL students but are hindered by lack of curricular choices, pedagogical tools and ELL pull-out programs.

Implications

Research Implications

The experience of conducting qualitative inquiry has allowed me an opportunity to explore, in depth, the “lived experience” of elementary music teachers instructing ELL students. During this investigation, I have been made aware of the challenges that monolingual, English speaking, elementary music teachers face in their instruction of ELL students. I have also witnessed the “reflection-in-action” that occurs when music teachers think on their feet and respond to the needs of ELL students by adjusting, shifting, changing or accommodating their instruction to meet the needs of ELL students. Reflection-in-action with regard to ELL students in the elementary classroom is an intriguing topic which may provide impetus for further research.

The pull-out programs constitute a great concern for Texas elementary music educators. I plan to delve deeper into the history of the practice in Texas, and hope to explore how the practice of pulling ELL students out of the music classroom affects the elementary music educators as well as the music participation of the ELL students.
themselves.

After observing the elementary music teachers in their instruction of ELL students, I am also interested in exploring the voice of the ELL student in the music classroom. The ELL students may have some keen insights on which instructional strategies they see as most effective in the elementary music classroom. Additionally they may express opinions on the importance of music to their development as English language learners.

_Music Education Research Implications_

In the elementary music classrooms across the state of Texas, music teachers seek methods and strategies with which to instruct ELL students. The need for pre-service and in-service instruction to prepare teachers to teach music to ELL students is great. Not only the preparation of incoming music teachers to the field, but education and preparation for the many elementary music educators already employed in the state of Texas. Beyond the focus of multicultural music content preparation of the past, the new focus of teacher preparation should include pre-service and in-service professional development that prepares music teachers to meet the needs of their diverse ELL students. The information gained from this study will be most useful to share with current teachers, beginning teachers, and student teachers and may lay a foundation for further discussion and inquiry regarding pre-service study and in-service professional development for elementary music teachers.
This study sheds light on the importance placed on the awareness of the monolingual, English speaking, elementary music teacher of their ELL students. Three of the four elementary music teachers stated they were not totally aware of which students were identified as ELL students at the beginning of this research study (which took place in the third term of the school year). This is an alarming fact. The teachers stated no information regarding ELL students was given to them by the regular elementary teacher or the ELL specialist. If music teachers are not aware of the identity or language proficiency level of their ELL students, the majority of ELL students may be “left behind” in the elementary music classroom. Elementary music teachers may not be addressing the specific learning needs of ELL students.

The one music teacher who demonstrated awareness of his ELL students’ identity made an effort to seek out the information on his own. This problem demonstrates a great need for more communication between the ELL specialist, the regular teacher, and the music teacher. Communication should occur at the beginning of the school year.

An additional topic for future music education research is an in-depth investigation of how music teachers perceive their ELL students and how these perceptions may or may not influence their accommodations of ELL students.

Elementary music teachers commented they have observed that the majority of ELL students do not participate in secondary music programs (in their district) after they
leave the elementary school setting. Further research is needed to understand the limited or non-participation of ELL students in secondary music programs, and if this trend holds true in other school districts as well.

In conclusion, the requirements set forth by the Texas Education Agency are clear:

(f). In subjects such as art, music, and physical education, the limited English proficient students shall participate with their English-speaking peers in regular classes provided in the subjects. The district shall ensure that students enrolled in bilingual education and English as a second language programs have a meaningful opportunity to participate with other students in all extracurricular activities. (Texas Education Agency, 1996, Chapter 89, Title 19, Part II: Subchapter BB)

It is worthy of future research to determine and investigate further the experiences of ELL students in the elementary music classroom. As students are ensured a “meaningful opportunity” as stated above, additional research is needed to examine music education opportunities for ELL students in Texas to determine if they are indeed “meaningful opportunities.”

Potentially, this study may revise the way educators view their music instruction of ELL students and provide a foundation of knowledge regarding the practice of elementary music teachers’ instruction of ELL students upon which further research may be built.
Future Research Implications

Additional research is needed to determine the content and availability of pre-service and in-service preparation for elementary music teachers instructing ELL students. Hopefully, in addition to language and cultural preparation, specific instructional strategies and methods to use in accommodating the needs of ELL students in the music classroom will be the subject of forthcoming research. An additional question that may be asked in further research is: “How can elementary music teachers be empowered to act upon their reflections of ELL instruction?”

The teachers’ interpretation of ELL student behavior as shyness warrants further investigation, particularly as it is related to teacher understanding of the phases of second language acquisition. Beginning ELL students struggle with anxiety about their second language ability and teachers informed of their internal struggle may be able to provide curriculum to meet their music and language learning needs.

The participating teachers in this study were more than willing to reflect on their instruction of ELL students. Perhaps a similar study with a greater number of teacher participants could support the findings in this study, and also could be used to follow up on the questions that have arisen for further research.
Epilogue

Post Research Reflections

The phenomenon of elementary music teachers instructing ELL students was explored by a multiple case study of four elementary music teachers. The experience that I brought to the research project as a former elementary music teacher served as a “connecting point” for the relationships that were developed between the four participating teachers and me. My deep conviction that this is a worthy and timely topic allowed me to remain focused and motivated as a researcher.

I saw that just as I had developed my own instructional strategies with ELL students, some of the participating teachers did as well. I saw, reflected in some of the participating teachers who were frustrated at having no training in the ELL area and no ELL resources, the same discouragement I had felt as a teacher. Some of the teachers, as I had done years before, incorporated the same “trial and error” instructional strategies that I had developed, such as the buddy system, and the use of the ELL students' input on music curriculum related to their culture.

The insights that I have gained about myself as a researcher who uses qualitative methodology include: I have discovered that I possess a knack or gift that enabled me to get close to the teachers in this particular education setting. I think it was the shared experiences that I have with the music teachers, having been in their shoes and taught music at the elementary grade level, which allowed them to feel that I
understood and empathized with their situation. I also made an effort to show that I
cared about them as individuals, and developed a rapport with the music teachers that I
hope will extend past this study.

I had to work to develop a “bracketed” approach as a researcher to the observed
teachers’ practice. I reminded myself to stay focused on the research questions while
having an open mind about what I was observing, all the while doing so with a non-
judgmental idea of what was observed. Stepping out of the “music methodology
instructor’s shoes” that I now wear as a university employee was important. In doing so,
I strived to stay emotionally detached and allow myself to view and describe the events
as they occurred within the space of time that we were allotted.

I also found the work of the qualitative researcher to be very engaging. Inquiring
as to the reality of the teachers’ lived experiences was fascinating work. Teachers
shared with me a gift, and I am truly grateful for their willingness to participate.

This project has helped me to understand the process of qualitative research and
developed my qualitative research skills in the following specific ways: I learned about
the subtle non-verbal communication that sometimes occurs in the process of
interviewing a participant. For example, sighing may signal impatience, exhaustion or
other feelings, as well as other body language cues, which may signal any emotion from
excitement and focus to boredom. Awareness of subtle non-verbal communication
occurrences assists the qualitative researcher in becoming attuned to the needs of the
participant, and the possible need to be flexible in the interview process. The interview questions themselves served as a guide for the inquiry; however, as suggested by Seidman (1991), the questions are best used to establish the purpose and focus of the interview. Listening to the response of the participant and following up with clarification questions and exploration of details allows the participant to share “more of the story” with the researcher.

The beauty of qualitative research is that during the process of the research, the researcher becomes aware of the “unfolding” of the data as they are processed one layer at a time. The process of data analysis seemed similar to reading through a full theatrical script for the full time. The characters became real, their settings, their relationships all became alive for me once again. From the analytical process, I began to discern the plot: “What is actually happening to the characters?”

As a music teacher of ELL students in both the elementary and secondary settings, I struggled not only with my lack of ability to speak the language of the ELL student, but with the lack of training and resources. My feeling of inadequacy with regard to the ELL students, not prevalent when I taught English speakers, was frustrating for a professional educator striving to meet the needs of all students.

I took it upon myself to conference with the ELL teachers, at both schools where I taught, not as a gesture of political correctness, but of survival. If I was to be the teacher that the ELL students needed in the music classroom, I had to search out
information about the students, their language and family backgrounds all on my own. I also had to explore, on my own, any pedagogical or curricular resources that I could find to facilitate music learning for ELL students. I looked for and obtained physical objects that I could keep in my classroom from different cultures, to help ELL students make a connection with their learning space. In addition, I had to be a teacher of reflection-in-action. By being flexible, having a repertoire of instructional strategies, and the willingness to “change paddles in mid-stream” or vary my instruction as needed to reach the ELL students, I developed my own pedagogical sense of what worked when teaching music to ELL students. In the classrooms of the four participating teachers in this research study, I observed varied levels of frustration, awareness, action, instructional strategies, reflection-in-action, exploration of resources, and sense of “what works”.

Similar to my experience, I observed in this study that for the most part, the Hispanic students are proud to attend public school in the U. S., proud to receive a U. S. education, and generally well supported emotionally and academically by their parents.

The profound finding of this study is the discovery that elementary music teachers are not often aware of their ELL students’ identity. This study took place in the final grading period of the year and three out of four elementary music teachers were unaware of their ELL students’ identities. With large class loads and the typical responsibility of teaching music to every student in the elementary school (sometimes
400 to 500 students) the elementary music teacher is faced with time constraints and work overload. Increased communication between administrators, ESL specialists, regular classroom teachers and the elementary music teacher is needed to provide early identification of the ELL students in their music classrooms. This is the first step for provision of equitable music learning for ELL students.

A prevailing mindset among three of the four elementary teachers was that they taught the same way to all of the students in a “mass production” manner. Individual adjustments were not made for students with different learning styles, different native languages, or different cultural backgrounds. As adjustments have been made in the past for accommodating special needs students, music teachers should strive to teach to the individual ELL student.

Music teacher education programs should address the needs discussed in this study with regard to ELL students in the music classroom. Programming that includes preparation involving instructional strategies for ELL students, emphasizing cultural and linguistic awareness, and developing courses that include individualized instruction for ELL students should be provided.

The big picture is that student diversity, both linguistically and culturally, is out of balance with the lack of diversity of the teacher population in Texas. The Texas Education Agency (2004) reported, “Seventy-seven percent of the Texas teaching force is white. The same diversity found among students is not found among teachers” (p. 2).
Finding ways to balance the language and cultural differences are challenging for all monolingual, English speaking teachers. Specifically in music education, requirements for music teachers with regard to ESL certification have not come into effect as of the date of this study. With such a large Spanish population in the state of Texas, the possibilities of ESL certification requirements for music educators may be on the horizon.

Already school districts are implementing ESL certification requirements for other subject areas. New language requirements for principals in the Dallas Independent School District have been approved. Principals of schools with more than half of their enrollment Spanish students will be required to speak Spanish as well. In the Hurst-Euless-Bedford school district between Dallas and Fort Worth, all kindergarten teachers are required to complete ESL certification (Host, L., 2005, personal communication). Linda Host, Director of Bilingual Education for the Hurst-Euless Bedford School District stated although other school districts may not require ESL certification for their new employees, it is strongly recommended. In addition, a proposal was presented to the H. E. B. School Board on August 16, 2005, requiring additional grade level teachers in the elementary schools to become ESL certified. As requirements for teachers and administrators change with regard to accommodating ELL students, music educators must also consider changes in their pedagogy, curriculum, and instructional strategies to accommodate English language learners in their music classrooms.
APPENDIX A

TEXAS AGENCY EMAILS
Dear Ms. Givens,
My name is Kathy Scherler. I am conducting a study on Texas music teachers and English language learners. I am looking for any data or statistics that may be available through Educator Development and HSEP which would give the number of monolingual English speaking music teachers in Texas. Additionally, I am looking for data or stats on these monolingual English speaking music teachers as they are divided between elementary school, middle school, and high school.
If you know of a possible resource, I would be very appreciative.
Thank you,
Sincerely,
Kathy L. Scherler

---Original Message-----
From: Givens, Anita [mailto:Anita.Givens@tea.state.tx.us]
Sent: Sunday, October 03, 2004 9:58 AM
To: Scherler, Kathy
Subject: RE: Message from Kathy Scherler 9-29-04

I checked with others here at the agency and we are not aware of anyone who collects this information. Anita

---Original Message-----
From: Scherler, Kathy [mailto:kathy.scherler@mwsu.edu]
Sent: Tue 3/1/2005 9:36 AM
To: Givens, Anita
Subject: RE: Message from Kathy Scherler 9-29-04

Ms. Givens, Would you allow me to use your reply below in my research background material? Thank you, Kathy Scherler

Yes, you may. Thanks, Anita
From: Scherler, Kathy [mailto:kathy.scherler@mwsu.edu]
Sent: Wed 9/29/2004 7:22 PM
To: P16 mailbox
Subject: Message from Kathy Scherler 9-29-04 to Texas PK- 16 Public Education Information Resource

Dear Sir or Madam,
My name is Kathy Scherler. I am conducting a study on Texas music teachers and English language learners. I am looking for any data or statistics that may be available through TMEA which would give the number of monolingual English speaking music teachers in Texas. Additionally, I am looking for data or stats on these monolingual English speaking music teachers as they are divided between elementary school, middle school, and high school.
If you know of a possible resource, I would be very appreciative.
Thank you,
Sincerely,
Kathy L. Scherler

-----Original Message-----
From: Taylor, Nina
Sent: Thursday, September 30, 2004 1:06 PM
To: 'kathy.scherler@mwsu.edu'
Subject: RE: Message from Kathy Scherler 9-29-04 to Texas PK- 16 Public Education Information Resource
Hi, Kathy –
The TEA does not collect whether or not teachers are monolingual or the languages they speak. We do collect information about which music courses teachers teach, and would be able to give you counts of music teachers by campus type (elementary, middle/jr. high, high school, or K-12). I have sent an email to the State Board for Educator Certification to see if they have the specific information on teachers that you seek, and will let you know as soon as I hear back.
Thanks, Nina
Nina Taylor
Director, Information Analysis
Department of Accountability and Data Quality
Texas Education Agency
512-475-2085
Hi, Kathy –

I received a response back from SBEC and they do not collect the information on whether teachers are monolingual or the languages they speak. Sorry we’re unable to help you with this one.

Nina

Ms. Taylor,
May I please use the reply below in the background information of my research?
Thank you,
Kathy Scherler

Absolutely.

Thanks, Nina
Sure. We only keep data on the students in auditions, I intend to bring this up at the March board meeting.

Mike Ware
Choral Director, Georgetown High School
Immediate Past President, Texas Music Educators Association
www.tMEA.org
281-384-8786 cell 512-943-5000 ext. 7182 school

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Dear Mr. Ware,

Last Sept. you replied to an email I sent in regard to monolingual English music teachers in Texas schools. You replied that the TMEA does not maintain this data. May I please use this email as part of my research information? You may reply to me at:

kathy.scherler@mwsu.edu
or kscherler@verizon.net

Thank you,

Kathy Scherler
From: <kscherler@verizon.net>
Date: Mon, 28 Feb 2005 22:20:29 -0600
To: <uilmusic@uts.cc.utexas.edu>
Subject: I

Dear Mr. Floyd,
Last Sept. you replied to an email I sent in regard to monolingual English music teachers in Texas schools. You replied that the UIL Music organization does not maintain this data.
May I please use this email as part of my research information?
You may reply to me at:
kathy.scherler@mwsu.edu
or kscherler@verizon.net

Thank you,

Kathy Scherler

Yes, you may use my statement in your research information.

Richard Floyd
Texas State Director of Music
Secretary - College Band Directors National Association Music Director - Austin
Symphonic Band

PHONE  512/471-5883       FAX  512/471-5908
APPENDIX B

STRATEGIES FOR TEACHING CONTENT TO SECOND LANGUAGE LEARNERS

(TEXAS EDUCATION AGENCY, 1999)
Outlined in the Texas Education Agency’s (July, 1999) Bilingual/ESL TEKS: Elementary Professional Development Manual are strategies for teaching content to second language learners. The three strategy categories include: “differentiate pace, differentiate materials, and differentiate instruction” (p. 16, 17). Within each of these strategy areas are specific examples which are given to content-area instructors in Texas:

**Differentiate Pace**
- Initially...
- Breakdown long tasks into shorter ones
- Extend time for assignment completion
- Eliminate timed assignments
- Extend wait time for oral responses

**Differentiate Materials**
- State adopted text and materials
- Texts at appropriate reading level
- Outlines provided in advance for readings/lectures.
- Highlighted texts, materials, handouts, etc.
- Taped texts/lectures
- Annotated, illustrated, monolingual dictionaries
- Bilingual dictionaries
- Manipulatives
- Copy of teacher’s notes
- High interest, theme-related reading for pleasure/enrichment
- Technology: audio visual, multimedia, etc.
- Visuals: maps, charts, graphs, timelines, diagrams, skits, demonstrations, films, role play, pictures, labels, transparencies, realia.

**Differentiate Instruction**
- Accommodate for a variety of learning styles
- Be sensitive to student needs
- Create environment where students feel free to take risks
- In ESL settings, allow for use of native language
- Allow students an opportunity to express key concepts in their own words
- Use alternative assessments for evaluations
Conference with ESL teacher regarding student’s level of language proficiency
Establish routine in the classroom
Simplify instructional language, not content
Use shorter and less complex sentences
Give preferential seating
Make connections to real world applications by integrating content and activities
Engage background knowledge
Teach new vocabulary prior to lesson
Encourage student to build vocabulary card files
Encourage students to underline/highlight key words or important facts
Provide for repetition of vocabulary in context
Engage in activity-based and hands-on instructions
Substitute projects for written assignments
Use visuals, manipulatives, multimedia, and authentic
Teach students how to develop and use graphic organizers
Use role-play and skits
Incorporate cooperative learning strategies
Encourage communication; do not dwell on grammatical errors
Teach skills for previewing, questioning, and reviewing
Repeat or rephrase whenever possible using different words
Use repetition and review in lessons
Check for understanding frequently
Provide feedback on language through restatement not over correction
Utilize assignment notebooks and prompts
Read to the student
Write legibly
Provide additional instruction such as tutorials
Utilize adult volunteer tutors
Provide peer tutors (p. 16, 17)
APPENDIX C

IRB CONSENT FORMS
Title of Study: Elementary Music Teachers Instructing Hispanic English Language Learners: Reflection on Practice

Principal Investigator: Kathy Scherler, Graduate Student, University of North Texas

Before agreeing to your child’s participation in this research study, it is important that you read and understand the following explanation of the proposed procedures. It describes the procedures, benefits, risks, and discomforts of the study. It also describes your child’s right to withdraw from the study at any time.

Start Date of Study: 3-7-2005
End Date of Study: 5-27-2005

Purpose of the Study
The purpose of this study will be to observe the teaching of elementary music teachers who instruct Hispanic English language learners. The importance of a study in this area is that it provides an inside-look into the experiences of the English-only speaking elementary music teachers as they instruct Hispanic English language learners.

Description of the Study
This study will examine English-only speaking elementary music teachers as they instruct English language learners.

Procedures to be used
Elementary music teachers that speak only English will be invited to participate in this study. Two beginning elementary music teachers and two experienced elementary music teachers will be selected. Teachers will be observed and videotaped for two hours per week for nine weeks. The classroom observations will be focused on the elementary music teachers and their instruction of the English language learners. The researcher will take field notes. Three interviews per teacher will be conducted by the researcher. This study is only collecting
information about the music teacher’s instruction of Hispanic English language learners. Although this study is not collecting specific information about the student, the student may appear on the classroom video observation of the music teacher.

Description of the foreseeable risks
There are no anticipated risks in this study. There will be no foreseeable risks to loss of confidentiality due to the measures taken by the researcher stated below.

Benefits to the subjects or others
Potential benefits to the participants in this study include a greater awareness of the teacher’s instruction of English language learners, and the sharing of the completed data with the teacher participants involved.

Procedures for Maintaining Confidentiality of Research Records
Adequate provisions to protect the privacy of the participants will be taken. No student names will be used. Teachers will be assigned numbers in the data, not names, to protect confidentiality. Names will be changed in the final document to protect the privacy of participants. Participant identities will not be connected in any way with the research results. Adequate provisions to protect the confidentiality of the data will also be taken. Video recordings of the classroom observations will be stored for one year after the study in a locked and secured safe. They will be destroyed after one year. The videotapes recorded in this study will be viewed only by the researcher and supervising faculty at UNT.

Review for the Protection of Participants
This project has been reviewed and approved by the UNT Committee for the Protection of Human Subjects (940/565-3940.)

Research Subject’s Rights
I have read or have had read to me all of the above. Kathy Scherler has explained the study to me and answered all of my questions. I have been told the risks and/or discomforts as well as the possible benefits of the study.

I understand that my child does not have to take part in this study and my refusal to allow him/her to participate or his/her decision to withdraw will involve no penalty, no loss of rights, or no loss of benefits. The study personnel may choose to stop my child’s participation at any time.
In case problems or questions arise, I have been told I can contact Kathy Scherler at telephone number (817) 966-0556, or Dr. Warren Henry, Associate Dean, Department of Music, University of North Texas, (940) 565-2791.

I understand my child’s rights as research subject and I voluntarily consent for him/her to participate in this study. I understand what the study is about, how the study is conducted, and why it is being performed. I have been told I will receive a signed copy of this consent form.

____________________________  ______________________________
Signature of Subject’s Parent or Guardian       Date
Title of Study: Elementary Music Teachers Instructing Hispanic English Language Learners: Reflection on Practice

Principal Investigator: Kathy Scherler, Graduate Student, University of North Texas

Description of the Study to be read to, or by, the participating child:

A college student will be visiting your classroom to watch your music teacher instruct students who speak another language and are learning English. This is so that the college student may learn more about music teaching. The music teacher will be videotaped while she is teaching.

The college student will visit and observe your classroom for nine music lessons. This study is not collecting any information on you as a student, however, there is a possibility that you may be videotaped in the class observation of the music teacher. The video will be used as a tool to gather information about the teacher’s instruction. This information will be used to design interview questions to ask to the teacher.

Your name will not be connected in anyway to this study, or to the video taping of your classroom. Your identity will be protected and will remain confidential. Participating in this study is voluntary. You may stop participating at any time you wish, and the college student may choose to stop your participation at any time.
Assent of Child

The child named above has agreed to participate in the study mentioned above.

__________________________  ______________________
Signature of Subject          Date

Note:  The signature of a Parent or Guardian must be substituted if waiver of assent is required

Waiver of Assent

The Child named ________________ has been waived from signing an Assent for the following reason(s):
  _____Age
  _____Maturity
  _____Psychological State of the Child

__________________________  ______________________
Signature of Parent or Guardian          Date
Title of Study: Elementary Music Teachers Instructing Hispanic English Language Learners: Reflection on Practice

Principal Investigator: Kathy Scherler, Graduate Student, University of North Texas

Before agreeing to participate in this research study, it is important that you read and understand the following explanation of the proposed procedures. It describes the procedures, benefits, risks, and discomforts of the study. It also describes your right to withdraw from the study at any time.

Start Date of Study: 3-7-2005
End Date of Study: 5-27-2005

Purpose of the Study
The purpose of this study will be to observe the teaching of elementary music teachers who instruct Hispanic English language learners. The importance of a study in this area will provide a unique contribution of the experiences of the English-only speaking elementary music teachers as they instruct the Hispanic English language learners.

Description of the Study
This study will examine monolingual English-only speaking elementary music teachers as they instruct English language learners, to gain a description of the instructional process and the reflections of the elementary music teachers.

Procedures to be used
Monolingual English-only speaking elementary music teachers will be invited to participate. Two beginning elementary music teachers with five years or less experience, and two experienced elementary music teachers with five years of teaching experience or more will be selected. Teachers will be observed and videotaped for two hours per week for nine weeks. The observations will be focused on the elementary music teachers and their instruction of the English language learners in their classrooms. The researcher will take field notes. The information gained from observing the music teachers will be used in formulating interview questions. Three ninety minute phenomenological interviews per teacher will be conducted by the researcher, within a three week time frame. Teachers will be asked to keep an audio journal by logging their reflective thoughts on a tape recorder. Although this study is not collecting student data, the students in the classroom may appear on the video observation of the music teacher.
Description of the foreseeable risks
There are no anticipated risks in this study. There will be no risks to loss of confidentiality due to the measures taken by the researcher stated below.

Benefits to the subjects or others
Potential benefits to the participants in this study include a greater awareness of the music teacher’s instruction of English language learners, and the sharing of the completed data with the teacher participants involved.

Procedures for Maintaining Confidentiality of Research Records
Adequate provisions to protect the privacy of the participants will be taken. No student names will be used. Teachers will be assigned numbers in the data, not names, to protect confidentiality. Names will be changed in the final document to protect the privacy of participants. Participant identities will not be connected in any way with the research results. Adequate provisions to protect the confidentiality of the data will also be taken. Video recordings of the classroom observations will be stored for one year after the study in a locked and secured safe. They will be destroyed after one year. The videotapes recorded in this study will be viewed only by the researcher and supervising faculty at UNT.

Review for the Protection of Participants
This project has been reviewed and approved by the UNT Committee for the Protection of Human Subjects (940/565-3940.)

Research Subject’s Rights
I have read or have had read to me all of the above. Kathy Scherler has explained the study to me and answered all of my questions. I have been told the risks and/or discomforts as well as the possible benefits of the study.

I understand that I do not have to take part in this study and my refusal to participate or withdraw will involve no penalty, no loss of rights, or no loss of benefits. The study personnel may choose to stop my participation at any time. In case problems or questions arise, I have been told I can contact Kathy Scherler at telephone number (817) 966-0556, or Dr. Warren Henry, Associate Dean, Department of Music, University of North Texas, (940) 565-2791.

I understand my rights as research subject and I voluntarily consent to participate in this study. I understand what the study is about, how the study is conducted, and why it is being performed. I have been told I will receive a signed copy of this consent form.

_________________________________  ______________________
Signature of Subject                      Date
Universidad de North Texas
Comité Institucional de Revisión
Solicitud de Aceptación de Investigación

Nombre del participante ___________________________________________ Fecha_____________________

Título del estudio: Maestros de música de enseñanza primaria de estudiantes hispanos que están aprendiendo inglés: Su reflejo sobre su práctica

Investigadora principal: Kathy Scherler, estudiante de posgrado. Universidad de North Texas

Descripción del estudio que será leído por o al niño participante.

Un estudiante universitario visitará tu clase para observar a tu maestro/a de música mientras enseña a los alumnos cuya lengua nativa no es el inglés, pero que están aprendiendo este idioma. Esto es para que el estudiante universitario pueda aprender más sobre la enseñanza de la música. Se grabará en video al maestro durante la clase.

El estudiante universitario visitará y observará la clase durante nueve lecciones de música. Aunque este estudio no vaya a recoger información sobre ti como alumna es posible que tú y los otros estudiantes de la clase aparezcan en el video. El video se utilizará como instrumento para obtener información sobre la enseñanza de la maestra.

Tu nombre no se asociará de ninguna manera con este estudio, ni con la grabación de tu clase. Tu identidad será protegida y se quedará confidencial. La participación en este estudio es voluntaria. Puedes dejar de participar cuando quieras, y el estudiante universitario puede decidir poner fin a tu participación en cualquier momento.

Aceptación del niño

El niño o la niña, cuyo/a nombre es ______________________________________ acepta participar en el estudio mencionado arriba.

______________________________  ______________________________
Firma del participante     Fecha

Nota: Un padre o tutor debe firmar si se requiere una renuncia de la aceptación.
Renuncia de aceptación

El niño o la niña de nombre _____________________ se le ha concedido la exención de la aceptación por la(s) siguiente(s) razón(es):

__________ Edad

__________ Madurez

__________ Estado psicológico del niño/a

__________________________________________  ______________________________
Firma del padre/madre o tutor                                      Fecha
Universidad de North Texas  
Comité Institucional de Revisión  
Solicitud de Aceptación de Investigación

Nombre del sujeto: ___________________________  Fecha: ______________________

Título del estudio: Maestros de música de enseñanza primaria de estudiantes hispanos que están aprendiendo el inglés: Su reflejo sobre su práctica

Investigadora principal: Kathy Scherler, estudiante de posgrado. Universidad de North Texas.

Antes de aceptar la participación de su hijo en este estudio de investigación, es importante que Ud. lea y comprenda la siguiente explicación de los procedimientos propuestos. Se describe los procedimientos, beneficios, riesgos, e incomodidades del estudio.

Fecha inicial del estudio:  Fecha final del estudio:
3-7-2005  5-27-2005

MAESTROS DE MUSICA DE ENSEÑANZA PRIMARIA DE ESTUDIANTES HISPANOS QUE ESTAN APRENDIENDO INGLES: SU REFLEJO SOBRE SU PRACTICA

Propósito del estudio.
El propósito de este estudio consistirá en observar la enseñanza a los maestros de música enseñanza primaria de estudiantes hispanos que están aprendiendo el inglés. La importancia de este estudio es que proporcionará una perspectiva desde adentro de las experiencias de los maestros de música monolingües (inglés) cuando enseñan a los estudiantes hispanos que están aprendiendo inglés.

Descripción del estudio.
Este estudio investigará a los maestros monolingües (inglés), cuando enseñan a los estudiantes hispanos.

Procedimientos usados.
Los maestros monolingües (inglés) de enseñanza primaria serán invitados a participar. Dos maestros principiantes de enseñanza primaria de música, y dos maestros veteranos de enseñanza primaria de música serán seleccionados. Los maestros serán observados y grabados en video durante dos horas por semana durante nueve semanas. Las observaciones se enfocarán en los maestros de música de enseñanza primaria en su enseñanza de los estudiantes que están aprendiendo inglés en sus clases. La investigadora escribirá apuntes de sus observaciones. Tres entrevistas por maestro serán dirigidas por la investigadora. Este estudio sólo recoge
información sobre la enseñanza del maestro de música a los estudiantes hispanos que están aprendiendo inglés. Aunque este estudio no tenga como objetivo recoger datos sobre el estudiante, el niño puede aparecer en la observación del video del maestro de música.

**Descripción de los riesgos previsibles.**
No se espera que haya riesgos en este estudio. No habrá riesgos previstos de la pérdida de la confidencialidad debido a las medidas tomadas por la investigadora nombrada abajo.

**Beneficios para los participantes u otras personas.**
Los beneficios potenciales para los participantes en este estudio incluyen un mejor conocimiento de sus procesos de enseñanza de los estudiantes que están aprendiendo inglés, y el hecho de compartir los datos obtenidos con los participantes involucrados.

**Procedimientos para mantener la confidencialidad de los datos de la investigación.**
Se tomarán las medidas adecuadas para proteger la privacidad de los participantes. No se usará el nombre de ningún estudiante. A los maestros se les asignarán números en los datos, no nombres, para proteger la confidencialidad. Los nombres serán cambiados en el documento final para proteger la privacidad de los participantes. Las identidades de los participantes no serán relacionadas de ninguna manera con los resultados de la investigación. Se tomarán medidas adecuadas para proteger también la confidencialidad de los datos. Las grabaciones en video de los maestros serán guardadas durante un año en una caja de seguridad, cerrada y segura. Serán destruidas después de un año. Las cintas de video grabadas en este estudio serán vistas sólo por la investigadora y el profesorado supervisor de la UNT.

**Revisión para la protección de los participantes.**
Este proyecto ha sido revisado y aprobado por el Comité para la Protección de Seres Humanos de la Universidad de North Texas (940/565-3940).

**Derechos del participante.**
Yo he leído o se me ha leído toda la información previa. Kathy Scherler me ha explicado el estudio y me ha contestado todas mis preguntas. Yo he sido informado de todos los riesgos y/o incomodidades, así como de los posibles beneficios del estudio.

Yo entiendo que mi hijo/a no tiene que tomar parte en este estudio y mi negativa a permitirle a él/ella participar o su propia decisión de retirarse del proyecto no producirá ninguna sanción, pérdida de derechos, ni pérdida de beneficios como estudiante en la escuela. El personal del estudio puede decidir poner fin a la participación de mi hijo en cualquier momento.

Si surgieran problemas o preguntas, se me ha informado que puedo ponerme en contacto con Kathy Scherler, número de teléfono (817) 966-0556, o con el Dr. Warren Henry, Vice-decano, Departamento de Música, Universidad de North Texas, (940) 565-2791.
Yo entiendo los derechos de mi hijo como participante y voluntariamente consiento en que él/ella participe en este estudio. Yo entiendo de lo que se trata el estudio, cómo va a ser realizado, y por qué está siendo llevado a cabo. Se me ha informado de que recibiré una copia firmada de esta solicitud de aceptación.

_____________________________________  _______________________
Firma del padre o tutor  Fecha
APPENDIX D

DESCRIPTION AND FORMAT OF PHENOMENOLOGICAL INTERVIEWS
Questions for the interviews were formulated from the review of literature, observations of teachers, and the audio teacher journal reflections. The three interview process is based on the phenomenological interview process described by Seidman (1991). The first interview focuses on the life history of the participant, the second interview describes the experience of the teacher, and the third interview investigates the meaning making of the participant. To assist the elementary music teachers in their “teacher-talk” concerning instructional strategies and their practice in teaching ELL students, the questions for the second interview were based on the “best practice” research literature regarding instructional strategies for content area instructors.

**Interview I: Focused Life History**

1. What factors led you to be a music educator?
2. Describe your philosophy of music education.
3. What is your current teaching assignment?
4. How many years of music teaching experience do you have?
5. In what grade levels?
6. Tell me about your experience in college (Music Education Program) and any information that may relate to English language learners.
7. How did any courses that you took in your degree program(s) prepare you to instruct English language learners specifically?
8. Have you taken any language courses?
9. If you have taken language courses, discuss level of proficiency, type of language, and fluency.
10. How would you describe your ethnic heritage?
11. What experiences have you had traveling to countries where Spanish is spoken?

12. Tell me about your work experience and describe any events, relationships, or insights you see in your experience that have informed your teaching English language learners.

13. Discuss any in-service training that you may have had related to English language learners.

14. How do you see your role as a music educator in relation to English language learners?

15. What goals have you set for yourself in teaching English Language Learners?

16. How do those goals compare with goals for teaching native English speakers?

**Interview II: Experience of Teacher**

1. How would you describe your practice as a music educator in relation to your English language learners?

2. What are the reasons for your choices regarding English language learners and the materials you choose to teach?

3. Do you find that you approach teaching ELLs differently? If so, how?

4. Do you develop instruction with ELLs through the process of “trial and error”? Explain.

**Differentiation of Instruction**

5. Do you differentiate instruction or vary the lesson for ELLs? If so, please describe.

6. Do you explicitly teach learning skills such as listening, organizing etc? If so, how?

7. Do you use alternative assessment for evaluation of ELL students? If so, how?

8. Do you conference with the ELL or ESL teachers regarding the ELL student’s
9. Do you conference with the ELL or ESL teachers at all?

10. Do you give preferential seating to ELLs? If so, please describe.

11. Instructional strategies are defined as: “methods by which instruction is delivered to the learner, the organization of conceptual skills, or instructional methods which match the learner to the subject matter.” How do you use instructional strategies with ELL students?

12. Do you include cooperative learning strategies when instructing ELLs? If so, please describe.

13. Think of an event in your music class in which you feel sure that you have experienced positive music teaching and learning with the ELL students. Describe this event.

14. What made this event a positive music teaching and learning experience with the ELL students?

15. What instructional strategies did you use in this event?

16. Do you provide tutorials for ELL students if they need help? If so, please describe.

17. Do you utilize adult volunteer tutors to assist the ELL students? If so, please describe.

18. Do you find that as you teach ELLs, you “think on your feet” by responding to the ELL’s learning pace, content mastery, etc? If so, please describe.

19. Do you think that your students feel free to take risks in your music classroom? Give an example.

20. Do you allow for the use of ELL native language in your classroom? Explain.

21. Do you allow students an opportunity to express key concepts in their own words? Explain.

22. Do you simplify instructional language, and not the content itself? Explain.

23. Do you teach new vocabulary prior to the lesson? Explain.
24. Do you encourage students to build vocabulary card files or word walls? Explain.

25. Do you use role-plays, skits or musicals? If so, explain the involvement of the ELL students in these activities.

26. Do you encourage communication with the ELL students without dwelling on grammatical errors? If so, how?

27. Do you check for understanding frequently? If so, how?

28. Do you provide feedback on language through restatement, not “over correction”? Explain.

29. Do you read to your music students? Explain.

30. In your opinion do you write legibly? Explain.

31. Do you engage the music students in activities that promote information-seeking, problem-solving, and study skills? Explain.

32. Do you provide authentic English language input? Explain.

33. Do you use literature-based activities? Explain.

Classroom Organization
34. What types of classroom organization procedures do you follow in your instruction of ELLs?

35. Do you use peer tutors or “buddies” in the classroom to quietly translate during class? If so, please describe.

36. Do you encourage parents to volunteer? If so, please describe.

37. Do you use grouping? If so, please describe.

38. Is there an established routine in your classroom? Explain.

Modification of Materials
39. What, if any, modification of materials do you make when instructing ELLs?

40. Do you have English and Spanish dictionaries in your classroom? If so, how do you use them?

41. Do you choose different materials for ELL students? If so, please describe.
42. What music curriculum do you follow?

43. What additional ELL curriculum or resources do you use, if any?

44. What types of visuals do you use in your classroom to enhance learning?

45. What kind of technology do you use in your classroom to enhance learning?

46. Do you provide high interest, theme-related reading or singing for pleasure and/or enrichment? Explain.

47. What types of manipulatives do you use to enhance learning, if any?

48. Do you use highlighting, outlines, or other visual organizers to enhance learning? If so, please explain.

49. Do you provide audio tapes of classroom activities/songs? If so, please describe.

50. Do you provide connections between music and books or reading? How?

51. Realia is defined as concrete objects from the everyday world used during instruction in order to make language comprehensible. Do you use realia when instructing ELLs? Explain.

Modification of Pace
52. Do you modify the pace of your instruction, speech or scope and sequence? If so, please describe.

53. Do you break down tasks into shorter tasks? If so, please describe.

54. Do you give ELLs more time for learning songs? If so, please describe.

55. Do you have timed assignments? If so, please describe.

56. Do you extend the wait time for the ELL students’ oral responses? (When students answer questions). If so, please describe.

Increased ELL Interaction
57. Do you increase opportunities for ELL students to interact? If so, please describe.

58. Do you provide opportunities for ELLs and English speakers to interact with each other? If so, please describe.
59. Do you use games in your music class? Explain.

Communication Modification
60. What types of communication modifications, if any, do you find yourself using when instructing ELLs?

61. Do you rephrase? (Repeating information using different words). If so, please give an example.

62. Do you consciously speak slowly or more articulately when instructing ELLs? Explain.

63. Do you use shorter and less complex sentences when instructing ELLs? Explain.

64. Do you have students repeat, echo, or mimic your English speaking? If so, please describe.

65. Do you use the “rote” song teaching method to instruct the ELL students?

66. If so, is this method beneficial in assisting ELL students in learning the English words to the songs?

67. What characteristics of music performance (vocal or instrumental) do you observe to be beneficial to ELL students? Why?

68. Do you move around the classroom and point to lines, notes, or pictures to compliment your verbal instructions? Explain.

69. Do you speak phrases or words in the ELL student’s native tongue? Explain.

70. What types of verbal affirmation do you use, if any?

Teacher Awareness
71. As a teacher, how aware of ELLs do you consider yourself to be?

72. Do you support the students’ home language and culture? If so, please describe.

73. Do you study or research on your own as to how language is acquired? If so, please describe.

74. Do you acknowledge cultural differences? If so, please describe.

75. Do you appreciate diversity? If so, please describe.
76. Do you use ELL students’ prior knowledge in instruction? If so, please describe.

77. Do you connect content learning with current events or life experiences? If so, please give an example.

78. Do you establish family, community and home like environments in the classroom? If so, please describe.

79. Do you develop culturally connected caring relationships with the students? Please describe how this is accomplished.

80. Do you consciously improve the social climate of your class? If so, please describe.

81. Do you alter the social organization of your class? If yes, please describe.

82. Do you acquire and use cultural sensitivity? If yes, please describe.

83. Do you engage students in content in culturally relevant ways? If so, please describe.

84. How much information is given to you from the regular teacher about your ELL students in the music classroom? What type of information is given to you?

85. How much information is given to you from the ELL specialist on your campus about your ELL students? What type of information is given to you?

86. Do you often select songs from the nationalities that match your ELL student population? Why?

87. What kind of pull out programs occur with the ELLs in your school?

88. Before this research study, were you aware of which students in your music classroom were ELL students?

89. How do you make decisions about what you teach concerning ELL students?

90. How do you make decisions about how you teach regarding ELL students?

**Discipline**

91. Do you modify your discipline of ELL students? If so, please describe.

92. Do you recognize any differences in the discipline of ELL students compared to
the English speaking students? If so, please describe.

Music Factors
93. Do you see that there are any specific factors in teaching music which relate to ELL students? If so, please describe.

94. Do you see that there are any specific factors in music instruction which allow ELL students to feel more comfortable? If so, please describe.

95. Do you see that there are any specific factors in music instruction which allow ELL students to express themselves, perhaps more than they would in an academic core class? If so, please describe.

96. Do you see music as a way to “bridge the gap” for ELL students linguistically, socially, or culturally? If so, please describe.

Interview III: Meaning Making of the Participant

Follow up questions from Interview II:

1. What is it like to be a music teacher of ELLs?

2. Describe your work as a music teacher of ELLs, or generally, what do you do?

Interview III:
1. Now that you have talked about how you came to your work as a music teacher (your experience), and what it is like for you to do that work... what does it mean to you?

2. Given what you have said about your experience with ELLs in the past, your life history, and your current instruction of ELLs, what is your understanding of how your past informs or influences your instruction of ELLs now?

3. Describe how your background influences your organization and/or protocols in the classroom:

4. Describe how your past experiences inform or influence your differentiation of instruction, modification of materials and/or modification of pace in teaching music to ELLs.

5. Describe how your past experience influences your discipline in the classroom.

6. Describe the aspects of teaching music to ELLs that you think are important.
7. What is your understanding as to why these aspects of teaching music to ELLs are important?

8. What would you like to change or do differently in teaching music to ELLs in the future?

9. What will you continue to do as you teach music to ELLs?

10. How do you feel about your ability to teach music to ELLs?

11. What is your understanding concerning the resources available for teaching music to ELLs?

12. What is your understanding concerning the available pre-service and in-service preparation for teaching music to ELLs?

13. How do you understand the school district’s placement of ELLs and pull-out programs and regular classroom arrangements at your school?

14. How has the process of reflection of teaching music to ELLs informed or influenced your practice of ELL music instruction?

15. What does it mean to you to be a music teacher that instructs ELLs?
APPENDIX E

OBSERVATION GUIDE
<table>
<thead>
<tr>
<th>Observation Guide</th>
<th>Modify the instruction. (The Bilingual /ESL TEKS manual, Texas Education Agency, July, 1999)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Differentiation of instruction</td>
<td>Integrate content and language. (Penfield, 1987)</td>
</tr>
<tr>
<td></td>
<td>Modify instructional methods. (The Music Curriculum Framework, published by the Center for Educator Development in Fine Arts)</td>
</tr>
<tr>
<td></td>
<td>Engage them in activities that promote information-seeking, problem-solving, and study skills. (Cantoni-Harvey, 1987)</td>
</tr>
<tr>
<td></td>
<td>Continually simplifying the concepts. (Yudkin, 1995)</td>
</tr>
<tr>
<td></td>
<td>Varying the lesson. (Clair, 1993)</td>
</tr>
<tr>
<td></td>
<td>Authentic English language input. (Harklau, 1994)</td>
</tr>
<tr>
<td></td>
<td>Literature-based activities. (Thompson, 2000)</td>
</tr>
<tr>
<td></td>
<td>Using multiple approaches. (Rowe, 1996)</td>
</tr>
<tr>
<td></td>
<td>Providing comprehensible input and integrating language and content instruction; promoting language use and scientific thinking through group work; explicitly teaching learning skills; enriching the curriculum and providing a rich language use environment. (Dong, 2002)</td>
</tr>
<tr>
<td></td>
<td>Speak more slowly. (Yudkin, 1995)</td>
</tr>
<tr>
<td></td>
<td>Use visual aids. (Yudkin, 1995)</td>
</tr>
<tr>
<td></td>
<td>Using pictures and realia, and having appropriate materials. (Rowe, 1996)</td>
</tr>
<tr>
<td>4. Increasing ELL student interaction in the classroom</td>
<td>Oral practice, peer interaction, and games. (Thompson, 2000)</td>
</tr>
<tr>
<td></td>
<td>Increasing the LEP students' interaction opportunities. (Verplaetse, 2000)</td>
</tr>
<tr>
<td></td>
<td>Provide opportunities for the English-only speaking students and the ELL students to interact. (McConnell, 1996)</td>
</tr>
</tbody>
</table>
### OBSERVATION GUIDE (CONTINUED)

<table>
<thead>
<tr>
<th>5. Communication modifications (both verbal and non-verbal)</th>
<th>Repeat instructions using different words. Move around the classroom, and/or pointing to lines or notes to compliment verbal instructions. (Yudkin, 1995)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Engage them in activities that promote communicative ability. (Cantoni-Harvey, 1987)</td>
</tr>
<tr>
<td></td>
<td>Using a modified classroom talk. (Dong, 2002)</td>
</tr>
<tr>
<td></td>
<td>The use of certain types of verbal communication and affirmation. (Howard, 2002)</td>
</tr>
<tr>
<td></td>
<td>Rephrasing. (Clair, 1993)</td>
</tr>
<tr>
<td>6. Classroom organizational strategies</td>
<td>Individual instruction, assign a “buddy” to quietly translate during class, encourage parents to volunteer, or hire teacher aides. (Yudkin, 1995)</td>
</tr>
<tr>
<td></td>
<td>Place ESL students in desks close to the front of the room. (Harklau, 1994)</td>
</tr>
<tr>
<td></td>
<td>Individual help from tutors and aides. (Thompson, 2000)</td>
</tr>
<tr>
<td></td>
<td>Routines and grouping. (Delgado-Larocco, 1998).</td>
</tr>
<tr>
<td>7. Teachers’ awareness and sensitivity to ELL students’ needs</td>
<td>Supporting the students’ home language and culture, the teacher’s knowledge of how language is acquired. (Rowe, 1996)</td>
</tr>
<tr>
<td></td>
<td>Acknowledging cultural differences; appreciating diversity and using students’ prior knowledge in instruction. (Dong, 2002)</td>
</tr>
<tr>
<td></td>
<td>Establish family, community and home-like environments in the classroom and develop culturally connected caring relationships with students (Howard, 2002)</td>
</tr>
<tr>
<td></td>
<td>Improve the social climate, alter the social organization of the classroom. (Penfield, 1987)</td>
</tr>
<tr>
<td></td>
<td>Acquiring and using cultural sensitivity and engaging students in content in culturally relevant ways. (Powell, 1996)</td>
</tr>
</tbody>
</table>
APPENDIX F

DESCRIPTION OF CLASSROOM OBSERVATIONS, VIDEO TAPING, AND FIELD NOTES
Due to the slow return of the student consent forms for video-taping, the observations began with field notes and audio-taping. After the student consent forms were all returned, the observations were videotaped. The following is a description of the observations at each school:

**Description of Observations at Smith Elementary with Ms. Burg**

Ms. Burg had very structured classes with specific routines that were consistently followed each day. The positive aspect of this regimented teaching style is that Ms. Burg's students always knew what to expect. They were comfortable knowing what would probably occur next. The consistency also led to disciplined student behavior. This developed an optimum environment for learning. Ms. Burg's classes were teacher directed. She did the majority of talking and students were not allowed to speak unless raising their hands. Limited student directed activities occurred. Student's communication in her class was limited to answering direct or group questions, however, students participated well in singing, rhythmic activities, and playing instruments. Ms. Burg was not able to call her ELLs by name at the beginning of the observations. She did not have a list of her ELL students. She instructed me to contact their regular teachers (which I did) to obtain the names of the ELL students in the participating classes.

The ELL students expressed enjoyment at learning the English songs. Ms. Burg discussed other cultures and made cultural connections in the songs she chose to teach. Ms. Burg used authentic English language input by using American folk songs. Ms. Burg always introduced new or unusual vocabulary to the students before singing it.
in the song. Ms. Burg gave a lot of wait time to ELL students when waiting for them to answer a question. Ms. Burg used random positive reinforcement by having “drawings” for prizes. Ms. Burg used verbal positive reinforcement: “Give me two thumbs up and a toe!” Ms. Burg encourages listening skills by stating, “Let the ears help you!” Advanced listening skills are used in her class to determine pitch, tone quality and rhythm.

Ms. Burg made reading and music connections when introducing a song to the class. They used guided reading techniques and repetition of song lyrics. The ELL students observed and modeled their peer’s behavior and participation. There were times that the ELL students struggled to write the agenda information into their notebooks. (This occurred when information was verbally dictated by Ms. Burg). There seemed to be limited student interaction and limited student verbalization in Ms. Burg’ music classes.

Ms. Burg is very sensitive to the students’ level of understanding. She watched their body language to determine if she should modify the pace of her teaching or rephrase. Ms. Burg's sixth grade combined classes did an excellent job in their rehearsal for a field trip performance. Ms. Burg questions for understanding and has students repeat phrases after her for clarification.

**Description of Observations at Williams Elementary with Mr. Robinson**

Mr. Robinson’s class is friendly and inviting. His class routines include students coming into the class and standing or sitting on their square carpet design until given instructions. Younger students are told to “hook up” when lining up to leave the class, which means to cross their arms. Mr. Robinson counts backward, “5-4-3-2-1” which is a
cue for students to be seated in their square by the count of one. Students always have
an assigned place to sit, stand, or move.

Mr. Robinson uses the process of “pulling a stick” which is taking out a Popsicle stick from the class’ coffee can and selecting the student’s name on the stick to do an individual activity (The names of all of the students in the class are in each class coffee can). Mr. Robinson provides positive reinforcement by stamping the students’ hands at the end of every class. He gives positive verbal affirmation such as “I like the way Lauren is raising his hand. I see some of you that are working hard. Thank you for taking your turn.”

Mr. Robinson has some ELL students that do not show up for class because they are pulled out of music for ELL class work, or they come to the music class late. Mr. Robinson uses Spanish stories that are recorded and come with an English song and a poster picture. He gives words and sound effects for cues for the English speakers to listen for. This is very engaging for the ELL students. The ELLs are animated and have positive feedback during this activity. Some ELL students serve as interpreters to describe the story to the English speakers.

Mr. Robinson calls on ELLs consistently. Mr. Robinson gives lots of wait time for ELL students. If they don’t know the answer to his question, he says, “Think about it and I will come back to you.” Mr. Robinson gives directions in Spanish and English and has the students say their colors in Spanish and English. Mr. Robinson allows ELLs and English speakers to have open class discussions and he encourages verbalization. He provides opportunities for problem solving in open class discussion of song themes (“Do
worms have teeth?

ELL students observe, watch and mimic their teacher and peers. They often participate in movement activities before they do the singing activities, if the words are difficult. ELLs seem to really enjoy the free creative movement to music with manipulatives. ELLs also enjoy learning English songs in short intervals taught by rote. ELLs give positive feedback in his class (“I want to do that again!”) ELLs are very vocal and cheer for each other.

Mr. Robinson does not emphasize correction on grammar or pronunciation, just provides opportunities for language use. If he does make a correction, it is to the whole class, not an individual. Mr. Robinson allows incorrect answers to be given in his classroom without criticism of the individual. If Mr. Robinson is asking the class to read as individuals, he allows them to “pass” if they do not want to read aloud.

Mr. Robinson connects content learning to everyday events. He uses music games, dancing, and singing games in both English and Spanish. Mr. Robinson questions for understanding of the song lyrics. Mr. Robinson provides rde playing and the ELL students are comfortable in taking risks in group settings.

Mr. Robinson uses manipulatives such as bean bag animals, jelly beans, Easter eggs, bees on pipe cleaners and tulle fabric. Mr. Robinson models singing and dancing. He uses visuals such as pictures, a word wall, and a musical rebus. He varies activity lengths and is sensitive to the attention span of the student. He reduces the activities to short intervals to accommodate for shorter attention spans. Mr. Robinson uses humor to engage the students. Mr. Robinson varies his voice dynamics when speaking. He
speaks to an individual student in a “piano” dynamic and “forte” to the class. He has very distinct and clear diction. He speaks loudly and slowly.

Mr. Robinson allows students to chant words of songs before singing them. He also has the students sing the song while reading the words. This reinforces the English language for ELL students. Mr. Robinson uses word walls. For instance, students write out names of bugs and place them on the wall underneath the correct letter in the alphabet. Mr. Robinson encourages reading for meaning. He uses theme units which correspond to the learning in their regular classroom, such as an ocean unit in which they sang the “Coral Song” and read and sang about the whale “Baby Beluga.” Class discussion included verbalization on the topic of whales, corals, and hot and cold oceans.

Mr. Robinson draws attention to patterns in the song lyrics (“Are the two verses the same or different?”). Mr. Robinson provides pre-vocabulary discussion (“Let’s look for words that may be unfamiliar”). Mr. Robinson sings short segments of the song and the students echo his. They then repeat this with the cd. Mr. Robinson reads to the students and shares the pictures of the story with the students. He selects high interest material. Mr. Robinson used a musical rebus for one music activity. The students replaced pictures that they had drawn for certain words in a song. They then put these lyrics and pictures in a class poster which they studied to memorize the lyrics for a PTA program. This activity helped the students visualize the lyrics. He also typed out the words to the PTA program songs for the students to see just the words without the music notes. Mr. Robinson draws attention to rhyming words in songs. He often sings
Mr. Robinson encourages “listening skills” (“Let’s be good listeners. Put on your listening ears”). He has students listen to a rhythm and clap it back to him. In one activity, he had students listen for musical sounds which match the season.

*Description of Observations at Johnson Elementary with Mr. Lambert*

Mr. Lambert’s classes exhibited high energy, high creativity, and high student interaction. Mr. Lambert used role playing and games to keep students engaged in the content. He used grouping in activities and modeled the appropriate actions for the students.

Mr. Lambert uses many forms of manipulatives: scarves, ropes, popsicle sticks, instruments, puppets, lummi sticks, etc. Mr. Lambert also connects music learning to art projects (made a little song book, made a musical bell).

Mr. Lambert uses books to connect music to language arts. Mr. Lambert reads to the students, and leads them in chanting and repeating song lyrics. Mr. Lambert uses vocal inflection, facial expressions, elaboration, movement, and dancing to keep the student’s attention while reading to the class. Mr. Lambert makes cultural connections through song lyrics and the selection of a variety of cultural songs (Spanish songs, American Indian work songs, etc.). Mr. Lambert models singing and has the student’s echo his singing (rote method of teaching songs).

Mr. Lambert had a strong rapport with his students—almost that of an “equal”. Mr. Lambert respects the students as individuals and is acutely attuned to each student in his class. Mr. Lambert treats ELLs as equals with the other students. Students feel
comfortable enough in his class to take big risks in front of their peers, mainly in group settings.

Mr. Lambert places a significant emphasis on listening skills: “Turn on your listening ears!” Mr. Lambert questions for understanding and uses positive reinforcement. He uses kinesthetic, aural and visual methods of presenting content to students. Mr. Lambert connects content to real life everyday events (“The Wells Fargo wagon is like our U.P.S. truck.”). Mr. Lambert allows a lot of student choice and student directed learning in his class (Allows students to choose instruments, student input on discussions, and so forth). Mr. Lambert uses realia in the music classroom by bringing in everyday objects to connect learning (trumpet, flute, and so forth).

Mr. Lambert has Spanish words labeled next to English words all over the music classroom. ELLs participate, for the most part in the singing activities in Mr. Lambert’s class. They seem to enjoy short, repetitive songs. The ELL students in his class are very observant of other students. At times, they stand back and watch the activity first, and then participate after observing their peers.

Description of Observations at Jones Elementary with Ms. Nelson

Ms. Nelson’s music class has routines which she repeats daily, such as beginning class with a musical roll call (Sung on “Sol-Mi-Sol-Mi”- “Hello, First Grade”, they repeat the melody to “Hello, Ms. Nelson”). Ms. Nelson then repeats this to each individual student and they sing hello back to her as a solo. Ms. Nelson varies the dynamics that the students are to repeat.
Ms. Nelson uses positive reinforcement in her music class such as stickers, getting to sit on the carpet, writing out a list of well-behaved students to give to their regular teachers, and special claps (firework clap, ant clap, and so forth).

Ms. Nelson has strong connections in her class with language arts and reading. She reads books and selects books appropriate to the student’s age to read in class. She finds songs that goes along with these books, or songs that have been written especially to accompany the books. One strategy she uses is to read the book, and stop at certain intervals in the book for the students to sing the song pertaining to the book. This keeps the students engaged in reading. Ms. Nelson also makes connections through reading song lyrics and discussing grammar, word structure, compound words, contractions, and the number of syllables in a word. Ms. Nelson models motions, singing and pronunciation of English for the students. Ms. Nelson says a line of a song and asks students to say the next line. Ms. Nelson leads the students in reading lyrics out loud together, sounding out words, chanting and then singing.

Ms. Nelson selects books that have a high interest with the students (many Caldecott winner books). Ms. Nelson also uses sound effects with musical instruments during the reading of the book, and assigns certain characters in the book to children and a certain instrument that they play when the character is mentioned in the story. Ms. Nelson asks the students to retell or recap sections of the story at certain intervals during reading the story as a group to check for understanding. When students are given instruments to play, they are given a colored piece of paper with the name of the instrument on it. They are asked to read the name of the instrument out loud.
Ms. Nelson asks students to write in their daily classroom journals about their participation in the PTA musical. Ms. Nelson discusses new vocabulary that may appear in song lyrics or texts with the students. Ms. Nelson reads to the students with fabulous vocal inflection, drama, facial expressions, movements, and communicates the meaning of the song or story.

Ms. Nelson draws the student’s attention to lines in the song that form a pattern. Ms. Nelson writes the words/lyrics to songs out on colored sentence strips that are easy to read, and easier to recognize patterns. Ms. Nelson draws the students’ attention to the fact that we read books from left to right and we read music in the same way.

Ms. Nelson gives speaking and solo parts in the musicals to ELL students. The ELL students participate in singing and movement. Ms. Nelson sometimes Americanizes the ELL students’ names. Ms. Nelson uses the repetitive choruses in a song to reinforce English language learning for ELLs.

Ms. Nelson uses games and activities in class to present the content. Ms. Nelson checks for understanding by questioning and observing. Ms. Nelson connects content to everyday learning (“. . .the music staff is like a ladder”), and uses grouping.

Ms. Nelson uses many visuals to enhance content learning. She uses power point programs, charts, posters, flashcards, sentence strips, and color coded solfeggio songs written on the marker board, etc. She also uses many manipulatives such as instruments, and art projects.

Ms. Nelson stresses listening skills to her students. She directs their listening by asking them to listen for specific things such as pitch, timbre; listening for the intent of
memorizing words and pitches; and listening to a story for a word cue for the time they will need to play their instrument.

Ms. Nelson encourages student directed learning. She allows the students to lead out in games, have special jobs in the classroom, and make choices concerning content choice and instrument choices.
APPENDIX G

DESCRIPTION AND FORMAT OF TEACHER AUDIO REFLECTIVE JOURNALING
Elementary music teachers were given a Sony TCM-200DV Cassette recorder, cassettes, and batteries. They were asked to record their reflections of their instruction of ELL students each day. The teachers responded with two or more cassettes each, and their reflections included their description of practice and their beliefs. Beliefs in narrative form may emphasize the participant’s experience (Conle, 2000; Sleeter, 2001). This form of data collection allowed the participant that was not comfortable or did not have time to write in a daily journal, the ease of talking into a recorder. The information gleaned from the audio journals provided an added dimension to the collection of data. The narrative forms were examined for key issues discussed and they are:

Ms. Burg’s Audio Journal
Burg Tape I:
- ELL students are shy
- ELL students are observant
- Consistent routines are important in the music class
- It is important to know the ELL students by their first names, and Ms. Burg states she needs to work on this.
- Be just as strict with ELL students as English speakers.
- Use the buddy system

Burg Tape II:
- Ms. Burg does not modify her curriculum for ELL students
- Ms. Burg states this research project and the interview questions have been thought provoking
- Ms. Burg states she needs to reach out more to the ELL students
- Ms. Burg states an ELL in-service workshop would be helpful

Mr. Lambert’s Audio Journal
Lambert Tape I:
- Mr. Lambert states he has not been tuned into the ELL student's competency or lack of competency.
Mr. Lambert’s Audio Journal (Continued)

- Mr. Lambert has difficulty discerning, at times, if the ELL student does not understand what is happening in the classroom, or if the ELL student just has a bad attitude.
- Mr. Lambert discusses his one incident of ELL pullouts in music class.
- Mr. Lambert’s ELL philosophy is that he thinks it is important to include them in all aspects of the music classroom.
- Mr. Lambert thinks it is important to make them feel like a regular student, and not singled out.
- Mr. Lambert teaches ELL students the same as everyone else and helps them understand if they have difficulties (usually this occurs by the ELL students observing others).
- Mr. Lambert makes cultural connections with his ELL students and the curriculum, whenever possible.

Mr. Lambert Tape II:

- No ELL information is given to him from the ELL specialist or anyone.
- He makes connections to cultural songs and events related to his ELL students.
- He does not change his lesson plans or do anything differently for the ELL students.
- Mr. Lambert states usually their pull-outs for ELL students occur in their regular class, not the music class.
- Mr. Lambert states he emphasizes to the students that music note reading is universal, no matter what country you are in.
- Mr. Lambert draws attention to special occasions, dance, and lullabies in all cultures.
- Mr. Lambert discusses the Indian student that is absent due to a long trip with his family.

Mr. Robinson’s Audio Journal

Robinson Tape I:

- Music seems to ease the adjustment to school and the assimilation process for ELL students at the beginning of the school year, especially for Pre-K and Kindergarten.
- Verbalization in the music class assists with social skills between the ELL students and English speakers.
- It is important to not “Americanize” the ELL students’ names. They need to keep their own identity and link to their own culture.
- Mr. Robinson does not make ELL students participate in music class until they are ready.
- Mr. Robinson gives directions to students in both English and Spanish.
- Speaking in Spanish builds a bond between the music teacher and the ELL student.
Mr. Robinson’s Audio Journal (Continued)

- The pull-out programs for ELL students are very frustrating for the music teacher
- Music crosses cultures for the ELL students
- Music assists in teaching the English language to ELL students
- Mr. Robinson states he receives no resources to teach ELL students
- Mr. Robinson states he receives no guidance or training to teach ELL students
- Mr. Robinson states he feels comfortable with my observing his classes
- Mr. Robinson uses the buddy system for beginning ELL students

Robinson Tape II:

- As a whole, the ELL students are shy. He is not sure if this is attributed to their personality or nature, their communication barrier or lack of ability to communicate or to their culture.
- The ELL students are cliquish and stay to themselves if given a choice.
- Mr. Robinson focuses specifically and specially gears lessons toward ELL students at the beginning of the year to ease their transition into his classroom and to make them feel comfortable.
- The rest of the year, in general, Mr. Robinson focuses on teaching music, not teaching specifically to ELL students.
- ELL students enjoy solfiegge, rhythm activities and movement.
- ELL students are musical students
- ELL students are not likely to join the elementary choir.
- ELL students do not generally participate in the junior high music programs in this district.
- ELL students have excellent attendance records, in general.
- The new music curriculum selected by the state will have more ELL resources
- Mr. Robinson’s goal is to change the pattern of cycle of not speaking or learning English in the homes of the ELL students.
- Mr. Robinson experienced a lack of communication with the ESL teacher or specialist.
- The ESL teacher has a poor attitude toward music.
- English students are reluctant, at first, to learn Spanish songs.

Ms. Nelson’s Audio Journal

Nelson Tape I:

- Placing the words to the songs on a power point program and using this in class is a helpful reinforcement of English to ELL students
- Ms. Nelson is not comfortable with the video taping of her teaching, but she is willing to do it.
Ms. Nelson’s Audio Journal (Continued)
Nelson Tape II:

- Since the research study began, Ms. Nelson states she is more aware of the ELL students in her classes.
- ELL students are at different levels in their language proficiency
- One of her ELL girls is a discipline problem
- Ms. Nelson states she had a miscommunication with an ELL parent and the parent did not want their child to participate in the musical
- ELL students are less likely to ask for help vs English speakers (She is not sure if this is due to culture, language barriers, or they are just shy).
APPENDIX H

INSTRUCTIONAL STRATEGY ALPHA LIST
<table>
<thead>
<tr>
<th><strong>Instructional Strategy</strong></th>
<th><strong>Source</strong></th>
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<tbody>
<tr>
<td>Activity based, hands-on instruction</td>
<td>Bilingual ESL TEKS Manual, TEA</td>
</tr>
<tr>
<td>Alternative assessments</td>
<td>Bilingual ESL TEKS Manual, TEA</td>
</tr>
<tr>
<td>Authentic language input</td>
<td>Harklau, 1994</td>
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<tr>
<td>Break tasks into shorter tasks</td>
<td>Bilingual ESL TEKS Manual, TEA</td>
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<td>Communication, encouraged</td>
<td>Bilingual ESL TEKS Manual, TEA</td>
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<tr>
<td>Communication, modified class talk</td>
<td>Dong, 2002</td>
</tr>
<tr>
<td>Communicative activities</td>
<td>Cantoni-Harvey, 1987</td>
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<tr>
<td>Comprehensible input</td>
<td>Dong, 2002</td>
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<tr>
<td>Conference with regular and ESL teachers</td>
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<tr>
<td>Connect content learning with current events</td>
<td>Bilingual ESL TEKS Manual, TEA</td>
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<tr>
<td>Content and language integration</td>
<td>Penfield, 1987; Dong, 2002</td>
</tr>
<tr>
<td>Content: Engage students in content in culturally relevant ways</td>
<td>Powell, 1996</td>
</tr>
<tr>
<td>Cooperative learning strategies</td>
<td>Bilingual ESL TEKS Manual, TEA</td>
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<tr>
<td>Cultural caring relationships, develop them</td>
<td>Howard, 2002</td>
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<tr>
<td>Cultural differences, acknowledge them</td>
<td>Dong, 2002</td>
</tr>
<tr>
<td>Cultural sensitivity</td>
<td>Powell, 1996</td>
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<tr>
<td>Express key concepts in their own words</td>
<td>Bilingual ESL TEKS Manual, TEA</td>
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<td>Extend wait time for their answering of questions</td>
<td>Bilingual ESL TEKS Manual, TEA</td>
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<td>Family, community and home-like environment established in classroom</td>
<td>Howard, 2002</td>
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<td>Games</td>
<td>Thompson, 2000</td>
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<tr>
<td>Graphic organizers</td>
<td>Bilingual ESL TEKS Manual, TEA</td>
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<tr>
<td>Group work with scientific thinking, and language use</td>
<td>Dong, 2002</td>
</tr>
<tr>
<td>Instructional Strategy (Continued)</td>
<td>Source</td>
</tr>
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<td>High interest theme related reading</td>
<td>Bilingual ESL TEKS Manual, TEA</td>
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<td>Highlight materials</td>
<td>Bilingual ESL TEKS Manual, TEA</td>
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<td>Information seeking, problem solving and study skills</td>
<td>Bilingual ESL TEKS Manual, TEA</td>
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<td>Interaction opportunities increased</td>
<td>Cantoni-Harvey, 1987</td>
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<tr>
<td>Interaction with peers</td>
<td>Verplaetse, 2000; McConnell, 1996</td>
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<td>Language use - rich environment of</td>
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<td>Literature based activities</td>
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<td>Manipulatives</td>
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<td>Multiple approaches used</td>
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<td>Native language use</td>
<td>Rowe, 1996</td>
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<td>Oral practice</td>
<td>Bilingual ESL TEKS Manual, TEA</td>
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<td>Pacing modifications</td>
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<td>Peer tutors</td>
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<tr>
<td>Preferential seating for ELL students</td>
<td>Bilingual ESL TEKS Manual, TEA; Yudkin, 1995</td>
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<tr>
<td>Prior knowledge, use of</td>
<td>Harklau, 1994</td>
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<td>Read to students</td>
<td>Bilingual ESL TEKS Manual, TEA; Dong, 2002</td>
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<tr>
<td>Repetition</td>
<td>Bilingual ESL TEKS Manual, TEA</td>
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<tr>
<td>Rephrasing</td>
<td>Bilingual ESL TEKS Manual, TEA</td>
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<tr>
<td>Risk taking, encouragement of</td>
<td>Bilingual ESL TEKS Manual, TEA</td>
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<td>Role play/ skits</td>
<td>Bilingual ESL TEKS Manual, TEA</td>
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<td>Routines</td>
<td>Bilingual ESL TEKS Manual, TEA</td>
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<tr>
<td>Simplify concepts</td>
<td>Bilingual ESL TEKS Manual, TEA; Delgado-Larocco, 1998</td>
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<tr>
<td>Simply language, not the content</td>
<td>Yudkin, 1995</td>
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<tr>
<td>Speak more slowly</td>
<td>Bilingual ESL TEKS Manual, TEA</td>
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<tr>
<td>Speech modification</td>
<td>Yudkin, 1995</td>
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<tr>
<td>Support the student's home language and culture</td>
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<tr>
<td>Teach learning skills</td>
<td>Rowe, 1996</td>
</tr>
<tr>
<td>Technology use</td>
<td>Dong, 2002</td>
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<tr>
<td>Tutors and aides, use of</td>
<td>Bilingual ESL TEKS Manual, TEA</td>
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<tr>
<td>Understanding, check for it</td>
<td>Thompson, 2000</td>
</tr>
<tr>
<td>Vary the lesson</td>
<td>Bilingual ESL TEKS Manual, TEA</td>
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<tr>
<td>Verbal affirmation, use of</td>
<td>Clair, 1993</td>
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<tr>
<td>Visuals</td>
<td>Howard, 2002</td>
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<tr>
<td>Vocabulary - introduce before and during lesson, use of cards, word walls</td>
<td>Bilingual ESL TEKS Manual, TEA</td>
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<tr>
<td>Write legibly</td>
<td>Bilingual ESL TEKS Manual, TEA</td>
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REFERENCES


http://www.ed.gov/nclb/overview/intro/4pillars.html


