AN INVESTIGATION OF THE NONVERBAL COMMUNICATION BEHAVIORS AND
ROLE PERCEPTIONS OF PRE-SERVICE BAND TEACHERS WHO
PARTICIPATED IN THEATRE SEMINARS

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This qualitative study used a multiple case study methodology to explore the nonverbal communication behaviors and role perceptions of pre-service band teachers, and the extent to which these individuals found meaning and value in theatre seminars with respect to those factors. The informants participated in three theatre seminars taught by theatre faculty at the researcher’s university. The researcher collected data in the form of videotaped theatre seminar observations, videotaped classroom teaching observations, videotaped informant reflections of teaching episodes, online peer discussions and journaling, and informant interviews. Data were analyzed, coded, and summarized to form case summaries. A cross-case analysis was performed to identify emergent themes. The broad themes identified were past experience, adaptation, realization, and being aware. The informants found that the theatre seminars increased their awareness of nonverbal communication behaviors in the classroom, and had the potential to be meaningful and valuable with respect to their perceptions of their roles as teachers.
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CHAPTER 1

INTRODUCTION

The room was filled with sixth grade beginning band students quietly looking around the room, some at me on the podium, some at the floor or ceiling, some at their neighbor. They had been working on a new rhythm encountered in their beginner method book. As this was the first day working on the new rhythm, I had explained the concept briefly, they attempted it, but failed. My immediate reaction was to explain it again, in a different way, more thoroughly, in more detail, using a different strategy. The result was my seeing a blank, vacant, light-bulb-is-off response from the students. I continued to describe the rhythm pattern theoretically, the number of beats, and note duration. We all became more and more frustrated with each attempt, especially myself because I understood what it was that I wanted to convey to them, but obviously I was not communicating it in a way they could grasp.

The ability to communicate effectively is an essential component of successful teaching. When I began teaching, I was a soft spoken teacher who communicated in an understated manner. I was not highly animated or engaging. I discovered that my natural communication tendencies did not serve me well in the classroom. They did not maintain student interest effectively or motivate students to engage in the learning process. I gave them the appropriate instructions and feedback, but I did not get the desired response. Through trial and error, I learned how to communicate in a more engaging manner. I did not have any guidance in this endeavor. I simply experimented until I discovered the vocal characteristics, gestures, and body movements that
produced the desired responses from students. I have become more comfortable performing these behaviors, but they still do not occur naturally. I have to think about them while teaching. My experience with learning how to present myself in the classroom was one of the factors leading me to investigate nonverbal communication and role perceptions.

According to Robinson (1990), “of all the skills [teachers] possess the ability to present information and perform in front of a class is the skill that will enhance or diminish all the planning and mastery employed behind the scenes” (p. 1-2). In other words, a teacher who has poor communication skills not only runs the risk of being ineffective as a teacher, but also diminishes the time and effort spent studying his/her subject. Presentation, or how the teacher performs in the role of teacher, matters. The best lesson plan can be rendered ineffective if it is poorly delivered. The reverse is also true. A teacher must be able to communicate the messages he/she wants to send in ways that will best be received by the students. A teacher must be able to do this in a classroom environment that is both complex and fluid. The classroom is a complex environment because there are many factors that can simultaneously impact the learning process. These factors include student, teacher, and environmental characteristics. The classroom is also a fluid setting because events that occur in and out of the classroom can impact the classroom environment from one day to the next or even one moment to the next. A teacher must determine what his/her role is in a given setting and must be able to communicate ideas effectively as the setting dictates.

The role a teacher assumes in a given setting has been referred to as the
“teacher-self” (Hanning, 1984). According to Hanning (1984), beginning teachers do not have a teacher-self and must develop one by learning how to perform the role of teacher. It is imperative, therefore, that pre-service teachers examine and improve their communication skills so they can more effectively perform the role of teacher in a complex and fluid classroom environment. The music classroom in particular requires teachers to use a variety of communication skills such as musical modeling, conducting, and listening. The current study addressed the need for pre-service music teachers to examine and improve their communication skills.

Given the importance of communication skills in teaching, it might be assumed that such skills would be a point of emphasis in teacher education programs; however, these skills often are not receiving enough attention. Communication and drama skills, or the skill of performing a role, have not been emphasized in most teacher education programs, and support for such instruction has been lacking (Friedman, 1988; Tauber & Mester, 1994). “Teacher-training programs, whether at home or abroad, seem to overlook two crucial areas of skill development associated with making your teacher-self: speech communication and drama” (Tauber & Mester, 1994, p. 26). In addition, Smyth (2000) wondered if teacher education programs could improve instruction in these areas:

Obviously communication is a vital part of teaching. We can know our subjects thoroughly and yet fail as teachers because we cannot communicate effectively to our audience—the students. If communication is such an important part of teaching, can we do more to better prepare teachers in the art of communication? (p. 1)

The ability to communicate effectively with an audience is a multifaceted skill.
Teaching is essentially a performance. A performer needs to be familiar with different ways of presenting ideas and have the skill to implement them. A performer should also have the ability to determine what communication behaviors would be most effective for reaching a particular audience and then behave in the manner indicated. As a performer, a successful teacher must be able to determine what behaviors a setting calls for and adapt his/her presentation as needed. Because the classroom environment is fluid, this adaptation occurs not only before and after a presentation, but also during a presentation. The ability to determine what a setting calls for and adapt a presentation in progress is an intuitive one. Teaching is more than just planning a lesson and then executing that plan. An effective teacher is able to sense how the audience is responding and adjust the presentation accordingly. In order to enhance this intuitive ability, teacher education programs should explore artistic approaches, that is, approaches that focus on the intuitive aspect of teaching, to teacher education in addition to scientific ones. The intuitive aspect of teaching refers to a teacher’s ability to sense and adjust to student and classroom characteristics as they change. Another name for scientific approaches to teaching is the term technical rationality, which represents a, “positivist epistemology of practice” (Schön, 1983, p. 31). Schön (1983) described the concept of technical rationality as follows

According to the model of Technical Rationality—the view of professional knowledge which has most powerfully shaped both our thinking about professions and the institutional relations of research, education, and practice—professional activity consists in instrumental problem solving made rigorous by the application of scientific theory and technique. (p. 21)

Unfortunately, scientific approaches have dominated music education programs
for several decades (Schön, 1983; Woodford, 2002). Friedman (1988) agreed, adding, “Artistic fields of study in education, such as theatre, have been ignored as means of teacher improvement in favor of scientific ones. The gap in knowledge that exists lies in the overreliance on science and the underutilization of art in teacher training” (p. 6). In short, there has been too much focus on theoretical knowledge and not enough on the practice of teaching (Sarason, 1999). The current study addressed the need to incorporate a more artistic approach to music teacher education that accounts for individual teacher characteristics as well as the complex and fluid environment that is the classroom. “Let us search, instead, for an epistemology of practice implicit in the artistic, intuitive processes which some practitioners do bring to situations of uncertainty, instability, uniqueness, and value conflict” (Schön, 1983, p. 49). The current study also addressed the need for pre-service music teachers to develop better communication skills. Several researchers have suggested that such skills, particularly nonverbal communication, are especially important in music teaching (Hunter, 2003; Saunders & Worthington, 1990).

Communication Skills in Music Teaching

Music teachers need to be aware of how they communicate for the same reasons that teachers of other subjects do. All teachers should be aware of the style of their presentation, the pace of the lesson, whether the students are receiving information as intended, and whether students’ needs are being met. However, music teaching often involves communication exchanges that rely on facial expressions, gestures, and body
language to communicate musical concepts. Thus, there is added incentive for music
teachers to improve their communication skills, particularly nonverbal. According to
Hunter (2003):

All students who intend to conduct groups or ensembles must develop effective
communication skills. Although many music educators and students agree that
communication skills, specifically interpersonal communication skills, are
important to music teachers or conductors of ensembles, no music education
research to date has specifically studied interpersonal communication skills as
they relate to teaching effectiveness or conducting effectiveness. (p. 14)

It is important for beginning music teachers to understand nonverbal
communication behaviors and to be aware of the role they play in instruction. Teachers
would benefit from understanding better the nonverbal messages they send as well as
those they receive from their students. Communication in the classroom is interpersonal
and interpersonal communication is a two-way phenomenon. A better awareness of
nonverbal communication behaviors could significantly improve the quality of a music
teacher’s instruction. In order to develop this awareness, a new pedagogy of music
teacher education may be needed. As stated above, this pedagogy should incorporate a
more artistic approach to music teacher education. This approach should address the
different roles a teacher assumes in the classroom in order to teach effectively, and
should incorporate the study of teacher communication behaviors, particularly
nonverbal. Parr (1999) incorporated this belief into her philosophy of music teacher
preparation, stating that:

The transition from being a student to becoming a teacher is the shift from being
a sender of nonverbal cues to becoming the informed receiver and interpreter.
Not understanding the impact of non-verbal signals can lead to “wrong”
instruction, bad habits, and practice in the early years of teaching. (p. 59-60)
Saunders and Worthington (1990) also recognized the importance of communication skills in music teaching and perhaps more urgently, the importance of not relying entirely on field teaching experiences to teach these skills. They listed the ability to communicate among the characteristics of effective music teaching. They also described the ways that music teachers communicate ideas in the classroom:

Future music educators must be introduced to the variety of ways that ideas can be communicated in the music classroom. These techniques might include the use of metaphor and analogy, modeling (positive and negative), storytelling, facial expression, body language, and piano cues. It cannot be assumed that these techniques will be learned simply by experience. (Saunders & Worthington, 1990, p. 28)

In short, we can no longer assume that pre-service teachers will somehow acquire effective communication skills simply by teaching. In order to cultivate better awareness of nonverbal communication behaviors in music teachers, it is important to first study the communication behaviors of music teachers. Researchers have examined communication behaviors, including nonverbal, extensively in the non-music classroom and, to some extent, in the music classroom; however, the amount of research focusing on communication behaviors in the music classroom is quite limited compared to that focusing on the non-music classroom. While many of the same communication concepts apply to both settings, the music classroom has characteristics that make it unique. These characteristics also make it difficult to compare research done in academic classrooms to that done in the music classroom. Saunders and Worthington (1990) explained further what makes the music classroom unique.

Research findings concerning the academic classroom are not easy to apply to the music performance classroom due to a number of characteristics unique to the group-rehearsal setting. These include the importance of group dynamics as
the students participate actively and simultaneously in response to the teacher; the goal of group mastery of the material being presented, at a level defined by the teacher’s own skill and understanding; the use of a complex system of communication that employs symbolic and nonverbal language; and the use of a curriculum that is grounded in the development of aural perception and technical skill. (p. 26)

The current study addressed the need for research on teacher communication behaviors in the unique setting that is the music classroom. Specifically, the study focused on nonverbal communication behaviors in the band classroom. It is possible that this type of research might inform those who prepare music teachers in their efforts to address communication skills in their programs. These efforts might also be informed by further investigation into different ways of teaching communication skills, particularly those that emphasize the intuition needed to teach in a complex and fluid classroom environment. One possible approach is to borrow communication concepts used in theatre arts since acting also involves effective communication. The current study explored the potential of theatre seminars to have meaning and value to pre-service band teachers with respect to their nonverbal communication behaviors and role perceptions.

Acting and Teaching

Some authors have compared the act of teaching to an actor’s performance (Timpson and Tobin, 1982). If we accept the premise that teacher education programs need to do a better job of teaching effective nonverbal communication skills, and if we agree that the act of teaching can be compared to an actor’s performance, the issue then becomes how best to accomplish this. Friedman (1988) wondered if the discipline
of theatre could meet this need. “Could the area of theatre acting be of as much aid to the understanding of the teaching process as the field of psychology has been to the understanding of the learning process?” (Friedman, 1988, p. 1). Tauber and Mester (1994) recognized the shortage of artistic approaches to teacher education when they pointed out that there has been little written about the use of acting techniques by teachers, despite similarities between the two fields. Supporting the foregoing arguments for artistic approaches to teacher education in addition to scientific ones, Parr (1999) recognized the importance of context:

Given that each and every teaching situation is different, that is, teaching and learning is contextual, suggests that there can be no recipe or assured procedure that will ensure success. The ability and needs of each student and the values and norms of each culture and community preclude a formula approach to what should be taught and how it should be taught. (p. 62)

Parr’s statement highlights the importance of context in learning and explained why teachers need the ability to adapt their presentation of material. The discipline of acting also recognizes the importance of context. Drawing on the writings of Jerome Bruner, Maxine Greene, and Vernon A. Howard, Parr (1999) proposed six principles that could serve as a foundation for re-conceptualizing music teacher preparation. First, teaching and learning involve communication through the use of symbol systems both verbal and nonverbal. This principle supports the assertion that communication is a vital component of music teaching. It also suggests a symbolic interaction view of the classroom, a view used as the research paradigm for the current study and discussed later. Second, practice and imagination are needed to convert knowledge into action and vice versa. This principle acknowledges the scientific and artistic aspects of
teaching. Knowledge suggests a scientific approach while imagination suggests artistry. These two aspects must work in concert for a teacher to be effective. Third, philosophical reflection is vital to a teacher’s identity as an individual and as a teacher. This principle acknowledges that teachers assume a role in the classroom, thereby strengthening the connection between acting and teaching. Fourth, one should be committed to professionalism and caring if one is to choose a career as a teacher. This principle suggests that whether one is acting or teaching, both professions require dedication to one’s craft and a compassion for others. Fifth, teachers must be political advocates since education is both a contextual and cultural process. This principle supports the assertion that teaching is a contextual phenomenon. Culture is part of the context in which we teach. Actors also value context and culture. Sixth, viewing the teacher as an artist requires a move from the craft of teaching to the art of teaching. Parr used the word *craft* to represent the scientific approach to teaching. This principle again emphasizes the need for more artistic approaches to teacher education to balance the scientific ones already in use. The current study is based on the premise that both approaches should be incorporated into music teacher education.

In discussing the specific types of activities in which pre-service teachers should engage, Parr (1999) suggested that, “Learning to see more, hear more, and sense more might also mean that prospective teachers have experiences in all art forms, not just music, to increase their visual, tactile, spatial, and kinesthetic alertness as well as their aural acuity” (p. 60). Instruction in basic theatre concepts might provide these experiences and help to enhance pre-service teachers’ awareness of nonverbal
communication behaviors. Researchers have already applied acting concepts to pre-service teacher education (Robinson, 1990; Rudolph, 2002; Tate, 2002); however, only Robinson (1990) did so in the context of communication behaviors. Because a review of literature found no studies that focused on a combination of theatre instruction and music teaching, there is a need to conduct research that examines these constructs. To date, research on the communication behaviors of music teachers is perhaps best represented by research on music teacher intensity or magnitude. Chapter 2 includes a discussion of the specific behaviors that define these terms. These behaviors also fall under the larger communication concept known as *immediacy*.

**Immediacy**

Immediacy is a concept that was originally described by Albert Mehrabian (1971), and refers to behavior that reduces the physical and/or psychological distance between two people. Immediacy occurs via channels of communication, and may be classified as verbal or nonverbal (Weiner & Mehrabian, 1968). While verbal immediacy focuses on word usage, nonverbal immediacy focuses on behaviors such as eye contact, body position, gestures, facial expression, touch, space, and vocal qualities (Andersen, 1979). Verbal and nonverbal immediacy behaviors will be discussed further in Chapter 2. The literature will show that when examined in terms of teacher behavior, immediacy has been found to have a variety of positive effects in the classroom. Because of this trend and the fact that this body of research has extensively examined teachers’ nonverbal behaviors in the classroom, immediacy seemed an appropriate
theoretical framework to guide the current study. Researchers have experimented with training pre-service teachers (including music teachers) to exhibit nonverbal immediacy behavior (Cassidy, 1989; Cassidy & Madsen, 1987; Collins, 1978; Farren, 1992); however, none of them employed a theatre-based approach.

Given that nonverbal communication behaviors are so important, and that theatre instruction could enhance those behaviors, it is imperative that we examine the use of theatre concepts in music teacher education programs so pre-service music teachers can communicate more effectively when they enter the field. That way, music teachers might be more aware of the nonverbal behaviors, or symbols, they use in music instruction and can use those symbols more intentionally. This goal speaks to Parr’s (1999) first principle for re-conceptualizing music teacher education, which stated that teaching and learning involve communication through the use of verbal and nonverbal symbol systems. The topic of symbol systems and how teachers use them is perhaps best approached from the symbolic interaction perspective.

Symbolic Interaction

Symbolic interaction is a sociological perspective based on the writings of George Herbert Mead (Blumer, 1969). His students, most notably Herbert Blumer (1969), developed his ideas and synthesized them into what is now called the symbolic interaction perspective. Mead drew on ideas from pragmatism, behaviorism, and Charles Darwin. As a pragmatist, Mead believed that: 1) humans do not just respond to their environment, they interact with it; 2) humans apply their knowledge in various
situations and alter that knowledge based on the results of that application; 3) humans perceive and define objects according to their usefulness in a particular situation; 4) humans are defined by their actions, not by pre-existing characteristics. As a behaviorist, Mead believed in the importance of human action; however, unlike most behaviorists, he believed that one must also examine the internal actions of the mind. Mead believed it was important to consider how a person understands, defines, and interprets his/her environment (Charon, 2007). In other words, what a person thinks is happening is just as important as what is physically happening.

Like Darwin, Mead believed that humans develop according to experiences they have in their environment; however, unlike Darwin, Mead believed that humans do not just respond to their environment, they manipulate it through interaction. Therefore, society is something that is constantly redefined as a result of this interaction.

The core of symbolic interaction is the belief that human interaction, or communication, involves the use of symbols. Charon (2007) defined symbols as social objects that are used for the express purpose of communicating or representing something. Symbols might include words, objects, or actions. They are understood by the person who uses them, whom Charon refers to as the actor, and are interpreted by those who perceive them. Humans understand symbols according to what they do or represent in a given context. Therefore, the meaning of symbols varies according to function and situation. This principle reinforces the assertion that context is a major factor in effective classroom communication. Embracing the symbolic interaction perspective provided a window to view teachers’ nonverbal communication behaviors in
the music classroom as symbols that carry meaning and serve a communicative purpose. It was important to examine how these symbols were used and perceived in the band classroom, and whether a better awareness of these symbols would enhance teaching performance and, as a result, student learning. A teacher’s use of nonverbal communication behaviors, or symbols, might also be affected by his/her perceived role as a teacher in general and in a specific classroom context. In addition to communication, the current study explored the concept of role perception. It is important to discuss the conceptualization of teacher role used in the current study in relation to the conceptualization of teacher role in related literature.

Teacher Role-Identity

The terms role and identity are often used interchangeably by researchers as evidenced by the many references to “professional role-identity” that appear in Woodford’s (2002) review of research on the subject. The current study used the term role because of its theatre connotation. The term role-identity appears in this discussion in reference to the literature on the topic, which tended to use the terms synonymously. Related research on music teacher role-identity will be discussed in the next chapter; however, based on a review of that literature it is necessary to also clarify the limits of the current study’s exploration into the concept of teacher role. The existing literature on music teacher role-identity addresses a wide variety of factors; however, the purpose of the current study was not to explore as many factors as possible regarding role formation. Rather, data collection and analysis focused on factors that the study
informants identified as impacting their perceptions of the roles they assume as band teachers.

The existing literature on teacher role-identity also incorporates multiple philosophical perspectives regarding the formation of a music teacher’s identity, primarily the social constructivist perspective. This perspective shares similarities to social interaction. One of these is that they are both based on the idea that interaction with our surroundings shapes our perspective. The current study embraces that aspect of the social constructivist perspective; however, as Frazer (1995) pointed out, the social constructivist perspective also has political overtones. Woodford (2002) explained:

Not all social constructivists in education are overtly political, and they vary in degree of commitment. Nevertheless, there is a consensus among them that educational institutions tend to stifle individual and collective initiative, thereby inhibiting the search for personal and professional identity among students. (p. 675)

The current study did not seek to explore the political aspects of the informants’ role perceptions as described by Woodford (2002). Whether the informants’ undergraduate institution stifled their pursuit of individual identities was not a research question for this study. The purpose of the current study as it pertained to teacher role was to explore how the informants perceived themselves in their roles as teachers and whether theatre seminars had meaning and value with respect to those perceptions. The study focused on the informants’ roles in the specific contexts in which they taught. Information regarding other aspects of role perceptions was not sought, nor was it ignored.
Statement of the Problem

There is a need for more artistic approaches to teacher education in order to complement the scientific, theoretical approaches currently in use. Artistic approaches to teaching may help teachers become more intuitive and adaptive with their presentation. Nonverbal communication skills in particular are a necessary component of effective teaching. A teacher needs to know what material to present as well as how best to present it. A well-designed lesson will likely be ineffective if it is not well presented. The reverse is also true. Since nonverbal communication skills are an essential component of effective teaching, pre-service teachers in all subjects would benefit from a better understanding of these skills. Nonverbal communication skills are even more important in music education because of the nonverbal symbols that are frequently used to communicate musical concepts; however, few studies have explored methods of enhancing the nonverbal communication skills of pre-service music teachers. Also, nonverbal communication skills are not sufficiently addressed in music teacher education programs. The current study attempted to address these issues by incorporating theatre seminars into a music teacher education program.

Purpose of the Study

The purpose of the study was to a) examine the nonverbal communication behaviors of pre-service band teachers in the classroom, b) examine how these individuals view themselves in their roles as teachers, and c) examine whether participants found meaning and value in theatre seminars. It is important to note that it
was not the intent of this study to apply a treatment and examine its effects. Therefore, the theatre seminars should not be considered in that light, but as a means of allowing participants to explore their own perceptions concerning nonverbal communication and their emerging roles as teachers.

**Definition of Terms**

- **Artistic approach to teaching**: Aspects of teaching that pertain to how the act is performed, that cannot be prescribed or formulated beforehand, that require intuition and adaptation.
- **Complementary symbol**: A nonverbal symbol that is intended to enhance the content of the actor’s speech.
- **Immediacy**: A communication concept that refers to behaviors that decrease the physical and psychological distance between two people.
- **Informant**: This term refers to one of three pre-service band teachers who consented to provide case study data for the current study.
- **Initiative nonverbal symbol**: A nonverbal symbol that begins a communication with another person or persons.
- **Intentional nonverbal symbol**: A nonverbal symbol in which the actor consciously and purposefully communicates a message.
- **Nonverbal communication**: Any means by which a person expresses thoughts or concepts, either consciously or unconsciously, other than the content of a person’s speech.
• Nonverbal symbol: Any one of a number of nonverbal acts that communicate a message. For the purposes of the current study, these acts were categorized as facial expressions/eye contact, gestures, or body movements.

• Reactive nonverbal symbol: A nonverbal symbol that occurs in response to an act that has been performed by another person or persons.

• Symbolic interaction: A sociological perspective in which humans continuously construct their perception of reality based on what they think about their interaction with objects and people in a given situation.

• Unintentional nonverbal symbol: A nonverbal symbol in which the actor communicates a message without having a purpose for doing so. The actor may be conscious of the act itself, but unconscious of its purpose.

Assumptions and Limitations

The current study involved a group of pre-service band teachers at one university. A multiple case study approach was used to examine three teachers within this group. Although the participants in this study might represent typical music student teachers around the United States, this assumption could not be confirmed. Therefore, the extent to which the findings can be generalized to the population of pre-service music teachers is limited. In addition, since the symbolic interaction view of nonverbal communication is by nature a highly contextual one, such generalization is inappropriate. The study assumed that there was a need to improve the communication skills of pre-service music teachers and that theatre exercises had the potential to do
this. The study assumed that the field of music education, in particular, could benefit from theatre instruction for music teachers because of the pervasiveness of nonverbal communication involved in teaching in the music. Having used reputational case selection (Miles & Huberman, 1994) to choose the informants, the study assumed that these informants would be truthful in their reporting and that the class sessions observed would be indicative of what typically occurred in those classrooms.

Theoretical Framework

Though there are many aspects to the complex activity that is teaching, nonverbal communication behaviors were chosen as the topic of focus for this inquiry. The concept of teacher immediacy, nonverbal in particular, guided the inquiry and provided structure to the examination of nonverbal communication behaviors. Because the concept of immediacy has broad applications, it served as a theoretical linkage for the fields of communication behaviors, acting, and music teaching. Prior research discussed in Chapter 2 suggested that it is possible to instruct teachers to exhibit certain nonverbal immediacy behaviors in the short term. However, the use of theatre exercises in teacher education might have the ability to affect change on a more meaningful level by encouraging self-examination and reflection regarding the meaning of one’s own nonverbal communication behaviors. The current study explored these issues using a multiple case study methodology.
Significance of the Study

The present study provided information regarding the nonverbal communication behaviors of pre-service band teachers in the classroom and the way these individuals viewed themselves in their roles as teachers. The study also explored whether these individuals found meaning and value in theatre seminars. The findings should be informative to music education researchers who study effective music teaching and music teacher education. The findings should also be informative to teacher educators in all fields who are interested in new methods for enhancing the communication behavior and, therefore, the effectiveness of future teachers.

Research Questions

The following research questions were based on a review of the relevant literature and on topics underrepresented in that literature.

1. What are the nonverbal communication behaviors of the informants while teaching?
   a. Are there differences in the informants’ nonverbal communication behaviors while teaching at middle school and high school settings?
   b. Did the participants find the theatre seminars enhanced their awareness of their nonverbal communication behaviors?

2. How do the informants perceive themselves in the role of teacher?
   a. Are there differences in the roles the informants assume at middle school and high school settings?
   b. Were the informants’ preconceived ideas of their roles challenged by participating in theatre seminars?
CHAPTER 2

REVIEW OF LITERATURE

The current study attempted to address the need for increased focus on the nonverbal communication skills and role perceptions in the education of pre-service music teachers. The concept of immediacy served as the theoretical basis for examining nonverbal communication skills. The purpose of the study was to a) examine the nonverbal communication behaviors of pre-service band teachers in the classroom, b) examine how these individuals view themselves in their roles as teachers, and c) examine whether participants found meaning and value in theatre seminars.

This review of literature will cover the concepts of teacher as actor, teacher role-identity, and immediacy, as well as their relationships to one another and to the art of teaching. It was necessary to include writings by experts in the fields of theatre, acting, and role-identity. As some of these experts have not conducted formal research studies, but are well-known for their expertise, their writings are included in this review. The precedent of including non-research based writings in literature reviews has been set in other research studies examining these issues (Friedman, 1988; Kivilaht, 2004; Rudolph, 2002; Smyth, 2000; Tate 2002).

Acting and Teaching

Theoretical Basis for the Connection

The belief that there are similarities between acting and teaching is long-standing. Some of the key figures in education theory and philosophy have recognized
the connection between the way actors and teachers present themselves. Regarding a teacher’s personality, Dewey (1910) wrote that:

The teacher is rarely (and never entirely) a transparent medium of the access of another mind to a subject. With the young, the influence of the teacher’s personality is intimately fused with that of the subject; the child does not separate or even distinguish the two. And as the child’s response is toward or away from anything presented, he keeps a running commentary, of which he himself is hardly distinctly aware, of like and dislike, of sympathy and aversion, not merely upon the acts of the teacher, but also upon the subject with which the teacher is occupied. (p. 59)

Noted psychologist Jerome Bruner (1960) acknowledged the importance of a teacher’s presentation when he wrote that the development of a dramatic personality by a teacher can positively impact student interest and attention. Bandura (1986) also recognized the importance of securing student attention. Many theorists believe that a student’s desire to learn is strongly affected by a teacher’s behavior (Keiper and Evans, 1994; Rubin 1985). In more recent years, there has been further inquiry into this link.

Travers (1974) was one of the first authors to articulate at length the concept of teacher as actor as it applies to teacher education. In his treatise, he recommended that, “the techniques of the dramatic arts be studied as a source of techniques for role instruction and role development of teachers” (p. 11). He suggested that Stanislavski’s methods for acting preparation are particularly applicable because they require self-exploration. Specifically, these methods involve the exploration of one’s feelings in order to enhance the authenticity of the performance. Travers (1974) placed great importance not only on a teacher’s authenticity, but also on his or her imagination. Travers stated that imagination is needed to a) predict what situations might occur in the classroom and how a teacher should deal with them, and b) think of multiple ways
to present the material. Both teachers and actors use imagination to consider the possibilities of what can be done with a presentation.

Timpson and Tobin (1982) recognized the following skills as aspects of common ground between teaching and acting: 1) physical, mental, and emotional preparation; 2) “reading” the audience or class; 3) creating proper environment (set/classroom arrangement); 4) becoming the needed character; 5) getting the most out of a script or subject matter; 6) adding appropriate movement, gestures, and expressions; 7) effective use of vocal range and potential; and 8) costuming (attire). They further stated that, “learning about acting, for instance—about how to make full use of your body, face, voice, and feelings in order to express whatever needs to be expressed—is something obviously not limited to work on a stage” (p. viii).

Lessinger and Gillis (1976) emphasized the importance of self-examination in transforming a teacher into an artist-teacher. In their book, they recommended that such transformation should focus on the following areas: 1) style and mode of performance, 2) performance literature, 3) performance area, 4) instrument of performance, 5) the audience, 6) adaptivity, 7) structured forms, 8) improvisation, and 9) arts pedagogy. They also believed that teaching tends to be treated too much as a science and not enough as an art. In other words, there is too much focus on measurable behavior and outcomes and not enough focus on the intangibles involved in teaching.

Dees (2000) conducted a qualitative study investigating the connection between the art of performance and the art of teaching. Through interviews and thematic
analysis, Dees identified several artistic concepts that could inform teaching. Among these were being in the moment, relaxed concentration, discipline, clarity in communication, content knowledge, and a deeper sense of communication. The participants in the study suggested that certain attitudes and exercises developed in the performing arts could benefit the study of teaching. While there has been substantial theoretical inquiry and limited qualitative research on the acting-teaching connection, the current study addressed the need for further investigation into the connection between acting and teaching.

Characteristics of Teacher as Actor

Researchers have identified specific characteristics that teachers and actors have in common. Rubin (1985), for example, identified the following similarities between teaching and acting: spontaneity, verbal and nonverbal communication, interactive improvisation or adaptation, the use of tension, inner vitality or energy, and the ability to judge the audience. Other investigators have identified even more points of similarity (Friedman, 1988; Osborn, 1997; Smyth, 2000; Tauber & Mester, 1994).

Friedman (1988) explored the metaphor of the teacher as actor to a) see what the two roles have in common, and b) determine if this metaphor might be useful as a pedagogical tool. Friedman conducted a review of several texts by noted educators who have suggested that teaching should be both entertaining and instructive. From these texts, he identified 25 characteristics of effective teaching. Friedman then reviewed several acting texts written by noted actors and theorists and identified 25
characteristics of effective acting. After comparing the two lists, Friedman (1988) identified and discussed the following characteristics common to effective acting and teaching: change, communion, confidence, control, creativity, determination, economy, emotion, energy, feedback, imagination, improvisation, intuition, love, objectives, observation, physicality, simplicity, spontaneity, truth, and voice. Friedman concluded that the similarities between acting and teaching are substantial enough to warrant the use of acting techniques by teachers. Friedman (1988) believed that the issue of whether teachers assume a performance role or remain themselves when they teach has not been adequately explored.

In their book on the use of performance skills in the classroom, Tauber and Mester (1994) agreed with Friedman (1988) and went on to state that communication and drama skills have not been emphasized in most teacher education programs. They recognized that a few institutions have recently begun to offer instruction in these areas, but widespread support for such instruction on the part of curriculum committees is lacking. According to Tauber and Mester, new teachers do not start out with a teacher persona; they must develop one. Further, they believed that developing this persona is similar to an actor developing a role. They identified the following specific acting/teaching skills that teachers should use: 1) animation: voice, 2) animation: body, 3) use of classroom space, 4) humor, 5) role-playing, 6) use of props, and 7) suspense and surprise. They further stated that the combination of these skills represents a teacher’s level of enthusiasm, which impacts student interest/attention/attitude and, in turn, affects student achievement.
Regarding acting skills, Tauber and Mester (1994) believed that, “no other single strategy seems to have the potential for generating perceived teacher enthusiasm” (p. 24). Furthermore, they concluded that, “successful practitioners, everywhere, in every discipline, and at every grade level, agree: there is an educational foundation for using acting skills in the classroom” (Tauber & Mester, 1994, p. 26). Their book included an Enthusiasm Rating Chart originally provided by Collins (1981). The chart contained eight enthusiasm behaviors for the observer to rate as low, medium, or high. The behaviors were vocal delivery, eyes, gestures, body movements, facial expression, word selection, acceptance of ideas and feelings, and overall energy level. The presence of several immediacy behaviors on this list will become apparent when immediacy behaviors are discussed later in this chapter.

Osborn (1997) also recognized that actors and teachers face similar communication challenges, including focus, concentration, overcoming personal inhibitions, body language, facial expressions, eye contact, voice, and word choice. The significance of Osborn’s article is that she discussed the application of acting techniques specific to music teaching. She described aspects of an actor/teacher’s body language, including posture, position in the room, facial expression, and eye contact. She also described aspects of an actor/teacher’s use of voice including volume, articulation, pronunciation, intonation, variety of pitch, tempo-rhythm of speech, and use of silence. Osborn recommended that teachers participate in various theatre games and exercises, perhaps via an acting class, in order to enhance these communication skills.

In a qualitative study comparing teaching and acting, Smyth (2000) saw the
teacher, “not so much as an entertainer, but as an effective communicator” (p. 1). She employed semi-structured interviews, videotaped observations, and reflection questions to determine if and how six elementary school teachers at her school used acting/performance skills during instruction. First, Smyth interviewed each teacher. Then, she observed and videotaped each participant teaching a 15-20 minute lesson. She made live field notes in order to compare them to the contents of the videotapes. After each lesson, Smyth conducted a reflective interview with each participant in which they both watched the video and discussed how the teacher presented himself/herself. Smyth wrote down each participant’s comments during the viewing. At the conclusion of the video, she asked each of them to reflect in writing on how he/she would like to change their presentation skills in the future. Smyth then created a profile of each participant based on the data collected and looked for emergent themes.

Smyth identified several performance/acting techniques that apply to teaching: 1) enthusiasm, 2) gestures and body movement, 3) facial expression and eye contact, 4) voice, 5) surprise, suspense, and humor, 6) storytelling, 7) improvisation and 8) authenticity. Smyth also found that nonverbal communication accounts for a large percentage of classroom communication. Smyth offered several implications for the application of acting skills to teaching. She argued that teachers must first be made aware of the acting skills that are employed in teaching and that they need time to reflect on their own strengths and weaknesses in this area. She recommended that teachers observe themselves and others to explore different ways to communicate and refine their own methods. She concluded that teachers would benefit from having a
safe environment in which to rehearse these methods before using them. And finally, Smyth recommended that teachers reflect either by themselves or collectively on the boundaries of their teacher persona. Like Smyth (2000), the current study used a case study approach that employed interviews, live and videotaped observations, reflection sessions utilizing video review, and written participant comments. However, the current study differs in that: a) the informants also participated in theatre seminars, b) the researcher did not interact with the participants during the reflection sessions, c) the interviews were conducted at the end rather than the beginning, and d) the current study collected data over a nine week period while Smyth (2000) did not describe the time frame for her data collection.

Researchers have recognized specific similarities between acting and teaching (Friedman, 1988; Osborn, 1997; Rubin, 1985; Smyth, 2000; Tauber & Mester, 1994). These similarities pertain to the way actors and teachers communicate as well as the way they approach their role. Researchers also recommended the use of acting concepts in teacher education (Friedman, 1988; Osborn, 1997; Smyth, 2000). The current study explored specific teacher communication behaviors and whether pre-service band teachers found meaning and value in theatre instruction. It also afforded them an opportunity to reflect on their own performance by discussing past teaching experiences in the context of theatre concepts.

Arguments For and Against the Use of Theatre Concepts in Teacher Education

Several authors have argued for the inclusion of theatre concepts in teacher education.
education for a variety of reasons (Friedman, 1988; Keiper & Evans, 1994; Osborn, 1997; Rubin, 1985; Sarason, 1999; Timmerman, 2005). Friedman (1988) argued that most pre-service teachers do not receive significant instruction on the performance aspect of teaching. “Teachers at the secondary level, early in their training programs, need to be taught how to perform for audiences; they need training in the skills that all professional actors must master before they are allowed onstage” (Friedman, 1988, p. 199). According to Friedman, if future research indicates that teachers do create roles when they teach, then teachers should consider undergoing training in the dramatic arts. He recommended that teachers study acting texts and participate in acting classes. “Since most acting classes are designed to break down a performer’s self-consciousness about performing in front of audiences, many teachers, after only one acting course, would probably become more extroverted in the classroom, more able to let go and try new teaching ideas when they perform for their students” (Friedman, 1988, p. 201). Friedman recommended videotaping oneself for self-analysis and undergoing an apprenticeship with a master teacher where performance techniques are explored. He also recommended that teacher education programs consider performance skills when recruiting teaching candidates and recommended including teaching auditions as an admission requirement. He stated that those with poor communication skills may be discouraged from entering the program.

Sarason (1999) agreed with Friedman (1988), stating that there should be a formal screening process prior to entry into a teacher education program. He proposed that teacher education programs require their students to either have or develop
interpersonal skills like those possessed by actors. He also called for a study to investigate the possible connection between interpersonal skills and teaching effectiveness.

Osborn (1997) justified the need for teachers to study acting techniques by pointing out that both actors and teachers face similar communication challenges. These challenges include focus, concentration, overcoming personal inhibitions, body language, facial expressions, eye contact, voice, and word choice. Osborn focused on the components of body language and voice in particular, and described exercises and games that can improve these aspects of a teacher’s presentation. She recommended teachers should strive for authenticity and take an acting class.

In an article describing the speaking skills necessary for effective teaching, Keiper and Evans (1994) stated a teacher’s passion and willingness to take risks are most effective when they are supported by good public speaking skills. They referred to the three Es of good teaching, enthusiasm, excitement, and energy, and stated they have a direct impact on students’ willingness to learn. In particular, the authors discussed the use of visuals, vocals, and verbals. They believed everything a teacher does, both verbal and nonverbal, communicates something. Furthermore, they stated

The teacher’s personality can inhibit the use of the body as much as it has been shown to inhibit speech. Putting the body to work is a vital element in communicating the three Es to students. All one need do is risk. While it is difficult to alter one’s personality, effective changes can be made to enhance both the visual and verbal communication. (Keiper & Evans, 1994, para. 8)

According to the authors, visual (nonverbal) communication includes gestures, facial expressions, eye contact, posture, and general appearance. Vocals include breath
support, articulation, resonance, flexibility of pitch and tone, and use of rate while verbals include vocabulary, use of examples, stories, analogies, drama, and humor. Most notable are the similarities between these behaviors and the immediacy behaviors mentioned in Chapter 1.

Keiper and Evans (1994) embraced the idea that teachers may take an acting class, but added that self-evaluation, peer evaluation, student evaluations, experimentation, and practice can are also helpful. “Where body movements are perceived to be limited and lacking in force, the teacher can benefit substantially by viewing the use of the body of actors to enhance their verbal statements” (Keiper & Evans, 1994, para. 13). The authors suggested that teachers might borrow a form from a speech or drama teacher, one that is used for evaluating a performance, and let their peers and students evaluate their teaching presentations. The authors also recommended videotaping for the purpose of self-analysis. The stated goal of these exercises is to make sure that the body and voice are sending the same message and that the message being sent is the intended one.

Timmerman (2005) also endorsed the use of an actor’s approach to teaching when she wrote:

Your voice must embody your own personal experience of the subject matter that you invite the students to explore. Like a good actor, a teacher must live in the moment with the words, the subject matter, and the audience. The teacher’s voice—that most intimate connection between student and teacher—must speak freshly and truthfully, experiencing the material as though for the first time so that the material can, in turn, live afresh in the student. (Timmerman, 2005, p. 81)

Rubin (1985) recognized similarities between acting and teaching. These
similarities led him to conduct an informal qualitative experiment in which teachers received acting training in either a one-on-one partnership or workshop format. The content of both formats was taken from an introductory acting course and was modified to fit each teacher’s specific role. Rubin believed it would be too time-consuming for teachers to formally enroll in a theatre class, so college and university theatre faculties were simply used as the consultants. The sessions focused on four themes: 1) use of dramatic episodes in teaching, 2) conscious role portrayal, 3) classroom atmosphere, and 4) classroom staging. Rubin (1985) collected and analyzed qualitative data from the participants and concluded that the results were mixed. Some of the partnerships ended quickly while others lasted beyond the experiment. Some participants reacted negatively to the specialists’ suggestions while others embraced them. Some participants felt they did not have time to meet with the specialists or do the recommended exercises. Thus, the participants reported a wide range of opinions regarding the worth of the training. Though Rubin (1985) concluded the use of theatre specialists may not be practical, he maintained that there is a place for theatre concepts in teacher training.

A well-known study by Ware and Williams (1975) served as a caution for the use of acting techniques in teacher education. In their study, a professional actor recorded six videotaped lectures. Each lecture demonstrated one of three levels of substantive content and one of two levels of speaker expressiveness. College students viewed the lectures and rated the effectiveness of the teacher using a rating form. The students also completed an achievement test based on the content of the lecture. The lectures
demonstrating higher levels of expressiveness received higher student ratings regardless of the level of substantive content. Ware and Williams (1975) concluded that speaker expressiveness accounted for more of the variance in student ratings than did lesson content. This study served as a caution against giving too much weight to student ratings when evaluating a teacher’s performance. It also reminded educators that the purpose of improving a teacher’s presentation skills is not to compensate for a poorly structured lesson, but rather to compliment a well-structured lesson. Perhaps the conclusion that can be drawn is that acting techniques, like any other tool used in teacher education, should be used wisely and for the right reasons. With this conclusion in mind, the use of acting techniques in the current study was meant to complement the participant’s existing knowledge of how to plan a lesson. The study embraced the argument that there is a place for theatre instruction in teacher education and explored the impact of such instruction.

Applications of Theatre to Teacher Education

Acting as an Epistemology

Several authors have explored the concept of identity, using acting as an epistemology for learning more about oneself (Lea & Griggs, 2005; Griggs, 2001; Rose & Linney, 1992). According to Rose and Linney (1992):

Despite differences, a teacher of teachers and a teacher of theater face similar challenges. Both disciplines dignify previous experience, acknowledge emotions as sources of knowledge, and affirm the aesthetic traditions of our work. Teaching and acting both require that we express and perform our understanding of texts. The play is always reinterpreted by the director, the actors, the designers, and the audience. Similarly, the official curriculum
becomes a script in the hands of the teacher who includes, ignores, and interprets the canon through his or her own knowledge of experiences. (para. 5)

For Rose and Linney, having prospective teachers share their own personal stories was a reflective exercise that could help future teachers connect with their feelings and how those feelings are tacitly expressed through a person’s actions and body language. They believed that the more we understand our own nonverbal expressions, the more we can read the nonverbal expressions of our students. “Working with personal narratives provides our students with a model of interpretation that uses both verbal and nonverbal expression to explicate a text and communicate our understandings to each other” (Rose & Linney, 1992, para. 2).

Griggs (2001) explored the idea of acting as an epistemology and a tool for teacher preparation. He stated even though several authors have written about the use of drama as a teaching methodology, “there is still little documentation of the principles underlying such approaches being used in any comprehensive way as a means of fostering teachers’ appreciation, internalization, and/or synthesis of the art of teaching” (Griggs, 2001, p. 24). He went on to say that even though theater techniques such as role-play, visualization, and improvisation have been used to some extent in teacher preparation, no one has systematically employed such techniques for the purpose of determining how these and other theater techniques can help prepare current and prospective teachers. Like Rose and Linney (1992), Griggs (2001) believed that narrative inquiry could be a valuable tool in teacher training. In his words, “if we can experience first hand what makes both ourselves and our students ‘tick,’ we can help them keep their ‘learning clocks’ wound; and acting-based preparation for teachers is
one useful strategy for achieving this” (Griggs, 2001, p. 34). These techniques encouraged teachers to be introspective about themselves and their craft.

Lea and Griggs (2005) explored the use of introspection by examining teacher identity in terms of teachers’ interactions with students of various cultures. They claimed teachers tend to favor students who are like themselves in terms of race, class, and culture. They further stated in order to meet the needs of a multicultural audience, teachers must be aware of the identities they project and how they affect students. Lea and Griggs described identity as encompassing both the way in which one wants to present and perceive oneself and the way others perceive you. In order to help education students explore the concept of identity and to help them engage in self-reflection and discovery, the authors described a mask-making exercise they employed in teacher education courses. They described masks as the multiple identities we take on in the various situations in our lives, particularly in an education context. The mask assignment was, “an attempt to help students get a sense of their own personal and professional identities and to make these identities more tangible to them” (Lea & Griggs, 2005, para. 11). Beyond this description, the students could use any medium they wish to create their masks and were told that they would get full credit as long as they fully committed themselves to the assignment. This task illustrated how theatre concepts, specifically the idea of role creation, can be used as a means for pre-service teachers to engage in self-discovery in order to improve the way they present themselves to students.
**Acting as a Methodology**

Several authors have explored the acting-teaching connection by employing specific acting techniques as a methodology for improving pre-service teachers’ understanding of teaching principles and presentation skills. In a philosophical study, Bakalis (2001) discussed the application of the Stanislavski System of Acting to adult learning contexts and teacher training. The author explored specific aspects of this method in relation to various adult learning theories. In particular, the author investigated the use of role-playing in various adult education contexts including teacher training. Bakalis (2001) concluded that:

Stanislavski exercises that develop each of his elements could be incorporated in learning methodologies. **Imagination** exercises would further creativity in learners. **Improvisation** work could stimulate ‘thinking on one’s feet’ or learning to ‘live in the moment.’ The study of **subtext** would develop analytical skills. **Emotional memory** work could encourage the sharing of **life experiences**. Speaking lines of **dialogue** would allow a learner to hear his voice even if the words are of another **character**. Thus, a habit of speaking aloud would be encouraged. And finally, incorporating exercises that develop **empathy** will help learners see not only different perspectives but also to have compassion for others. We must be able to put ourselves in the given **circumstances** of others. Then, we will be able to **act** in the drama of our own lives. (p. 216-217, emphasis in the original)

Kivilaht (2004) investigated the effectiveness of Forum Theatre (Boal, 1992) as a training tool for teaching classroom management skills. Forum Theatre is an activity that, when applied to an educational setting, provides an active learning opportunity for students. It challenges the notion that the students’ role is merely to receive and regurgitate information. “In Forum Theatre the audience become ‘spect-actors’ (Boal, 1992) who not only comment on but also intervene actively and directly in the action of the play” (Kivilaht, 2004, p. 2). In Kivilaht’s study, each session started with the
performance of a problem situation in a classroom. Seven teachers of various experience levels served as the “spect-actors.” They discussed the performance and re-enacted potential solutions through improvisation. Using a theatre-type setting, the students were able to actively apply principles of classroom management. It was Kivilaht’s hope that this approach would give students more confidence in dealing with real problem situations in the classroom.

The participants in the study also helped analyze the process itself in order to determine its potential for use as a tool in teacher education. Their observations were recorded using video and audio tape as well as written notes and reflections. The data indicated the teacher participants had a generally positive experience with Forum Theatre and appreciated the opportunity to put classroom management principles into practice in a safe and constructive environment. Kivilaht (2004) concluded that the study pointed to, “the need for more interactive, practical, and experiential methods in teacher education faculties when addressing the important topic of classroom management” (p. 127). Kivilaht also recommended the use of Forum Theatre and similar activities in teacher education.

Using narrative inquiry, Ruhl (2003) discussed her experiences in teacher training, acting, and writing. The author discussed specific experiences she had using improvisational theatre games in a variety of settings including a theatre games class, a seminar for aspiring teachers, and in-service courses for teachers in difficult school settings. She theorized that teachers need improvisation skills to enhance the dialogue between teachers and students, which is the means by which the two learn from one
another. She chose improvisational theatre games because they emphasize the process of actors working together. Similarly, Dobson (2005) used narrative inquiry to study an actress who decided to become a teacher. The purpose of this study was

the defining, articulating, and implementing of an aesthetic epistemology in both academic research and in teacher education/development, I wanted to see how a participant trained as an artist (in this case, an actor) and with extensive professional experience would identify and implement the aesthetic dimensions in her teaching. (Dobson, 2005, p. 328)

Dobson conducted three unstructured interviews with the participant. He kept a journal of his thoughts and reflections on the ideas discussed in these interviews and shared his journal with the participant. Together, the two negotiated and clarified the meaning of the participant’s comments. The key acting concepts the teacher found useful in her teaching were being “on,” being sincere, and being yourself.

A qualitative study by Tate (2002) investigated the use of drama as a teaching methodology. She wanted to explore its use as means of preparing elementary pre-service teachers to use drama as a methodology in their own teaching. Tate examined two professors who each taught one creative drama and one drama in education course. A total of approximately 60 students participated in these four classes. Tate used the professors’ narratives supplemented by classroom observations, field notes, and internet-based student discussions to collect data pertaining to the organization of the courses taught, the teachers, and the participants’ reactions to the use of drama in education courses. Tate analyzed the data to look for evidence of pre-determined drama related categories as well as emergent ones. The findings suggested that drama can be useful in the study of teaching. Tate believed that the findings might inform
efforts to restructure teacher education programs. She also recognized the paucity of literature concerning the use of drama in pre-service teacher preparation.

A qualitative study by Robinson (1990) sought to identify dramatic (performance) behaviors in teaching, the functions of those behaviors, and the characteristics of the people who demonstrate those behaviors. The study was based on the assumption that dramatic behaviors are a part of effective teaching (Norton & Nussbaum, 1980; Rubin, 1985; Timpson & Tobin, 1982). Norton and Nussbaum (1980) provided an elaborate definition of the construct of dramatic style which Robinson (1990) restated as follows:

The dramatic style construct is the cognitive assessment of the prospective teacher by an expert of the way he or she verbally and paraverbally interacts to signal vividly, emotionally, or strikingly that literal meaning is being exaggerated, understated or altered in a performance situation with respect to getting others to fantasize according to the criteria established by Norton for these behaviors as recognized by the observer. (p. 7)

Put simply, Robinson defined dramatic behavior as, “behaviors, verbal and nonverbal, that aid in signaling the class that content is unique and something important is taking place” (p. 9). Robinson asserted research on the use of dramatic behaviors in teaching helps us find new approaches to improve teaching and teacher training. Robinson also noted communication skills are increasingly included among the behaviors teachers are expected to demonstrate as evidence of teaching proficiency.

The idea for the study came from Robinson’s experience teaching a speech class at Grand Canyon University. She noticed some of the education students did not have good presentation skills when they taught in the field, even though they had passed the speech class. Having been a Speech/Theatre Education major, Robinson determined the course did not sufficiently address the performance aspect of public speaking as it
applies to the teaching environment. She redesigned the course content and created a new speech course that was first offered in 1985. This course explored the use of dramatic behaviors in teaching by giving the students, “the opportunity to experiment with technique, discover strengths, confront deficiencies and study the role of teacher” (Robinson, 1990, p. 3). Using theoretical sampling, Robinson selected nine people who were a) either current or former education students at Grand Canyon University, and b) demonstrated dramatic behaviors in their teaching. The methods of inquiry for the study included, “taped interviews, transcriptions of taped interviews, student journals, video taped class assignments, video taped teaching experiences, field notes of observations, and evaluations by cooperating or supervising teachers and building principals” (Robinson, 1990, p. iii). Robinson created a profile of each teacher and used the constant comparative method to analyze the data for themes. The themes identified were 1) experience, 2) self, 3) performance and 4) teaching. Finally, she developed a substantive theory connecting these themes and explained dramatic behaviors as part of a teacher’s communication style. Robinson (1990) presented the theory in the form of a series of propositions:

Prospective teachers using dramatic behavior as an aspect of communicator style were involved in specific kinds of play as children, (2) maintain a sense of playfulness in their personalities, (3) identify specific educational experiences that relate to their desire to teach, (4) identify their strengths in regard to teaching, (5) express concern about their skills in regard to teaching, (6) are aware of the audience, (7) enjoy performing, (8) chose to teach for specific reasons, (9) describe teaching metaphorically. (p. 83-84)

In a quantitative study involving acting methods and teaching, Rudolph (2002) examined the effects of role-play methodology in classroom management courses on
pre-service teachers’ attitudes and effectiveness. The study involved 35 graduate
teacher interns who were assigned to either the experimental or control group. The
experimental group took a classroom management course involving role-playing while
the control group took a traditional, no role-playing, classroom management course. A
repeated measures method was used to measure two dependent variables: 1) the
interns’ attitudes toward classroom management and 2) the effectiveness of the interns’
classroom management skills. For the first variable, an attitude survey was
administered. For the second variable, each intern provided a five-minute video of
himself/herself teaching and an expert panel rated each video. Each of these
instruments was administered as a pretest, posttest, and follow-up measure. The study
revealed no statistically significant differences between groups; however, it represented
an attempt to explore the use of a theatre concept in the study of a concept with which
pre-service teachers often struggle to master, classroom management.

Friedland (2004) described a two and a half year long pilot program in oral
communication across the curriculum implemented at a small college. Due to the
absence of a communications department at the school, theatre and education faculty
collaborated to provide students with oral communication skills training. According to
Friedland, who had a background in theatre and education, the literature pertaining to
oral communication across the curriculum did not mention any programs that involved
theatre faculty. Friedland sought to explore the theatre-education faculty collaboration
as a possible means of implementing oral communication training students in schools
with no communications department. The significance of this pilot program to the
current study is the use of theatre faculty for the improvement of students’ communication skills.

The pilot program involved three phases: 1) infrastructure development, experimentation, and evaluation; 2) integration of the coaching into a required first year course; and 3) instituting a program of faculty development to instruct faculty in the teaching and evaluation of listening and speaking skills. The current discussion will focus on the creation, implementation, and outcomes of this program rather than on the administrative logistics involved. The program creators explored three instructional strategies: in-class, out-of-class, and large group coaching. Those who designed the coaching program for students stated their purpose as follows:

To help them identify and express their unique voices, both metaphorically and literally. This vision expresses our shared belief that everyone has a unique and important voice and a drive to express it. It also recognizes that many of us need a supportive structure and guidance to identify that unique voice and to take the risk to express it, especially in an academic environment. (Friedland, 2004, p. 293)

In each instructional format, the content was based on the communication skills that the theatre teachers taught in their drama classes. These skills included the basic speech and nonverbal communication skills listed in the National Communication Association’s (1998) Speaking and Listening Competencies for College Students.

Friedland (2004) did not report how many in-class sessions were held each semester but it seems clear that there were more than one; however, she did state that each session involved warm-up theatre games, voice exercises, theatre games emphasizing, “expressiveness, concentration, awareness of audience, of body language, and other presentation skills” (Friedland, 2004, p. 296). Throughout the sessions, there
was a focus on understanding and interpreting nonverbal communication. The students also received instruction in the observation and evaluation of presentations using the Oral Communication Assessment Criteria Rating Scale (OCACRS) created by the faculty collaborators. The instrument required an evaluator to rate the performer on 25 behaviors grouped into the following five categories of communication: voice, physicality, style, energy/rhythm, and staging. The instrument used a 5-point Likert-type scale and had a place for general comments. Although there was no mention of immediacy in Friedland’s (2004) paper, the specific behaviors in each category closely resemble the immediacy behaviors discussed earlier in this paper. For example, the behaviors in the Physicality category included posture and body language, eye contact, gesture, facial expression, and connection of physicality to text.

At the end of the coaching sessions, the students delivered oral presentations based on their subject area while the coaches and other students evaluated each presentation. The students also completed evaluations of the coaching session itself. One important point is that even though the coaching sessions occurred at the beginning of the semester, the session evaluations were done at the end of the semester so the students could comment on the usefulness of the sessions. In the first semester, 95% of the students reported that the coaching session was valuable. Over the next two semesters, the percentages reported were 73%, and 84%. The second instructional format, additional out-of-class coaching sessions, were offered but were very poorly attended.

The third instructional approach used was a single, large-group coaching session
given two weeks before the students began a semester-long field placement. The faculty collaborators presented a one and a half-hour session involving 150 students. The session used role-playing and other theatre games to address issues like professional attire, professional behavior, dealing with other staff members, and introducing themselves to parents and children. Given the limited session time and the size of the group, the content was not as detailed as the in-class sessions. There also were no student presentations or formal evaluations. Friedland (2004) reported anecdotal evidence from the faculty indicating a positive response to the session. Given the lack of attendance at the out-of-class sessions and the limitations and lack of formal evaluations of the large-group session, it is not surprising the most effective sessions, according to Friedland, were the in-class sessions. In addition, the in-class sessions appeared to be most effective when the oral communication coaching was embedded in the course objectives and assignments. The second phase, or the pilot program, utilized this approach exclusively.

The second incarnation of the communication-coaching program involved four in-class sessions over the course of a year. In the fall semester, one coaching session was done at the beginning of the term and one near the end. The first session focused on professionalism in the workplace while the second session focused on oral presentation skills. The students gave oral presentations at the end of the term. In the spring term, the two sessions were moved closer together and were done right before the oral presentations. The student ratings of the usefulness of the fall sessions were fairly evenly mixed among those who found them useful, those who did not find them useful,
and those who did not respond. The student ratings of the usefulness of the spring sessions were also mixed, but a much higher percentage of students found the sessions useful.

Although she did not report any quantitative data regarding the use of the OCACRS, Friedland (2004) reflected on the pilot program as a whole and considered the feedback from both teachers and students. She concluded a theatre-based approach to communication skills training can be effective and stated she plans to move forward with the project. Though not specifically intended for pre-service teachers, this program represented a significant effort to implement theatre techniques in the teaching of communication skills. In addition, the OCACRS may be useful in future research evaluating the presentation skills of teachers, including the current study.

**Summary**

The theorists and researchers discussed in this section explored the connection between acting and teaching in a variety of ways. Some explored the theoretical basis for the connection while others explored specific characteristics of the teacher as actor. Some studies supported the use of theatre concepts in teacher education while others revealed the caveats. Some researchers explored acting as an epistemology for educating teachers while others explored acting as a methodology for educating teachers. The current study attempted to incorporate both epistemological and methodological views of acting by embracing the concept of teacher as a role-identity, encouraging self-reflection, and by employing theatre concepts in teacher education.
Music Teacher Role-Identity

This section will discuss research on music teacher role-identity, with a focus on the role-perceptions of music education students and the ways in which they develop their teacher roles-identities.

*Perspectives*

There have been several studies on music teacher role-identity construction. As stated in Chapter 1, much of the research on music teacher identity construction has been based on the social constructivist perspective (Woodford, 2002). The social constructivist view of identity formation maintains identity, “is socially constructed in the sense that knowledge of self and others and of appropriate behavior within particular social roles and contexts is acquired through prior experience” (Woodford, 2002, p. 675). Bernard (2005) defined the social constructivist view further, saying individuals have multiple identities, some of which may conflict, and these identities constantly shift through social interaction. This perspective has been the basis for social construction education models which have encouraged students to construct an identity for themselves as described above by Woodford (2002). Woodford asserted these models have become common in teacher education programs in North America. However, his review of music teacher identity research indicated many undergraduate students simply adopted identities they observed in others, thereby continuing past practices in music teaching. In other words, undergraduate music education students became passive in terms of their role-identity development. Woodford (2002) also
stated many social constructivists consider, “the continued prevalence of technical rationality in music teacher education” (p. 684) to be the reason why students in general have not actively connected their ideas regarding the role of teacher with actual practice.

As stated in Chapter 1, the technical rationality model represents a scientific approach to teaching. Apparently, many of the researchers who have embraced the social constructivist perspective in their study of music teacher identity have focused on the construction of identities that promote educational reform rather than conformity, and are designed to counteract the influence of technical rationality in music education programs. According to Woodford (2002), several studies have been based on this premise. While the current study shares the purpose of exploring non-traditional teacher education methodologies, the researcher chose to embrace the symbolic interaction perspective which appears to be less politically charged.

According to Woodford (2002), much of the research on music teacher role-identity has been based on principles of critical theory, [that] help locate music education problems within wider social and cultural contexts while also counteracting some of the more insidious effects of traditional educational models. Noticeably absent in the music education research literature, though, are similar research studies based on Deweyan principles and models.

However, Roberts (2000) stated that, “Whether knowingly or otherwise, the pervasive sociological model in music education research has been ‘symbolic interactionism’” (p. 55). These two statements suggest the symbolic interaction model, though prevalent in music education research in general, has not been the model of
choice for most researchers of music teacher role-identity. Woodford (2002) went on to say that, “Music teacher education research studies based on Deweyan educational models, were they to be carried out in the future, might thus be seen as more relevant and appropriate within the American philosophical and music education communities” (p. 689). The current study was based on this premise.

Symbolic Interaction Studies

Other studies on music teacher role-identity have embraced the symbolic interaction perspective. An important study by L’Roy (1983) examined how undergraduate music majors construct an occupational identity. Within a symbolic interaction framework, the study used a questionnaire to collect quantitative data from 165 students. L’Roy also collected qualitative data by conducting interviews with 38 students. However, the qualitative data was the primary focus of the study and was supplemented by selected interview responses. The questionnaire investigated the extent to which the students identified with, “occupational norms and values” (L’Roy 1983, p. 11) that make up one’s professional ideology. She found significant differences among band, string, and choral students. For example, parents were the biggest influence on the string students’ decision to pursue a career in music while former music teachers were the biggest influence on band students’ decision. L’Roy (1983) also found, “Students who are motivated to go into music education primarily by good school experiences and the encouragement of a music teacher have taken education as their reference group” (p. 168). L’Roy (1983) found band majors in particular tended to
cite the, “residual influence” (p. 173) of their high school band directors in their attitudes regarding music teaching. She also found that students with prior teaching experience tended to perceive themselves as music educators more readily. Students perceived performing and teaching as different roles with performance carrying a higher social status. The study suggested that a lack of opportunities for students to practice the role of teacher in an authentic context within their undergraduate studies hindered their ability to develop an occupational identity. Finally, L’Roy (1983) concluded that peers, teachers, and the school environment all influenced the occupational role-identity construction of the students. This study investigated a wide variety of factors in music teacher role-identity construction and demonstrated that multiple factors, both past and present, influenced that construction. L’Roy (1983) also believed symbolic interaction was an appropriate perspective from which to study role-identity development and recommended its continued use in future studies of music teacher role-identity.

Roberts (1991a) also examined the ways that undergraduate music education majors construct a professional identity. According to Woodford (2002), this was the first study that allowed students to describe in their own words their perceptions of social interactions. Woodford (2002) also stated that Roberts’ study was, “critical of the musical and educational establishments and the ways undergraduates’ self-perceptions are shaped by societal and institutional norms and conventions” (p. 680). This ethnographic study investigated the social interactions of undergraduate music students at five universities in Canada. The purpose was to develop a model of how professional socialization occurs among music education majors. As this is the first time the term
socialization has appeared in this discussion, I will briefly define the term. The best
definition of socialization might be one offered by Magill (1995), who stated
socialization is the, “continuing process through which an individual becomes
acquainted with the social customs of a group of people and accepts the group’s
attitudes and behavior” (p. 1292). The group of people into which the music education
majors in Roberts (1991a) study were being socialized was professional music teachers.
Roberts collected data from 116 students using interviews and participant observations.
Data were analyzed as they were collected and those analyses shaped subsequent data
collection.

Like L’Roy (1983), this study also found that students view performing and
teaching as different roles and that the performer role carries a higher social status in
the environment of the university music school. In a subsequent article based on the
study, Roberts (1991b) noted that the conflict between the roles of performer and
teacher is perpetuated by the way most undergraduate music education programs are
structured. He found that students tended to, “lack any on-going construction of their
identity as teacher, except in the form of ‘musician’ as ‘teacher’” (Roberts 1991b, p.
34). Roberts also embraced the symbolic interaction perspective.

Regarding the exploration of identity and socialization in music education
research, Roberts (2000) stated

Two of the currently most mis-represented and confused concepts invading the
music education literature are ‘identity’ and ‘socialization.’ These are used in
quite a variety of ways and further confused by adding such other concepts as
‘role’ and ‘self’ to the mix. (p. 55)

Roberts (2000) went on to explain the difference between socialization and
identity construction.

While socialization is limited to a situated reality and can certainly have a wider field of influence than the isolated location of the social unit, identity construction takes place for an individual within all social spheres of one’s existence. Therefore, the complex identity construction of any individual will be much more global than any single specific society in which that individual operates. Furthermore, one’s identity does not necessarily totally conform to the socialization model nor accept all that is being “taught” socially. (p. 56)

These comments are included here to a) clarify the difference between socialization and identity for the reader, and b) point out that being socialized into a profession is not necessarily the same thing as constructing a role-identity within that profession.

A study by Prescesky (1997) qualitatively examined four music education students’ self-perceptions regarding their roles as musicians and educators. The students were all in the final year of their studies at a university in Canada. She compiled the students’ observational journal writings as well as autobiographical writings consisting of, “personal life stories, unsent letters, eulogies, imaginary diary entries, and teaching metaphors” (Prescesky, 1997, p. 26). She then analyzed these writings, noting emergent themes and making additional notes along the way. She embraced a constructivist perspective of knowledge, meaning the students participated in the creation of their knowledge and that learning occurred through social interaction. Prescesky (1997) found that the image of self was a common theme connecting the students’ perceptions of their roles as musicians and educators. In addition, students who perceived themselves as performers experienced a conflict with their identities as educators. Those who sought a balanced view of the two roles experienced less
difficulty assuming the role of teacher. Like the preceding studies, this study indicated a conflict between the roles of performer and teacher; however, Prescesky used a qualitative approach that produced this conclusion as an emergent theme rather than an a priori assumption.

Dolloff (1999) qualitatively explored the influence that music education students’ preconceived images of teachers and teaching had on their perception of the role of teacher. She believed that a person’s preconceived notion of what it means to be a teacher should be examined in order to help, “teachers to uncover their images of teaching as a way of understanding their practice, and explicitly seeking a link between image and practice” (Dolloff, 1999, p. 191). To that end, Dolloff (1999) investigated a means of uncovering and analyzing the personal images that inform teacher role identity in music education, and [shared] some of the teacher images that emerged in an on-going study into the way in which music education students construct their teacher identity. (Dolloff, 1999, p. 193)

The study used three exercises to uncover the images that undergraduate music education students had of teachers and teaching. The first approach asked students to write stories about teachers. This exercise was designed to help the students recall positive and negative teacher role models from their past. Dolloff (1999) asked undergraduate and graduate music education students to perform this task. The second approach asked students to use visual metaphors to describe teaching. This exercise was designed to help students describe the act of teaching, particularly aspects that may be difficult to describe. Dolloff (1999) asked graduate music education students to perform this task. The third approach asked students to draw a picture of what they perceived to be the ideal teacher. This exercise was designed to help students visualize
what they think a teacher should be and how they personally relate to that image. Dolloff (1999) asked undergraduate music education students in their final year of study to perform this task. She found that among students with little teaching experience, perceptions of the ideal teacher bore little or no resemblance to perceptions of themselves as teachers. Among the graduate students’ who had taught professionally, perceptions of the ideal teacher were closely related to their perceptions of self as teacher. She also found the exercises helpful in uncovering the students’ perceptions and beliefs about teachers and teaching, and believed they helped the students to better understand the practice of teaching. This study demonstrated the value of perception, past experience, and imagery as key components of role-identity construction.

Isbell (2006) conducted a quantitative investigation of the socialization, occupational identity, and career confidence of pre-service music teachers. Five-hundred-seventy-eight participants from 30 institutions completed a questionnaire. A statistical analysis of the questionnaires indicated that private instructors and school music teachers tended to have a positive impact on the participants’ choice of a career in music education. This finding supported a similar one by L’Roy (1983). A factor analysis revealed three separate constructs that comprised occupational identity: musician identity, self-perceived teacher identity, and teacher identity inferred from others. The study also found influential experiences were better predictors of occupational identity than influential people. Also, the only statistically significant predictor of music teaching career confidence was self-perceived teacher identity. This
study suggested a person’s role-identity could be perceived from perspectives other than the self-perception perspective. It also supported the idea that specific experiences can influence a person’s role-identity construction.

Summary

The foregoing studies of music teacher role-identity embraced the symbolic interaction perspective. They employed both quantitative and qualitative methodologies. Some studies pre-defined certain aspects of identity construction and tried to determine the extent to which the participants fit into existing categories. Others attempted to uncover the participants’ perceptions regarding role-identity construction without making assumptions about what they might be. Both types of studies have provided valuable information on the topic of music teacher role-identity; however, the latter approach is more representative of the perspective from which the current study approached the concept, as something neither clearly defined nor pre-determined and in a constant state of development. A recent qualitative study by Bernard (2005) described this perspective further.

A Different Perspective

Bernard (2005) offered a view of identity that embraced it as something that by nature is ever-changing.

I conceive of identity as processual, as positions and contexts that constantly shift, and as constructed on multiple levels. The positions and contexts I refer to include gender, age, class, race, ethnicity, and status, as well as (in the case of the current discussion) musician, teacher, researcher, and many others. At any
point in time, we might catch a glimpse of one position, only for a moment, before it shifts and we glimpse another position. Over the course of our lives, our repertoire of positions and contexts undergoes revisions, as new positions and contexts are added, existing positions and contexts are reshaped, and obsolete positions and contexts are released. By conceiving of identity as something that is constructed on multiple levels, I argue that our identities are always evolving in response to our experiences and to the social context. As we negotiate the meaning of our identities from moment to moment, we construct who we are. (p. 5)

Bernard (2005) recognized that many researchers, including some of those mentioned in this section, have viewed the roles of musician and teacher as opposing one another. The assumption was that a person must choose between the two. In addition, “These researchers present music teacher education as a socialization process from the role identity of musician to the role identity of teacher” (p. 9). Bernard recognized the tendency of these researchers to fault music teacher education programs for socializing pre-service music teachers into the role of performer rather than teacher. Some of these researchers have suggested that one reason students experience a conflict of roles is that they tend to be socialized as performers first and teachers second (Froehlich & L’Roy, 1985; L’Roy, 1983; Roberts, 1991a). However, Bernard (2005) conducted her study based on the premise that the identities of musician and teacher need not be in conflict.

Using interviews and observations, Bernard investigated the identity perceptions of six elementary music teachers who were active musicians as well as teachers. The goal was to let the informants tell the researcher how they perceive themselves in these contexts. This approach stands in opposition to that of other studies, particularly the quantitative role-identity studies, that pre-determined the roles-identities the music
teachers would assume as well as the ways the teachers would assume them. Bernard (2005) agreed with the social constructivist definition of identity, which states that individuals have multiple identities, some of which may conflict, and that these identities constantly shift through social interaction. However, she disagreed with social constructivists regarding how identity is constructed. Bernard (2005) believed that identity construction occurs on three levels: individual, social, and cultural, whereas most social constructivists believe that identity construction occurs mainly on the social level. Bernard (2005) developed a framework for understanding identity based on these three levels and recommended that music teacher educators take a different approach regarding pre-service music teacher identity.

Rather than imposing a discourse about who music teachers are, what music teachers do, and what it means to become a music teacher onto pre-service music educators, we who work in the field of music teacher education should listen to our students’ discourses about their identities, and we should recognize and celebrate the multiplicity of ways that our students understand who they are, what they do, and their individual processes of becoming a music teacher. (p. 28)

The current study embraced the individual perspectives of pre-service music teachers and recognized the possibility that they may construct their roles-identities in multiple ways and on multiple levels. Any factor the informants considered relevant in their role perceptions and construction was of interest in this study.

*Summary*

The concept of teacher role-identity has been explored from a variety of perspectives using both qualitative and quantitative methods. Some researchers have
approached the concept from a political perspective while others have focused on the phenomenon of role-identity construction itself. Some have assumed the existence of specific roles-identities and the factors that impact their construction. Others have taken a more exploratory approach, placing greater value on the perceptions of the individuals engaged in role-identity construction. Researchers have also demonstrated that symbolic interaction is a viable perspective from which to examine this phenomenon. The current study attempted to avoid a priori assumptions regarding the role perceptions and construction of pre-service music teachers. It did not assume that the informants would construct certain roles or that there would be conflicts between or among these roles. The study embraced Bernard’s (2005) view that role construction occurs continuously on multiple levels as a framework for examining the concept of music teacher role. The study attempted to uncover the informants’ perceptions regarding their roles as pre-service music teachers. The study also sought to examine whether theatre seminars had any meaning and value with respect to those perceptions.

Immediacy

The current study employed the concept of nonverbal immediacy behaviors for two reasons: 1) there is substantial research supporting the positive effects of teacher nonverbal immediacy on student learning, and 2) music education researchers have already applied nonverbal immediacy behaviors to the study of effective music teaching. This section will discuss the principle of immediacy and its origins. It will also describe
how researchers have applied the concepts of verbal and nonverbal immediacy to the classroom setting, examining the effects of immediacy on teachers and learners. Finally, it will describe how music education researchers have applied the concept of immediacy to studies of effective music teaching.

**Origins**

The concept of immediacy is based on the work of Albert Mehrabian (1971), who described the principle of immediacy as a function of the more universal concept of approach and avoidance (Frymier, 1994). “People are drawn toward persons and things they like, evaluate highly, and prefer; and they avoid or move away from things they dislike, evaluate negatively, or do not prefer” (Mehrabian, 1971, p. 1). In other words, immediacy is something inferred by a person’s “approaching” behavior. Conversely, non-immediacy is something inferred by a person’s “avoidance” behavior. Mehrabian (1971) further described immediacy as behaviors that reduce the physical and psychological distance between two people. Note that this description did not specify which behaviors generate immediacy. Weiner and Mehrabian (1968) stated that immediacy occurs via channels of communication, and that these channels may be classified as verbal and nonverbal. They described verbal immediacy as the way words reflect the, “relationship between the speaker and the objects he communicates about, the addressee of his communication, or the communication itself” (Weiner & Mehrabian, 1968, p. 3). More specifically, verbal immediacy behaviors include the use of certain adjectives, verb tense, and order of references. They also include expressions of
inclusivity, mutuality, implied volunteerism, probability, conditionality, and responsibility (Gorham, 1988). In other words, verbal immediacy is primarily about word usage. According to Andersen (1979), nonverbal immediacy behaviors include the use of eye contact, body position, gestures, facial expression, touch, space, and vocal qualities. In addition to describing the concept of immediacy and immediacy behaviors in general, researchers have also attempted to more clearly define a) specific immediacy behaviors, and b) the exact nature of the immediacy construct.

**A Tale of Two Constructs**

Over the last 25 years, the concept of immediacy has received considerable research attention (Smythe & Hess, 2005). Although researchers have examined immediacy in a variety of contexts, the most substantial body of research has involved teacher immediacy in a classroom setting (Johnson & Miller, 2002). In education research, immediacy behaviors refer to teacher behaviors that reduce the physical and psychological distance between teacher and student. Such behaviors are believed to facilitate the learning process. As previously discussed, immediacy behaviors were originally described without reference to verbal/nonverbal classification. However, classifying specific behaviors as verbal or nonverbal has made it easier for researchers to study the effects of immediacy behaviors. “The identification of these behaviors enhances the prescriptive value of the research, assuming that prospective and practicing teachers can be taught to use and to monitor their use of specific behaviors which affect perceptions of immediacy” (Gorham & Zakahi, 1990, p. 356). To that end,
researchers have identified several immediacy behaviors and examined their effects on various aspects of learning. According to Frymier (1993a):

Nonverbal immediacy has been operationalized as behaviors such as eye contact, smiling, positive use of gestures, vocal variety, forward body leans, and a relaxed body position. Verbal immediacy has been operationalized as verbal behaviors such as the use of personal examples, using "we" and "our," using students first names, and using humor in class. (p. 454-455)

Some studies of immediacy have disregarded verbal behaviors as part of the immediacy construct (Andersen, 1979; Andersen, Andersen & Jensen, 1979; Thweatt & McCroskey, 1998). When Thweatt and McCroskey (1998) investigated the effects of immediacy on teacher credibility, they included only nonverbal behaviors in their measurement of immediacy; yet, they did not state they were investigating nonverbal immediacy, only immediacy. When Andersen, Andersen, and Jensen (1979) developed the Behavioral Indicant of Immediacy Scale (BII), they included specific behaviors that they believed comprised the construct of immediacy. These behaviors were all nonverbal. Despite Weiner and Mehrabian’s (1968) discussion of immediacy in verbal communication, Andersen, Andersen, and Jensen (1979) seemed to view the construct of immediacy as being entirely nonverbal in nature. When they discussed whether to treat immediacy as multiple discrete concepts or as a gestalt, they were instead referring to whether to measure one nonverbal behavior at a time or several simultaneously. In their words:

While single-variable studies are useful in order to understand the independent effects of each particular variable, the general immediacy construct cannot be understood with this method. A better approach is to study many immediacy behaviors and the way in which they simultaneously operate. (Andersen, Andersen, & Jensen, 1979, p. 154)
It was their contention that because immediacy behaviors function in concert rather than independently, it is more appropriate to measure them as a gestalt. However, the question remains as to whether this gestalt encompasses both verbal and nonverbal behaviors. Nonetheless, the BII scale has been used in several studies and has shown strong reliability (Farren, 1992). The BII scale was subsequently altered to include a verbal component, and the name was changed to the Immediacy Behavior Scale (Christophel, 1990; Richmond, Gorham, & McCroskey, 1987). The revised instrument also demonstrated strong reliability (Farren, 1992).

Although many researchers have treated verbal and nonverbal immediacy as separate constructs, a few studies have shown a significant correlation between them (Frymier, 1993a; Hess, Smythe, & Communication 451, 2001). Still, other researchers have chosen to measure the two constructs together as one (Farren, 1992; Garard, 1998; Sanders & Wiseman, 1990). Sanders and Wiseman (1990), for example, conducted a survey of 952 college students about teacher immediacy and also their perceived cognitive, affective, and behavioral learning. The survey listed 22 immediacy behaviors, 13 verbal and 9 nonverbal, and asked the respondents to rate the frequency with which the teacher of their previous class exhibited those behaviors. The survey employed a 5-point Likert scale for these items. The survey contained one item measuring perceived cognitive learning that asked respondents to rate their learning on a 10-point scale. The survey contained 12 items measuring perceived affective learning. These items employed four 7-point semantic differential scales to rate each of three dimensions of affective learning. These differential scales were good/bad,
worthless/valuable, fair/unfair, and negative/positive (Sanders & Wiseman, 1990). The survey also contained 8 items measuring perceived behavioral learning. These items employed four 7-point semantic differential scales to rate two dimensions of behavioral learning. These differential scales were likely/unlikely, possible/impossible, probable/improbable, and would/would not (Sanders & Wiseman, 1990). The survey produced a summed immediacy score and a score for each type of learning. All items on the survey demonstrated high inter-item reliability. Sanders and Wiseman (1990) performed a series of Pearson correlations and found a unified construct of immediacy had a positive impact on learners’ perceived cognitive, affective, and behavioral learning. However, there were significant differences with regard to student ethnicity.

A study by Gorham (1988) distributed a questionnaire listing 34 immediacy behaviors to undergraduate students enrolled in elective communication courses. Three-hundred-eighty-seven students completed the questionnaire. Using a 5-point Likert-type scale, the students indicated how often the teacher in their preceding class exhibited those behaviors. The instrument listed 20 verbal immediacy behaviors and 14 nonverbal immediacy behaviors. Gorham performed multiple Pearson correlations and regression analyses on the data. The results indicated the verbal and nonverbal items on the questionnaire loaded into a single factor. The summed scores of the two types of behaviors also correlated highly and positively. Other studies have supported Gorham’s (1988) findings (Christophel, 1990; Gorham & Zakahi, 1990; Richmond, Gorham & McCroskey, 1987). Although Gorham (1988) never summed all items together into a single immediacy score, she concluded:
The colinearity in prediction [of learning variables] by verbal and nonverbal immediacy was very high. This should be taken as evidence, in conjunction with the factor analysis results noted previously, that verbal and nonverbal behaviors function together to generate immediacy and clearly are not functioning as orthogonal factors in the classroom. (Gorham, 1988, p. 46)

Robinson and Richmond (1995) argued that while Andersen’s (1979) construct of nonverbal immediacy did not make any presumptions regarding the effectiveness of such behaviors, the more recently described construct of verbal immediacy (Gorham, 1988) was based on verbal behaviors that were effective, rather than immediate. Robinson and Richmond (1995) questioned the validity of Gorham’s instrument and claimed it caused a response set. They called for reformulation and testing of the measure before its use in further research. Finally, they maintained verbal and nonverbal immediacy are separate constructs even though they have been treated as one in some studies. Mottet and Richmond (1998) also questioned whether verbal immediacy is really an immediacy construct or just a linguistic code in the larger scheme of approach and avoidance behavior. Their findings supported the latter conclusion.

Other studies have illustrated how measuring verbal and nonverbal immediacy behaviors separately or together can impact the observed effects. For example, a study by Witt and Wheeless (2001) identified different effects for verbal and nonverbal immediacy behaviors on a single sample. Their findings indicated nonverbal immediacy had a significant positive impact on cognitive and affective learning while verbal immediacy had no significant effect. In addition, a recent meta-analysis of 81 studies of immediacy (Witt, Wheeless, & Allen, 2004) found effect sizes tended to be larger when
immediacy was measured as a single construct. Despite research supporting both views, there appears to be a lack of consensus regarding the nature of immediacy as one or more constructs. Therefore, either approach remains valid at this time. The current study focused on nonverbal immediacy because of the broader research base supporting it.

Another area of uncertainty is the shape of the relationship between immediacy and learning. If teacher immediacy does have a positive impact on learning, what is the optimal level of immediacy? Is higher immediacy always better? A study by Christensen and Menzel (1998) found a positive linear relationship between teacher nonverbal/verbal immediacy and perceived cognitive, affective, and behavioral learning, as well as state motivation. Under this model, higher teacher immediacy has a more beneficial effect on learning. However, other studies have suggested a curvilinear relationship between teacher immediacy and various types of learning (Comstock, Roswell, & Bowers, 1995; Daniel, 2000; Jordan, 1989). For example, Comstock, Roswell, & Bowers (1995) claimed nonverbal immediacy has an inverted U-shaped relationship with cognitive, affective and behavioral learning. In other words, they found moderately high teacher immediacy was more effective than either extremely high or low immediacy. Further complicating the issue, some studies have found immediacy to have no significant effect on learning (Chesebro, 2003). In fact, a review of research on immediacy and cognitive learning conducted by Hess, Smythe, and Communication 451 (2001) concluded:

Taken as a whole, that line of research suffers from several shortcomings: (a) It lacks cognitive theoretical foundations, (b) it uses self-report measures that may
be flawed or ill-suited, and (c) it founders causal claims on inappropriate data. As a result, the data that demonstrate a causal relationship between immediacy and cognitive learning may instead be reflecting a halo effect. (p. 197)

The meta-analysis conducted by Witt, Wheeless, and Allen (2004) involved 81 studies on the effects of immediacy behaviors. Their sample included 40 studies measuring only nonverbal immediacy, 1 study measuring only verbal immediacy, 28 studies measuring both nonverbal and verbal immediacy, independently, and 12 studies measuring immediacy as a single, combined construct. This indicates far more researchers have treated verbal and nonverbal immediacy as separate constructs than have treated the two as a combined construct. The fact that only one study in the sample did not measure nonverbal immediacy suggests nonverbal immediacy is a more established and accepted concept among researchers.

Clearly, there are still questions to be answered regarding the exact nature of the immediacy construct, its effects, and appropriate research methodologies. Despite criticisms of immediacy research, several researchers have acknowledged there is substantial research support for the positive effects of immediacy on various aspects of teaching and learning (Johnson & Miller, 2002; Mottet & Richmond, 1998; Sanders & Wiseman, 1990; Witt & Wheeless, 2001; Witt, Wheeless, & Allen, 2004). According to Chesebro (2003), “a solid body of evidence demonstrates the effectiveness of instructor enthusiasm, expressiveness, and nonverbal immediacy” (p. 136). With this in mind, the next section will discuss the “body of evidence.”
Effects of Teacher Immediacy

According to Gorham and Christophel (1990), immediacy is a high inference variable, which means it requires a teacher to infer how he or she is supposed to convey a sense of immediacy to students. Fortunately, research has allowed us to specify a set of low-inference behaviors which contribute to immediacy and thus to recommend that teachers consciously attempt to be vocally expressive, smile, have a relaxed body position, gesture, move about the classroom, maintain eye contact, use humor and praise, indicate a willingness to engage in conversations outside of class, use personal examples or talk about experiences outside of class, encourage students to talk, and provide and ask for feedback. (Gorham & Christophel, 1990, p. 46-47)

In this body of research, immediacy has been positively linked to increases in affective learning (Andersen, 1979; Christensen & Menzel, 1998), cognitive learning (Christensen & Menzel, 1998; Titsworth, 2001), behavioral learning (Christensen & Menzel, 1998), student motivation (Christensen & Menzel, 1998; Christophel, 1990; Christophel & Gorham, 1995; Frymier, 1993a; Frymier, 1993b), decreases in receiver apprehension (Chesebro & McCroskey, 2001; Ellis, 1995), and student ratings of instruction (Moore, Masterson, Christophel, & Shea, 1996).

In the aforementioned meta-analysis of 81 studies of immediacy, Witt, Wheeless, and Allen (2004) found statistically significant evidence of meaningful correlations between teachers’ nonverbal immediacy and student reports of perceived learning \( (r = .51) \) and affective learning \( (r = .49) \), but only a slight correlation with students’ performance on cognitive learning measures \( (r = .17) \). Teachers’ verbal immediacy was found to correlate with students’ perceived learning \( (r = .49) \) and affective learning \( (r = .49) \), but again the relationship with performed cognitive learning was notably smaller \( (r = .06) \). (p. 184)

Having provided an overview of the research on the effects of immediacy on
learning, the next section will discuss the specific effects that have been identified in order to provide a rationale for the decision to use immediacy as the basis for observing and evaluating communication behaviors in the current study.

**Effects on Affective, Cognitive, and Behavioral Learning**

According to Christophel (1990), “cognitive learning emphasizes comprehension and retention of knowledge; affective learning focuses on a positive or negative attitude toward the subject or teacher; and behavioral learning is the development of psychomotor skills” (p. 323-324). There has been substantial research investigating the effects of immediacy on all three types of learning. Some of the studies in this area have already been discussed. Others include a study by Daniel (2000) that found a significant positive relationship between nonverbal immediacy and short-term retention, with very high levels of immediacy tending to have a greater impact than moderate levels. Daniel (2000) also found a significant positive relationship between nonverbal immediacy and students’ attitude toward the instructor. However, in this relationship, moderate levels of nonverbal immediacy tended to have a greater impact than very high levels. This finding supported a previous finding by Comstock, Rowell, and Bowers (1995), who identified a U shaped relationship between nonverbal immediacy and cognitive, affective and behavioral learning.

As previously mentioned, Gorham (1988) created an instrument for measuring verbal immediacy. Gorham (1988) investigated the effects of verbal and nonverbal immediacy on cognitive and affective learning. The results revealed significant positive
relationships between verbal immediacy and both affective and perceived cognitive learning. Similar relationships were found for nonverbal immediacy. In addition, all the individual verbal and nonverbal immediacy items on Gorham’s measure correlated significantly and positively with both types of learning.

A subsequent study by Gorham and Christophel (1990) examined the relationships among teachers’ use of humor, overall immediacy (verbal and nonverbal), and perceived affective and cognitive learning. The authors found a significant positive relationship between the number of humorous incidents and overall teacher immediacy behaviors. Overall teacher immediacy, in turn, had a significant positive relationship with affective and cognitive learning outcomes. The authors concluded that humor and immediacy behaviors functioning together tended to have an impact on learning. “It appears that teachers’ use of humor in the classroom is related to learning and that the most desirable learning outcomes are associated with the quality as much as the quantity of humor used in conjunction with other immediacy behaviors” (Gorham & Christophel, 1990, p. 61).

Two other studies that included an examination of interaction effects were conducted by Witt and Wheeless (2001) and Violette (2002). Witt and Wheeless (2001) found that nonverbal immediacy had a significant positive effect on affective and cognitive learning. However, verbal immediacy had no significant effects when combined with either high or low nonverbal immediacy. Violette (2002) examined both the main and interaction effects of teacher immediacy, clarity, gender, and student gender on affective, cognitive, and behavioral learning. Her findings indicated
significant, positive main effects for both teacher immediacy and clarity on all three types of learning. However, the findings also indicated significant interaction effects for teacher and student gender with teacher immediacy, and teacher and student gender with teacher clarity on all three types of learning. Violette (2002) concluded that teacher immediacy may not be a prominent factor in cognitive and behavioral learning when combined with other factors. She also recommended that future studies take into account the complex interactions at work in the learning environment.

Titsworth (2001) asked 223 undergraduates to view videotapes of scripted lectures and then complete an instrument measuring their cognitive and affective learning. During the lectures, one group of students took notes while another did not. Both the notes and the instruments were analyzed to determine the effects of teacher immediacy, organizational lecture cues, and student note-taking on the students’ affective and cognitive learning. Organizational lecture cues are verbal signals that reflect the structure of a lecture. The experiment was organized to test all combinations of the following variables: 1) high vs. low teacher immediacy, 2) lecture with organizational cues vs. lecture without organizational cues, and 3) student note-taking vs. no student note—taking. Regarding immediacy, Titsworth found high verbal and nonverbal teacher immediacy each had a significant, positive relationship with student affect regarding instruction. Even though high teacher immediacy had a significant, negative effect on short-term cognitive learning, it tended to enhance long term retention.

Messman and Jones-Corley (2001) examined the relationships among teacher
immediacy, communication apprehension, and cognitive and affective learning. Their findings indicated that higher teacher immediacy had a significant positive effect on cognitive learning and helped to moderate the decrease in affective learning that occurred in the sample over the course of the study. However, Chesebro (2003) found that nonverbal teacher immediacy had no significant effect on students’ cognitive learning, although it did increase affect for the teacher and the material. These conflicting findings suggest that other factors not examined by these two studies might have impacted the effects of immediacy. The current study sought to uncover any factors that appeared to impact the nonverbal communication behaviors and role perception of the informants.

The fact that behavioral learning is sometimes omitted from studies in this area, more so than either cognitive or affective learning, might be due to an increase in the popularity of the cognitive and affective views of the learning process. It might also be since there has been more research support over the years for the positive effects of teacher immediacy on cognitive and affective learning, researchers have chosen to focus their efforts on explaining these relationships. Among the studies that have focused on a single type of learning, a review of the research indicated that the most frequently examined learning types seem to be affective and cognitive.

In addition to the aforementioned study by Andersen (1979), other studies focusing exclusively on the effects of teacher immediacy on affective learning include ones by Kearney, Plax, and Wendt-Wasco (1985) and Plax, Kearney, McCroskey, and Richmond (1986). According to Kearney, Plax, and Wendt-Wasco (1985), course
content might affect the impact that teacher immediacy has on students’ affective learning as well as students’ views on the importance of immediacy in instruction. Two additional studies conducted by Plax, Kearney, McCroskey, and Richmond (1986) found that nonverbal teacher immediacy had a significant positive relationship with affective learning. The authors also found a significant positive relationship between students’ perceptions of their teachers’ nonverbal immediacy and students’ affective learning.

Studies have also focused on the effects of teacher immediacy on cognitive learning (Garard, 1998; Jordan, 1989; Kelley & Gorham, 1988; Richmond, Gorham, & McCroskey, 1987; Titsworth, 2001). Garard (1998), for example, investigated the concept of immediacy among field dependent/independent teachers and learners. Field dependent learners tend to be socially oriented. They perceive events and concepts globally and within the context in which they are perceived. They look for relationships between events and concepts. Field independent learners tend to be less socially oriented. They perceive events and concepts as independent of the context in which they are perceived. They focus on the distinctions between concepts. The results of Garard’s (1998) study indicated teacher immediacy had a different effect on field independent learners than on field dependent ones. However, no significant differences were found between field dependent/independent student ratings of teacher immediacy or between field dependent/independent teacher levels of immediacy.

Regarding the recall and retention of information, Kelley and Gorham (1988) examined short-term recall as a function of cognitive learning. They asked 100 undergraduates to have four groups of six items read aloud to each of them
individually. For each group of items, the experimenter demonstrated one of the following conditions: “1) High physical immediacy with eye contact; 2) High physical immediacy with no eye contact; 3) Low physical immediacy with eye contact; and 4) Low physical immediacy with no eye contact” (Kelley & Gorham, 1988, p. 203). The students were asked to watch the experimenter say each group of items and then write them down in the same order. Data were analyzed using a two-way analysis of variance with repeated measures followed by a series of t-tests. The results suggested a significant positive relationship between nonverbal immediacy and cognitive learning as represented by the short-term recall of information. Eye contact combined with physical immediacy accounted for 19.5% of the variance in recall. Similarly, the study by Titsworth (2001) discussed earlier also found that high verbal and nonverbal immediacy in teacher lectures had a significant positive relationship with students’ delayed retention.

A study by Jordan (1989) investigated the relationships between two types of immediacy, perceived verbal immediacy and paralinguistic immediacy, and two dimensions of cognitive learning. Paralinguistic immediacy refers to the nonverbal aspects of a person’s voice when communicating. Six-hundred-three students enrolled in undergraduate communication classes completed a booklet designed by Jordan to measure the foregoing concepts in regards to the teacher in each student’s previous class. The results indicated curvilinear relationships between perceived verbal immediacy and cognitive learning, both dimensions, and between paralinguistic immediacy, both dimensions, and one dimension of cognitive learning. These findings
supported previous research done by Comstock, Rowell, and Bowers (1995) and Daniel (2000), which indicated teacher immediacy has a curvilinear relationship with various types of learning. Jordan (1989) also found significant positive relationships between immediacy and cognitive learning.

Farren (1992) offered some viable explanations for the conflicting findings regarding the effects of teacher immediacy on cognitive learning. She stated there is a lack of consensus regarding a definitive definition of the cognitive learning construct. Farren also pointed out that researchers have used different methods over the years to measure this type of learning. Some researchers have used grades to measure it while others have tested students’ short and long-term recall abilities. According to Farren, researchers have recently used students’ perception of cognitive learning as the means of measuring cognitive learning. It is this form of measurement that has, “consistently been found to be positively related with teacher immediacy” (Farren, 1992, p. 16). Not only has research examined the effects of teacher immediacy on cognitive, affective, and behavioral learning, but on student motivation as well.

*Immediacy and Student Motivation*

Some researchers have claimed that teacher immediacy has a direct effect on learning. Frymier (1994) referred to a theory of this relationship as the Learning Model. Others believe that immediacy behaviors effect motivation, which in turn affects learning. Frymier referred to a theory of this relationship as the Motivation Model. In a path analysis conducted by Frymier (1994), the Motivation Model proved to be a better
fit to the data for both affective and cognitive learning. This study supported a previous
finding by Frymier (1993b) that high verbal immediacy in teachers’ behavior had a
significant positive correlation with student motivation. Frymier (1993a) found that
students who began a class with low or moderate state motivation were more highly
motivated after being exposed to a teacher demonstrating high immediacy. Students
who began with high state motivation maintained those levels regardless of the
teachers’ immediacy level.

Christophel (1990) also found support for the Motivation Model when she found
that verbal and nonverbal immediacy each had a positive effect on cognitive and
affective learning when examined colinearly with state, or situation-specific, motivation.
She also found that verbal and nonverbal immediacy each had a positive effect on
cognitive and affective learning when examined independently of state motivation.
Richmond (1990) also suggested the connection between teachers’ communication
behaviors and student learning is the effect that those communication behaviors have
on student motivation. Richmond (1990) argued for the importance of educating
teachers in communication techniques, including immediacy, in order to foster better
teacher-student relations and, therefore, more effective teaching.

Other studies supporting the positive relationship between teacher immediacy
and motivation include a study by Frymier and Houser (2000) that found students’
perceptions of teacher immediacy had a significant positive relationship with their
learning and motivation. Also, Christensen and Menzel (1998) found a positive, linear
relationship between both verbal and nonverbal immediacy and state motivation, while
Christophel and Gorham (1995) actually claimed to identify a causal relationship between nonverbal teacher immediacy and state motivation in students. Jaasma and Koper (1999) brought out-of-class communication (OCC) into the equation and found significant positive relationships between OCC and verbal teacher immediacy, and between OCC and student motivation. Finally, Thompson (1992) found a significant positive relationship between both verbal and nonverbal teacher immediacy and student motivation of students observed in four countries. Immediacy appears to impact student motivation in a variety of ways. The need to motivate students to respond to a teacher’s instruction is one of the reasons the current study sought to enhance the communication skills of pre-service music teachers. It is also one of the reasons why immediacy was chosen as the theoretical framework for the study.

Though there is substantial support for the Motivation Model, Rodriguez, Plax, and Kearney (1996) proposed and found support for a model of the relationship between nonverbal teacher immediacy and cognitive learning in which affective learning, rather than state motivation, was the mediating factor. Further research is needed to explore the validity of this model. In addition to the relationship between teacher immediacy and student motivation, researchers have also examined the relationships between teacher immediacy and other student characteristics.

**Immediacy, Receiver Apprehension, and Student Compliance**

Other student characteristics studied in the context of immediacy include receiver apprehension (Abrams, 1997; Chesebro & McCroskey, 2001; Ellis, 1995; O’Mara, Allen,
Long, & Judd, 1996) and compliance (Burroughs, 1990; Kearney, Plax, & Burroughs, 1991; Kearney, Plax, Smith, & Sorensen, 1988). O’Mara, Allen, Long, and Judd (1996), for example, examined the nonverbal immediacy of students in relation to their communication apprehension. Communication apprehension occurs when anxiety affects a person’s ability to communicate with others. The results indicated students with high communication apprehension had a tendency to demonstrate significantly lower nonverbal immediacy behaviors. Such students also tended to have lower achievement expectations and receive lower grades on average. Abrams (1997) found verbal and nonverbal immediacy to be a predictor of students’ communication apprehension regarding specific teachers. In addition, Chesebro and McCroskey (2001) found nonverbal teacher immediacy may help to negate the negative relationship between state receiver apprehension, or anxiety, and learning outcomes by increasing student comfort levels. Finally, Ellis (1995) found a significant positive relationship between verbal immediacy in teachers and a decrease in anxiety for students with high apprehension, but not with moderate or low apprehension.

Among the studies on immediacy and student compliance is a study by Burroughs (1990) that found students tend to be more willing to comply with teacher requests when the teacher demonstrates nonverbal immediacy. The results also indicated that student compliance and nonverbal teacher immediacy are both significantly correlated with affective and cognitive learning.

Kearney, Plax, Smith, and Sorensen (1988) investigated the effects of teacher nonverbal immediacy and teacher prosocial/antisocial behavior on the likelihood of
students to resist teacher attempts to gain compliance. The results indicated that teachers who used prosocial behavior received less student resistance than teachers who used antisocial behavior, even though both teachers displayed high immediacy. However, students demonstrated greater resistance to a teacher using prosocial behaviors than a teacher using antisocial behaviors, even though both teachers displayed low immediacy. A subsequent study by Kearney, Plax, and Burroughs (1991) found students tended to employ teacher-owned, teacher’s fault, resistance techniques with teachers not exhibiting immediacy and student-owned, student’s fault, resistance techniques with teachers exhibiting immediacy. More research is needed in this area to clarify these relationships.

Considering the foregoing studies on the effects of teacher immediacy, this body of research suggests teacher immediacy behaviors have a variety of positive effects in the classroom. Based on this conclusion, the current study accepted the premise that teacher immediacy is a concept worthy of attention in teacher education programs and sought to explore whether pre-service band teachers’ awareness of immediacy behaviors, nonverbal, in particular, was enhanced by theatre instruction.

_Evaluating Immediacy_

Teacher immediacy can be evaluated from multiple perspectives. Some studies have used teacher self-evaluations to measure immediacy behaviors (Folwell, 1995; Gorham & Zakahi, 1990), while others have used third party evaluations (Allen & Shaw, 1990). However, the most common method of evaluating teacher immediacy appears to
involve student evaluations (Christensen & Menzel, 1998; Frietas, Myers, & Avtgis, 1998; Folwell, 1995; Frymier & Thompson, 1995; Menzel & Carrell, 1999; Moore, Masterson, Christophel, & Shea, 1996; Smythe & Hess, 2005; Witt, 1997; Zhang & Oetzel, 2006). Also, the vast majority of studies evaluating teacher immediacy are quantitative in nature rather than qualitative. One of the few studies that employed a qualitative approach was conducted by Worley (1996). This was a significant finding since the current study also employed a qualitative approach to evaluating teacher immediacy. Since this approach is rare, this study served as a guide for the current study.

There appear to be relatively few studies that have asked teachers to evaluate their own immediacy behaviors. A review of these studies revealed that teacher self-evaluations were sometimes used in conjunction with student evaluations to compare teacher and student perceptions of immediacy. One such study, conducted by Folwell (2000), compared student and teacher perceptions of nonverbal immediacy behaviors and found no significant correlation between the two. However, a previous study by Gorham and Zakahi (1990) found a significant, high level of agreement between student and teacher perceptions of teacher immediacy behaviors. One possible reason for the difference in these findings is that Folwell (2000) videotaped the teachers’ lectures so the teachers and students could subsequently view and rate the same videotaped performance.

Gorham and Zakahi (1990) did not use videotape and asked teachers to rate their own immediacy based on the recollection of their performance. In addition,
Gorham and Zakahi (1990) noted, “it appears that the validity of teacher self-reports of immediacy is enhanced when specific, low-inference behaviors are referenced and when the assessment of behavior is requested in absolute rather than comparative terms” (Gorham & Zakahi, 1990, p. 366). Recently, Witt, Wheeless, and Allen (2004) stated that, “Mehrabian identified specific nonverbal behaviors that enhanced perceptions of interpersonal closeness. Experimental or quasi-experimental research designs that observe, manipulate, and measure these specific immediacy behaviors are generally thought to produce more valid immediacy data than perceptual measures” (p. 188-189). The current study examined a variety of specific, low-inference immediacy behaviors.

Student evaluations appear to be a more common means of measuring teacher immediacy behaviors. One possible reason for this is that the use of student evaluations is one way to increase sample size. Since students tend to greatly outnumber both administrators and teachers, it might be easier to collect evaluations from large groups of students than it is to collect them from large groups of teachers or administrators. However, a recent study by Smythe and Hess (2005) challenged the view that student reports are a valid means of measuring teacher nonverbal immediacy. The authors compared student ratings of nonverbal teacher immediacy to those of third party observers and found no significant relationship between the two.

There have been surprisingly few studies that have asked a third party to evaluate teacher immediacy. One such study conducted by Allen and Shaw (1990) asked supervisors to evaluate teachers’ willingness to communicate, their nonverbal
immediacy, and their communication competence as well as their overall teaching effectiveness. The results indicated that all three communication variables were significant predictors of a) the supervisors’ ratings of students’ learning, and b) supervisors’ ratings of overall teacher effectiveness. It is surprising there have not been more studies using third party evaluations to measure teacher immediacy. It is possible a third party could provide a more objective evaluation of teacher behaviors than either the teacher or his/her students. In any case, researchers continue to use evaluations by students, teachers, and third parties in the measurement of teacher immediacy behaviors. If there exists a single, definitive perspective from which to objectively evaluate teacher immediacy, it is unclear which perspective that is. The current study incorporated teacher self-evaluations as well as researcher observations and evaluations.

As mentioned above, qualitative research on immediacy is rare. A study by Worley (1996) was the only study found that employed a qualitative approach. Worley used case study method to examine the nonverbal immediacy behaviors of a college instructor towards a student with an orthopedic disability. He used researcher observation, interviews with both the student and the instructor, and a teacher self-report instrument to identify and describe the instructor’s nonverbal immediacy behaviors. He sought to uncover, “the multiple perceptions which attend these behaviors, and the attitudes of the instructor toward disabled persons” (Worley, 1996, p. iv). The results indicated the teacher effectively demonstrated immediacy behaviors, but also experienced some discomfort when interacting with the disabled student.
Worley found this discomfort was revealed in subtle differences in behavior towards the student. This study was important not only in terms of its subject matter, but in terms of its methodology. It provided a model for future qualitative studies involving the concept of immediacy, including the present study. The current study employed a qualitative, multiple case study which was recommended by Worley (1996).

**Immediacy and Teacher Education**

Given the abundance of research supporting the positive effects of teacher immediacy in the classroom, there has been surprisingly little investigation into effective training methods for enhancing immediacy in pre-service and in-service teachers.

A study by Fenton and O’leary (1990) implemented a series of teacher seminars to improve teachers’ communication competence in the classroom. They were particularly interested in whether improved teacher communication skills would, in turn, have a positive effect on the performance of low-achieving students and minorities. Though no significant differences were found in the test scores of low-achieving students, there was anecdotal evidence of improved student attitudes and achievement.

A study by Collins (1978) sought to determine whether a teacher enthusiasm training intervention would increase teacher enthusiasm among pre-service teachers. Though the stated purpose of the study was to measure the effects of enthusiasm rather than immediacy, the variables were similar to the behavioral characteristics frequently discussed in research on immediacy, intensity, effectiveness, and acting. These variables included, “vocal delivery, eyes, gestures, movements, facial expression,
The treatment involved group lessons, peer teaching, and micro-teaching episodes. For the group lessons, the trainer talked about the concept of enthusiasm and the eight variables listed above. Then, the subjects engaged in peer teaching episodes that were videotaped and rated by two other peers. Finally, each subject was videotaped teaching a 10-15 minute lesson in a public school. Each subject participated in a pre-conference with an instructor in which specific enthusiastic teacher behaviors were reviewed. Following the micro-teaching episode, each subject reviewed his/her videotape in a post-conference with the same instructor. Finally, each subject taught the same lesson once more to different students in order to apply the recommendations made in the post-conference.

Following the data collection, Collins compared the mean scores and standard deviations for the pretest and two posttests on each of the eight enthusiasm variables. The experimental group not only increased in its overall displayed level of teacher enthusiasm after training, but the subjects tended to display a greater
degree of variance in their performances during the posttests. The subjects within the control group tended to resemble each other more and more in their displayed levels of teacher enthusiasm during the posttests. (Collins, 1978, p. 55)

Collins also performed a mixed ANOVA comparing enthusiasm scores by a) treatment group and b) testing period. A statistically significant interaction was found. Subsequent t-tests indicated that the experimental group’s enthusiasm ratings increased significantly from the pretest to the first posttest and from the pretest to the second posttest. Collins concluded the subjects in this group had maintained their increased level of enthusiasm for at least three weeks after training. Even though their performance on the second posttest was slightly lower, the level of increase was still significantly higher when compared to the pretest. No significant differences were found among the enthusiasm scores of the control group. According to Collins, the data indicate it is possible to increase a teacher’s level of enthusiasm through instruction. She also noted that the high variability and overall decrease in enthusiasm ratings on the second posttest indicates the effects of the training last longer for some teachers than others, depending on other teacher characteristics. Collins pointed out that this phenomenon might have implications regarding the need for continued reinforcement of enthusiasm behavior training. Though this was a quantitative study, it examined behaviors similar to the nonverbal communication behaviors observed in the informants in the current qualitative study. Both studies asked the participants to participate in classes designed to impact the participants’ communication behaviors and both studies videotaped the participants multiple times while teaching.

Farren (1992) investigated the ability of teachers to apply nonverbal immediacy
concepts in their teaching after participating in an immediacy training session. Farren pointed out research has focused more on the observation of effective classroom behaviors than on the teaching of such behaviors. Nonetheless, Farren identified five categories of teacher training that have been used in education research. “These include: theory presentations, demonstrations of desired behavior, self-analysis, feedback from trainers, and trainee practice sessions” (Farren, 1990, p. 23).

The subjects in Farren’s study were 70 junior college teachers and their students, representing two colleges. The teachers volunteered for the study, and in so doing, some of their students became participants as well. Prior to the start of the semester, 25 teachers from College A attended a three-hour training session dealing with teacher behaviors that can enhance learning. Eighteen of these teachers volunteered for the study. At College B, 45 teachers attended one of three one-hour training sessions on the same topic. Seventeen of these teachers volunteered for the study. In addition, the attendees of the one-hour training session received a handout that summarized nonverbal immediacy research and also provided definitions and examples. The attendees who volunteered for the study (35 teachers) comprised the experimental group for the study. An equal number of teachers who did not attend training were asked by phone to form the control group. At mid-term, 20 students from each teacher’s classes were randomly selected and asked to complete a questionnaire that rated their teacher on nonverbal immediacy behaviors. The questionnaire consisted of a) the Student Perception of Cognitive Learning (SPCL) measure developed by Richmond, Gorham, and McCroskey (1986), b) a measure of affective learning
developed by Scott and Wheeless (1975), and c) a modified version of the
aforementioned Immediacy Behavior Scale (Christophel, 1990; Richmond, Gorham, &
McCroskey, 1986). Farren (1992) analyzed the questionnaires using ANOVAs,
regressions, and correlations. The findings indicated no significant difference in the
immediacy levels of the teachers who received immediacy training and those who did
not. However, statistically significant relationships were found between affective
learning and immediacy, and between perceived cognitive learning and immediacy.
According to Farren, these findings do not suggest that teachers cannot be trained in
immediacy behaviors, but rather, that a single, brief seminar may be insufficient. She
recommended that future efforts to instruct teachers in immediacy behaviors involve
more extensive training both methodologically and temporally. Farren also supported
the theory that the effects of teacher immediacy on student learning are mediated by
other factors:

The questions remain, how much time is needed to train people to alter their
behavior and which teaching techniques best accomplish behavior change? We
know now that it takes more than a few hours to achieve behavior alteration.
Possibly it takes more than one day or one month. Whatever the training
duration and method used to discover effective training or teacher behavior, it
will take time and research efforts. (Farren, 1992, p. 71)

Farren’s (1992) study represented another investigation into whether teacher
participation in communication-related classes could impact their communication
behaviors. The current study posed a similar research question. However, unlike Collins
(1978) and Farren (1992), it took a qualitative approach in part to address the lack of
qualitative research in this area. The study also employed theatre instruction. Though
prior research suggested it might be beneficial to employ theatre instruction in teacher
education, the concept has not been thoroughly explored and has not incorporated the concept of immediacy. Finally, the study explored the participants’ perceptions of their own nonverbal communication behaviors and their roles as teachers, elements not explored by Collins (1978) and Farren (1992).

Immediacy and Music Teaching

Over the years, music researchers have employed other terms to describe immediacy behaviors. The most prominent of these are intensity (Cassidy & Madsen, 1987; Madsen & Geringer, 1989; Madsen, Standley, & Cassidy, 1989) and magnitude (Yarbrough, 1975). Teacher intensity has been defined as a combination of enthusiasm, effective classroom management, and effective delivery of subject matter (Cassidy & Madsen, 1987). The term “teacher intensity” was designed to represent the concept of teacher effectiveness in a global sense (Madsen, Standley, & Cassidy, 1989). Madsen and Geringer (1989) defined teacher intensity more specifically as, “sustained control of the student/teacher interaction evidenced by efficient, accurate presentation and correction of the subject matter with enthusiastic affect and effective pacing” (p. 90). Since Yarbrough (1975) used the same definition to describe teacher magnitude, the two terms are essentially synonymous. A recent study by Westbrook (2004) also used the terms interchangeably. Other terms used by researchers to represent this concept are enthusiasm (Collins, 1978) and delivery (Hamann, Baker, McAllister, & Bauer, 2000). However, an examination of the specific behaviors or variables researchers used to measure these concepts indicates that all of these terms fall under the umbrella of
teacher immediacy. A closer examination of research on teacher intensity will support this conclusion.

**Intensity Training**

Yarbrough (1975) was the first researcher to define the concepts of high and low magnitude in music rehearsals. In her study, the behaviors by which high and low teacher magnitude were determined included eye contact, closeness, volume and modulation of voice, gestures, facial expressions, and rehearsal pace. Yarbrough experimented with two treatment conditions (high and low magnitude teaching) and a baseline condition applied to choral rehearsals. The teaching episodes were videotaped and reviewed by observers who measured teacher eye contact and student off-task behavior. Written transcripts were also created and reviewed. Judges’ ratings served as the measure of performance for each choir. Yarbrough’s findings indicated conductor magnitude was not significantly related to choir students’ performance, attentiveness or attitude. Yarbrough and Price (1981) used a similar methodology to investigate the effects of teacher behavior on student attentiveness. Their findings indicated less teacher eye contact tended to result in greater student off-task behavior.

A study by Byo (1989) investigated whether undergraduate beginning conductors could demonstrate high and low gestural intensity and whether observers could recognize the two contrasts. A videotape of beginning conductors demonstrating high and low gestural intensity was shown to high school, undergraduate and graduate student observers. The observers rated segments of each performance as well as each
overall performance. For the segment ratings, the mean correct response of the graduate students was significantly higher than that of the other student groups. However, no significant differences were found in the mean intensity ratings among the subjects.

Cassidy (1989) examined the effects of intensity training on the instruction accuracy and delivery effectiveness of pre-service elementary education majors. Subjects in the experimental group participated in four intensity-training sessions alternated with five videotaped teaching presentations. Subjects in the control group were also videotaped while teaching but received no intensity training. The videotapes were reviewed and each performance was rated as having high or low intensity. Both groups improved significantly in their delivery effectiveness, and the control group demonstrated a significant increase in high-intensity behavior.

Madsen, Standley, and Cassidy (1989) conducted an experimental study to determine whether pre-service music teachers could be trained in and could demonstrate intensity behaviors. They also investigated whether pre-service teachers with no intensity training could recognize high and low intensity contrasts. Their findings indicated the concept of intensity could be operationally defined, taught, demonstrated, and recognized with high reliability.

Another study by Cassidy (1993) compared participants’ self-observations of teacher intensity to their observations of other teachers in order to determine the participants’ ability to accurately evaluate the effectiveness of their own teaching. The subjects received training in intensity behaviors and then taught four lessons which
were videotaped, reviewed, and rated by both the subjects and the researcher. The subjects tended to rate the quality of their own teaching higher than the researcher, but additional training on the use of the evaluation forms seemed to decrease this difference. The subjects also improved significantly in their teaching intensity across the four lessons. However, the sample size for this study was quite small.

Cassidy and Madsen (1987) investigated the ability of teachers to maintain intensity within a music lesson after receiving intensity training. The study employed an experimental/control group design with a pre/posttest. Training activities involved the observation, identification, modeling, and practicing of intensity contrasts. An analysis of videotaped teaching episodes indicated the training significantly enhanced the teachers’ ability to maintain intensity within a lesson.

A study by Colwell (1993) examined the effects of teaching setting and self-evaluation on the intensity behaviors of pre-service elementary teachers who were enrolled in a music methods course. Four instructional treatments were administered involving combinations of two teaching settings and two self-evaluation methods. A pre/posttest was also administered. An analysis of the test data indicated neither teaching setting nor self-evaluation had a significant effect on teacher intensity.

Hancock (2002) examined the instructional time on task, teaching intensity, and effectiveness of pre-service teachers in relation to the attrition and retention of in-service teachers. Pre-service music teachers were videotaped during their student teaching. Two independent observers then evaluated the first 10 minutes of each videotape with respect to the above variables. The results indicated a significant, strong
correlation between teacher intensity and teacher effectiveness, and between teacher intensity and overall time on task. A significant but moderate correlation was found between teacher intensity and on-task interval duration, and between on-task interval duration and teacher effectiveness. Finally, there was a significant inverse correlation between off-task duration and teacher intensity, and between off-task duration and teacher effectiveness.

A study by Madsen (1988) trained experienced music teachers in intensity behaviors and in the use of a form for evaluating those behaviors. The training occurred via a five-day inservice workshop interspersed with the teachers’ regular teaching duties, and involved the modeling of intensity contrasts and as well as peer teaching experiences. The teachers were asked to rate every teacher (including themselves) using the Teacher Intensity Form. There was a significant, high correlation between ratings of teacher intensity and ratings of teacher effectiveness. Also, teacher self-ratings of effectiveness tended to be higher than the average for the group.

Madsen and Geringer (1989) collected videotaped teaching episodes from senior-level music education majors and asked expert observers to evaluate the videotapes for teacher effectiveness and intensity. Two evaluation forms were used, and both produced high reliability among the judges. Analysis of these forms revealed a significant, high correlation between teacher effectiveness and intensity. However, a wide range of effectiveness and intensity ratings was observed with very few students demonstrating high levels of intensity and effectiveness.

Another study by Madsen (1999) investigated the effects of accurate vs.
inaccurate instruction, high vs. low teacher delivery, and on- vs. off-task student behavior on musicians’ evaluations of teacher effectiveness. Subjects were divided by level of experience into four groups and were asked to evaluate eight videotaped teaching episodes. The researcher found significant differences among the ratings of the different groups. There was also a significant interaction effect among the groups with regard to the various teaching episodes. In addition, high vs. low teacher delivery was found to have the greatest impact on middle and high school student ratings.

Yoder-White (1993) used a pre/posttest research design to investigate the effects of teacher intensity on the general music achievement and attitudes of sixth-grade music students. One group received high intensity instruction while the other received low intensity instruction. The findings indicated teacher intensity had a significant effect on student attitude, but not on achievement.

In a review of several studies on intensity in music teaching (Byo, 1989; Cassidy, 1990; Cassidy & Madsen, 1987; Madsen, 1988; Madsen & Geringer, 1989; Madsen & Madsen, 1983; Madsen, Standley, & Cassidy, 1989; Standley & Madsen, 1987), Madsen (1990) theorized music-making may have an inherent intensity that is greater than other activities or subjects. He identified two broad elements of effective teaching: 1) knowledge of subject matter, and 2) the ability to sequence and deliver the subject matter effectively. Interestingly, Madsen also noted very intense teachers are sometimes very quiet. Considering the definition of intensity stated earlier, Madsen appeared to recognize that teacher enthusiasm is not necessarily a function of the frequency or volume of a teacher’s speech. Finally, Madsen (1990) stated that intensity
appears to be an important issue in the selection and training of future teachers and as such, warrants further research. The current study addressed the need for such research, particularly in the context of music teaching.

*Immediacy Behaviors in Research on Effective Music Teaching*

Though not specifically expressed as such, studies on effective music teaching have included immediacy behaviors among the variables used to measure effectiveness. Research has shown that nonverbal conducting and communication skills, for example, are aspects of teaching intensity (Westbrook, 2004). Farren (1992) stated that, “teacher effectiveness and immediacy are complimentary terms and are often studied together…. [effectiveness] is a common term that teachers from all disciplines understand” (p. 34). Further examination of studies on effective music teaching should help clarify the relationship between this line of research and research on immediacy.

In his review of research on effective music teaching, Brand (1984) stated that an effective music teacher is enthusiastic, uses frequent eye contact, uses physical gestures, uses a variety of facial expressions, and varies his/her speaking voice. Bergee (1992) went further in developing a scale for assessing the rehearsal effectiveness of pre-service music teachers. Created with the use of factor analysis, the scale consisted of three categories containing 10 items each. Some of these items represented immediacy behaviors: “effective use of left hand gestures… demonstrates high level of intensity… communicates confidence and assurance… exhibits marked enthusiasm” (p. 9). Similarly, Gumm (1993) performed a factor analysis of 134 choral teaching
behaviors and identified eight dimensions of choral music teaching style. One of these dimensions was nonverbal motivation.

Grant and Drafall (1991) stated, “music education has not kept pace in efforts to provide a research-based model of effective teaching” (p. 34). The authors acknowledged there has been substantial descriptive research investigating the characteristics of effective music teaching. They also divided this research into three categories: “(a) the identification of personal, musical, and professional characteristics of music teachers; (b) the identification and prioritization of specific teaching competencies; and (c) description of instructional skills exhibited by teachers already identified as successful” (p. 35). Although these categories included some specific immediacy/intensity behaviors, the shortcoming of this research, according to the authors, was these characteristics were not examined in relation to student achievement. Grant and Drafall (1991) recommended a more process-product oriented approach to research in effective music teaching, a practical one that focuses on student achievement. They highlighted a few of the studies that have taken this approach, some of which have included immediacy/intensity behaviors like eye contact (Yarbrough & Price, 1981).

Hamann, Baker, McAllister, and Bauer (2000) investigated the effects of teacher delivery skills and lesson content on students’ perceptions of lesson quality and teacher effectiveness. A large sample of college music students viewed four videotaped teaching episodes representing combinations of good/poor delivery skills and good/poor lesson content. The students then rated each episode using a researcher-developed,
two-item questionnaire. The teachers on the videotapes were trained to demonstrate
good/poor delivery skills including eye contact, posture, gestures, vocal inflection, and
facial expression. One of the findings was that students believed the episodes that
demonstrated good delivery skills were more interesting, regardless of the quality of the
content. This finding supported previous findings by Single (1991), Teachout (1997),
Taebel (1990), and Yarbrough (1975). In addition, significant differences were found
among the ratings of students of different academic levels (graduate, upper-division,
lower-division). The more advanced students tended to rate the teachers with good
delivery skills more highly. According to Hamann, Baker, McAllister, and Bauer (2000):

Researchers have reported that preservice and experienced music teachers, as
well as administrators and supervisors, believe that teaching skills are more
important than musical skills in determining the effectiveness of music teachers,
and yet they also report that teaching skills of music teachers are lower than
those of nonmusic teachers. (p. 111-112)

The authors recommended future music educators should be instructed not only in the
development of good lesson content, but also in effective presentation skills.

A study by Hamann, Lineburgh, and Paul (1998) used the Social Skills Inventory
(SSI) and the Survey of Teaching Effectiveness (STE) to examine the teaching
effectiveness and social skill development of pre-service teachers enrolled in a music
method class. The subjects first completed the SSI and then taught a music lesson
which was videotaped and rated using the STE. The SSI included an assessment of the
subjects’ nonverbal communication skills and their ability to receive and interpret the
nonverbal communication of others. Characteristics on the STE included: a) posture, b)
eye contact, c) facial expressions, d) use of gestures, and e) vocal inflection. After
analyzing the data, the researchers found nonverbal communication skills to be a predictor of teaching effectiveness.

Madsen, Standley, Byo, and Cassidy (1992) trained instrumental music education pre-interns in the use of various teaching and self-evaluation techniques during a seminar lasting three weeks. After three months of field teaching, the researchers examined the accuracy and effectiveness of these techniques through videotaped observation. The evaluation forms collected from the interns were compared to others completed by experienced observers. The reliability between the two was high enough for the researchers to conclude that the interns were reasonably accurate in their evaluations. The researchers also noted a tendency on the part of the interns to rate themselves more highly than the experienced observers on specific aspects of teaching effectiveness, such as intensity. There was a similar trend regarding the global ratings of effectiveness, but the difference was negligible:

While overall reliability between the student teachers and the experienced observers was high, only two variables as observed by student teachers—student on-task and overall intensity—were convincingly related to effective teaching as indicated by a high correlation with music experts' judgments. These two attributes have both been cited in previous research as having a direct influence on effective teaching. (Madsen, Standley, Byo, & Cassidy, 1992, p. 22)

Levasseur (1994) studied nonverbal communication in the applied vocal studio. She used qualitative methods to study how teachers nonverbally conveyed ideas to their students and establish rapport. One interesting aspect of this study was that Levasseur found a teacher-student pair could develop their own system, or symbology, of nonverbal behaviors that have certain meanings that are unique to their sessions.
Teachout (1997) gave a list of teacher skills to pre-service and experienced teachers and asked them to rate the importance of each. Generated with the help of pre-service music teachers, experienced music teachers, and related research, the list included several immediacy/intensity behaviors: “enthusiastic, energetic... possess competent conducting gestures... have a pleasant affect... sense of humor... frequently make eye contact with students... move toward and among the group... use effective physiological communication... display confidence... have excellent speaking skills (diction, tonal inflection, vocabulary)” (Teachout, 1997, p. 44). Using a two-way ANOVA with repeated measures, Teachout determined both groups of teachers rated personal skills and teaching skills significantly higher than musical skills.

Finally, Yarbrough and Madsen (1998) examined undergraduate music majors’ evaluations of videotaped choral conducting excerpts. An analysis of the evaluations revealed a perfect correlation between student ratings of enthusiasm and intensity. Other variables such as pacing, accuracy of presentation, and student attentiveness did not correlate significantly with intensity. Nonetheless, the researchers concluded intensity is one of the factors contributing to teaching effectiveness.

The foregoing studies have illustrated that the concept of immediacy has been used in research to examine effective music teaching. The current study contributed to this line of research by examining the nonverbal immediacy behaviors of pre-service music teachers. The concept of immediacy provided a theoretical framework for the current study that linked the topics of acting, music teaching, and nonverbal communication behaviors.
Summary

There is substantial support for a comparison of the roles of teacher and actor. Several authors have identified a variety of characteristics present in both teaching and acting, and researchers have explored acting techniques as both epistemology and methodology and have observed promising results for both. Although some formal research has been done in this field, much of the literature is not research-based. The authors cited above believed the application of acting techniques to teacher education was a topic worthy of investigation and had not been sufficiently explored.

Research also suggests immediacy is a widely accepted concept that has positive effects when applied to the classroom setting. With a few exceptions, there is substantial research support for a variety of positive effects of teacher immediacy in the classroom. Opinions vary as to whether immediacy affects variables such as student achievement directly or indirectly. Many researchers believe that teacher immediacy affects student motivation and attention, which, in turn, affects student achievement. To date, the majority of immediacy research has focused on nonverbal immediacy behaviors (McCroskey, Richmond, Sallinen, Fayer, & Barraclough, 1995), and nonverbal immediacy appears to be a more established and accepted construct than verbal immediacy at this time. Nonverbal immediacy behaviors have also been examined in a music teaching context and have been found to have a variety of positive effects in that setting. Therefore, in the current study, immediacy provided a basis not only for examining teacher nonverbal communication behaviors, but also for linking the topics of communication behaviors, acting, and music teaching.
CHAPTER 3

METHODOLOGY

Using immediacy and continuous, multilevel role construction as frameworks, the current study addressed the need to enhance pre-service music teachers’ awareness of nonverbal communication behaviors, and to assist them in role construction. The study did so by incorporating an artistic component into pre-service teacher education that explored performance concepts such as intuition and adaptation. As such, the purpose of this qualitative study was to a) examine the nonverbal communication behaviors of pre-service band teachers in the classroom, b) examine how these individuals view themselves in their roles as teachers, and c) examine whether participants found meaning and value in theatre seminars. To fulfill these purposes, the design of this study involved multiple case study informants. Miles and Huberman stated that, “Within a given study, there can be both exploratory and confirmatory aspects that call for differential front-end structure...” (p. 35). Open-ended instrumentation was needed to address the exploratory purpose of the study and to collect potentially relevant information not anticipated by the researcher. The open-ended instruments consisted of researcher observations, videotaped informant reflections, online journals and peer discussion, and interviews.

Data collection occurred in five phases, with the data from the first four phases helping to guide the fifth phase. After all data were collected, a cross-case analysis was performed in order to draw final conclusions for the study. The symbolic interaction perspective guided the collection and analysis of data. As discussed in Chapter 2,
several studies have found symbolic interaction to be an appropriate rationale for studying the role-identity development of undergraduate music education majors. Applying the principles of nonverbal immediacy provided focus in data collection and reduced the amount of superfluous data collected. Miles and Huberman (1994) recognized the need for such focus in interviews and observations. This chapter will present the symbolic interaction perspective and why it was an appropriate rationale for the current study. Also included is a discussion of the study participants, instrumentation, theatre seminars, data collection and analysis procedures, and the validity/reliability of the findings. A study by Worley (1996) served as a model for the format of this chapter and for certain aspects of data collection.

Symbolic Interaction

As stated in Chapter 1, symbols can be words, objects, or actions that represent or communicate something in a given context. Nonverbal communication behaviors, therefore, are actions that have meaning in a given context and thus constitute symbols. Given that the current study examined nonverbal communication, or symbols, symbolic interaction was an appropriate perspective from which to approach the topic. To further explain this decision, it is necessary to define symbolic interaction and describe its origins. Symbolic interaction is a sociological perspective stating that people interact with objects on the basis of the meaning those objects have for them. Meaning is determined by context, interaction, and human interpretation. As described in Chapter 1, symbolic interaction is based on the writings of George Herbert Mead, a
former professor of psychology at the University of Chicago. Some of his students later published his lectures and writings, which described the concepts forming the basis of symbolic interaction. One student in particular, Herbert Blumer (1969), was the first to synthesize the writings of Mead and others into a clear statement of the symbolic interaction perspective. Since then, the perspective has been embraced by many sociologists over the years and is still explored today by professors like Joel Charon (2007). Charon incorporated the views of his predecessors to construct a clear and concise text on symbolic interaction. As the most recent and thorough text on symbolic interaction at the time of the study, it served as the primary source of information on symbolic interaction.

Charon (2007) described how Mead drew on the fields of pragmatism, behaviorism, and the ideas of Charles Darwin in his lectures and writings. By examining the influence of each of these perspectives on Mead, one can better understand symbolic interaction. Mead was a member of a school of philosophy called pragmatism. According to Charon, there are four concepts in pragmatism that influenced the symbolic interaction perspective. The first is that humans actively interpret their environment rather than merely respond to it. The second is humans test their knowledge by applying it in various situations and then base their beliefs on the extent to which the application of that knowledge was helpful in comprehending those situations. The third is humans selectively perceive and define objects according to their usefulness in a given situation. In other words, our perception of objects depends on the context in which we perceive them. The fourth is humans are defined and
understood based on their actions, not their characteristics. In other words, humans are
best understood through their actions rather than the characteristics that describe who
they are, e.g., personality. Pragmatism focuses on what people do rather than on what
personal characteristics cause them to do what they do. Thus, symbolic interaction
examines human actions in a specific context.

Mead also qualified as a behaviorist because of the importance he placed on
human action. However, according to Charon (2007), Mead also distanced himself from
the behaviorist perspective because he believed that behavior includes internal
processes as well as physical action. He believed one must examine the processes of
the mind, the understanding of symbols, and a person’s self concept in order to fully
understand behavior. “He taught that for scientists to understand human overt action
they must always take into account human action as involving understanding,
definition, interpretation, meaning” (Charon, 2007, p. 35). In other words, it is not just
a question of what is physically happening, it is also a question of what a person thinks
is happening.

Mead was also influenced by the ideas of Charles Darwin. Like Darwin, Mead
believed human qualities develop naturally through our experiences in our environment
(evolution) rather than being bestowed upon us in some supernatural way. Mead and
Darwin sought natural rather than supernatural explanations for why people are who
they are; however, Mead differed from Darwin concerning human development.
According to Charon (2007), Mead believed humans are unique in that they are
intelligent enough to manipulate their environment rather than merely respond to their
environment. Therefore, society is not static but is something constantly redefined by our perceptions of our interactions with one another. “We converse with ourselves, we make decisions along a continuous stream of action. Truth for us always changes; our symbols change; our rules change; our use for our environment changes” (Charon, 2007, p. 34). To summarize, the ideas of pragmatism, behaviorism, and Charles Darwin all influenced Mead and the development of the symbolic interaction perspective. It is through these influences that Mead developed the notion of “symbol” and the importance of symbols in human interaction.

According to Charon (2007), symbols are social objects used for the express purpose of communicating or representing something. “They are understood by the actor who communicates, and they are normally interpreted by the others. Symbols include words and many objects, and almost all acts around others contain a symbolic element” (Charon, 2007, p. 58). In other words, humans come to understand objects by learning what they do or represent. An object’s function or meaning depends on the environment in which it is perceived. Therefore, objects can have multiple functions and meanings in various contexts. For example, a person observing another person sitting on a chair may perceive a chair as something on which to sit. Meanwhile, a person observing another person standing on a chair to change a light bulb may perceive a chair as something on which to stand. Similarly, someone observing a classroom may notice students raising their hands and being called upon by the teacher to speak. The observer would likely perceive the act of raising one’s hand in the classroom as an indication the student wishes to address the teacher. Through these examples, one can
see symbols are important because they afford humans a means of communicating and understanding one another and our surroundings. In the current study, I examined teachers’ nonverbal communication behaviors, or symbols, in the context of the music classroom. My goal was to explore the way these symbols are used and perceived in the music classroom and to determine the extent to which a better understanding of these symbols by a teacher impacts his/her teaching. The concept of immediacy provided me with a framework for examining these behaviors. With the help of two theatre experts, I organized a series of theatre seminars to enhance the participants’ knowledge and awareness of nonverbal communication behaviors. Online journaling, online peer discussion, video reflection, and interviews provided the participants a chance to reflect on their experiences in the seminars and in the classroom.

Informants

The population of interest for this study was undergraduate pre-service music teachers. The case-study informants in the study were all pre-service band teachers in the fall class of 2007 at the University of North Texas in Denton, Texas. The participants were not only geographically accessible, they were students at my university, and therefore constituted a convenience sample. Independent of the current study, all pre-service band teachers were required to participate in a) a series of theatre seminars and b) online, guided journaling and asynchronous peer discussion regarding their experiences during the semester. Although the division of music education required participation in these activities, inclusion of any pre-service teacher’s journal
and discussion comments in the study remained voluntary and anonymous. I used reputational case selection (Miles & Huberman, 1994) to identify three people from this group of band student teachers to serve as case-study informants. A faculty advisor who was acquainted with all of the band student teachers identified these individuals as receptive to being asked to provide information via observations, reflections, journals, and interviews. I used a multiple case study approach because multiple case sampling strengthens the validity and stability of a study’s findings, thereby adding confidence to them (Miles & Huberman, 1994). I chose band student teachers because band is the discipline with which I have the most experience as both a student and a teacher. It is therefore the discipline about which I am most qualified to observe and report.

Informed Consent

In the spring and summer of 2007, I contacted potential case-study informants as mentioned above. In doing so, I described what their participation in the study would involve. Specifically, I told them they would be asked to a) participate in theatre seminars, b) participate in guided journaling and online asynchronous peer discussion, c) consent to being observed and video recorded while teaching at their assigned schools, d) view these video recordings and reflect on their performance, and e) participate in a one-on-one interview with me at the end of the semester. Prior to data collection, each of these informants signed an informed consent form (Appendix A).

After identifying the case-study informants, I contacted the schools where they would be teaching. I explained the study procedures to each band director and
principal, and gained written consent from each principal to collect data on his/her campus. The letters were required as part of the proposal I submitted to the Institutional Review Board at the University of North Texas.

At the beginning of the fall 2007 semester, all band student teachers attended an orientation meeting at which I informed them one of the requirements for completion of their student teaching was that they attend a series of theatre seminars held at the College of Music. They were informed these seminars would use theatre exercises to help them communicate more effectively, be more comfortable in front of a group, and be more aware of how they present themselves. They were told the theatre seminars would be held one evening per week for three consecutive weeks. I announced the specific seminar dates and times via e-mail at a later time. At the beginning of the first seminar, I notified the student teachers that a website had been set up where they could participate in online, guided journaling and asynchronous peer discussion regarding their experiences during the semester. I informed them that participation in these online activities was mandatory, but that there were no requirements for quantity and quality of entries. I also informed them that with their consent, any information gathered from the seminars or posted online could be viewed by me and their university supervisors and might be used in my dissertation. I assured them that no names or personally identifiable information would be included in the document and that pseudonyms would be used in order to protect their anonymity. Student teachers who were willing to give their consent signed a form to that effect (Appendix B).
Also at the beginning of the semester and with the cooperating teachers’ permission, I distributed a consent form (Appendix C) to all of the students in the public school classes in which I planned to observe. I asked the students to take the form home for their parent’s/guardian’s perusal, to sign the form along with their parent/guardian, and to return it to their band director. I collected forms from everyone who consented to participate before conducting my teaching observations.

Strengths and Weaknesses of Case Study Methodology

Yin (2003) defined a case study as an empirical inquiry that examines a current phenomenon within its natural context. The method is useful a) for explaining causal links, b) when the boundaries between phenomenon and context are ill-defined, c) and when multiple sources of data are used. According to Yin (2003), one of the strengths of this design is it is useful for answering “how” or “why” questions. A case study allows the investigator to answer these questions using detailed, descriptive language and to let the voice of the informant be heard in his/her own words. Case studies have the ability to explain causal links that are too complex for other research strategies, and can explore situations where an intervention has no single, clear set of outcomes. The method is also useful when an investigator wants to examine events in context and has little control over those events. According to Yin (2003), multiple case study method provides even more robust and compelling evidence. Multiple case study method is based on replication logic rather than sampling logic. In other words, the goal is not to select cases typical of a larger sample or population, but to describe the unique
characteristics of each case and then determine if there are similarities across the cases that can inform the development of theoretical propositions.

Historically, case studies have suffered from a lack of rigor in methodology and a failure to acknowledge participant and researcher biases. Case studies can be time consuming and, if poorly planned, can generate a surplus of documents making it more difficult for the researcher to find what he/she is looking for. It can also be difficult to establish reliability and validity; however researchers have devised ways of addressing these problems. According to Yin (2003), an investigator can improve the construct validity of a case study by using multiple sources of data, establishing a chain of evidence, and having informants review the case study reports. An investigator can improve internal validity through pattern-matching, explanation-building or theory-building, and time-series analysis. External validity may be addressed by examining multiple cases and using replication logic rather than sampling logic in the analysis. Reliability may be addressed by using an accepted case study protocol and by documenting the procedures followed in the study with enough detail that someone else could repeat the procedures.

The quality of a case study depends heavily on the investigative skills of the researcher as well as his/her honesty and objectivity. It is important for the investigator to acknowledge the influence of personal bias and to reveal the rationale behind decisions made. Unfortunately, those who attempt case study research often have little or no training in the data collection methods used in such studies. An investigator sometimes learns these techniques during the course of a study. Since there is no
definitive method for conducting a case study, there is also no definitive method for evaluating case study research. The investigator must explain in detail the conceptual framework for the study, the theoretical framework, the research paradigm that guides the methodology, the selection of participants, the procedures followed in the study, and the reasons for various decisions.

Role of the Researcher

Frierson-Campbell (2004) described how those who research music teachers and music education bring their own perspectives and interests to the process.

Those of us who are interested in the problem of music teacher identity are not the detached participant observers that our sociologist counterparts are. We bring to the table a vested interest not only in music teacher identity but also in the institution of school music education as a whole. (p. 22)

My vested interest stemmed from my background as a musician, a band teacher, and a teacher of band teachers. When I learned to teach, I was already an accomplished musician. As an undergraduate, I studied topics such as music history, music theory, music performance, lesson planning, learning theories, and cognitive development. I assumed my degree program taught me all I needed to know. The first time I was asked to teach a group of public school students, I realized that knowing and doing are two different things. I knew what to teach but I did not know how to teach it in a way that students would want to hear. I was so focused on what to say that I didn’t think about how I looked or sounded when I said it. It took time for me to learn how to be an interesting and engaging speaker. I had no guidance in this difficult process and being an introvert did not help. I just tried behaving in different ways,
mimicking other band directors, and watched to see how students responded. Through trial and error and self reflection, I eventually figured out how I needed to act in order to communicate effectively as a teacher. I learned what roles I needed to play in different classrooms, and I learned what assuming those roles required of me mentally and emotionally. It was not an easy process.

In pursuing graduate studies at another university, I began teaching undergraduate music education classes. Still working to master the art of teaching, I was asked to become a teacher of teachers. Fortunately, this new role served to inform my thoughts about my own teaching. I noticed that like my previous school, this school’s music teacher education program did not appear to address presentation skills. I later made the same observation about the University of North Texas. There, I supervised pre-service band teachers and guided their reflections and peer discussions. At each school, there seemed to be a tacit assumption that once students gained the requisite theoretical knowledge, they would learn for themselves how to actually teach by going out and doing it. I remember thinking that learning the act of teaching is important, it is not easy, and no one seemed to be discussing exactly how it happens on a personal level.

When considering dissertation topics, I wondered how to address this issue. A faculty member led me to think in terms of interdisciplinary topics, and I remembered how learning to teach involved learning how to communicate effectively. I remembered having to teach myself how to perform in the role of teacher, which often required me to perform behaviors that were unnatural for me. It occurred to me that actors do the
same thing. I wondered if theatre could be a discipline from which to draw ideas for helping pre-service teachers learn how to communicate more effectively and to assume different teacher roles.

After extensive research, I found that others had explored this topic, but there had been few research studies on it, and there was nothing combining acting and music teaching. I considered different ways to approach the topic in my dissertation. Since my education was mostly in quantitative research, I thought about the topic in those terms. The more I explored the topic, the less conducive a quantitative approach seemed. However, being less familiar with qualitative research, I was reluctant to do that type of study. So I considered mixed method approaches, continuing my effort to include a quantitative component in the study. I tried to make the topic fit my preferred methodology. It slowly became clear that quantitative methods were simply not feasible for this study. I consulted faculty members who were skilled in qualitative research, read books about it, and read several qualitative studies before finally deciding to attempt my first qualitative study.

My background as a musician, teacher, and teacher educator allowed me to knowledgeably observe and interpret events in the band classroom. It also enhanced my ability to dialogue with the case-study informants during the interviews. These qualifications serve to strengthen the reliability and validity of my observations (Miles & Huberman, 1994). However, I had no formal theatre experience. I chose to be a non-participant observer for the theatre seminars, classroom observations, and video reflection portions of the study so as not to influence the informants. I took a more
active role in the online components of the study, providing a list of topics upon which the participants could reflect through journaling and discussion. I also conducted the interviews myself.

Triangulation and Audit Trail

To enhance the reliability of the findings in the current study, I applied the principle of triangulation (Denzin & Lincoln, 2005; Lincoln and Guba 1985). I employed methodological triangulation (Denzin & Lincoln, 2005) by collecting several types of data and compared them using multiple levels of analysis including summary notes, inferential notes, coding, document summaries, case summaries, and cross-case analysis. Data collection methods included online journals and discussion comments, field notes from live observations, field notes from video-taped observations, field notes from video-taped reflection observations, video reflection transcripts, and interview transcripts. I also employed data source triangulation (Denzin & Lincoln, 2005) by using multiple case-study informants to explore my research questions and performed cross case comparisons of the informants. Monitoring the online comments of the participants allowed me to get a sense of the extent to which comments made by the case-study informants were typical of those made by their peers. I also performed member checks by having the informants review transcripts of their interviews and video reflections for accuracy, to make revisions, and to elaborate if needed. I created an audit trail by keeping a written log of the procedures followed in the study, decisions made, and my thoughts on the process. I retained copies of all data collected.
Instrumentation

As stated above, the current study used open-ended instruments for data collection. These instruments included the informants’ online journal and discussion submissions, video reflection transcripts, and interviews. Even though the interviews involved a semi-structured question format, the structured questions were based on data collected during the study while the unstructured questions were generated spontaneously during the interview. I used Friedland’s (2004) Oral Communication Assessment Criteria Rating Scale (OCACRS) as a reference when selecting topics for online journaling and discussion. These topics also included music-specific concepts, theatre concepts, and concepts commonly addressed in pre-service teacher seminars. The topics were: 1) Use of modeling, 2) Reading/using nonverbal cues, 3) Classroom management/discipline, 4) Use of voice, 5) Theatre seminars, 6) Conducting, 7) Use of eye contact, 8) Developing a teacher persona, 9) Use of feedback, 10) Lesson planning, and 11) Adapting to student needs. I contacted the creators of the OCACRS and received their permission to use it in my study and to modify it if needed.

The OCACRS was created by faculty members at Wheelock College/Wheelock Family Theatre. According to Friedland (2004), the creators based the instrument on the communication skills they taught in their drama classes and also on the National Communication Association’s (1998) Speaking and Listening Competencies for College Students. The instrument used a 5-point Likert scale that required the evaluator to rate the teacher’s performance on each item by writing the appropriate ranking in the blank provided. The ratings were as follows: 5 = consistent & strong; 3 = needs improvement
in some areas; 1 = needs improvement in all areas; labels were not assigned to the fourth and second ratings. The OCACRS was not designed specifically for use in evaluating teaching episodes. However, I simply used the form as a reference for the selection of topics for online journaling and discussion and to inform my observations of the informants’ teaching. A fellow music education doctoral candidate and I compared the form to Richmond, Gorham, and McCroskey’s (1987) Nonverbal Immediacy Behaviors Instrument (NIB), which was a revision of Andersen’s (1979) Behavioral Indicants of Immediacy Scale (BII). We agreed that the behaviors in the OCACRS represented nonverbal immediacy behaviors and therefore considered the form to be an appropriate reference.

Data Collection

In choosing the data collection methods for the current study, I considered the studies reviewed in Chapter 2, as well as other studies employing a symbolic interaction rationale. In addition, I considered Becker’s (1998) view of qualitative research in the social sciences. In his words:

We find out—not with perfect accuracy, but better than zero—what people think they are doing, how they interpret the objects and events and people in their lives and experience. We do that by talking to them, in formal or informal interviews, in quick exchanges while we participate in and observe their ordinary activities, and by watching and listening as they go about their business; we can even do it by giving them questionnaires that let them say what their meanings are or choose between meanings we give them as possibilities. (Becker, 1998, p. 14)

In the current study, nonverbal immediacy behaviors served as “possible meanings” and provided focus and structure to the data collection. In preparation for
the data collection process, I went to a local shopping mall in order to practice making
detailed observations and taking field notes. This practice helped me become more
fluent at articulating my observations in writing. I used a two-column format suggested
by Bogdan and Biklen (1992) and used by Worley (1996). In this format, the observer
records observations on the left half of the page and inferences on the right half.
Appendix D contains a sample of one of the observation forms used in the current
study. Data collection/analysis occurred in five phases with a cross-case analysis
conducted at the end. Using the constant comparative method, data analysis began as
soon as the first data were collected and continued throughout the study. Appendix E
contains the timeline for data collection.

Phase 1: Theatre Seminars

The content of the theatre seminars was determined jointly by myself, my faculty
advisor, and two members of the theatre faculty at the University of North Texas. Since
I am not trained in theatre arts, I contacted members of the theatre faculty in summer
2007 and asked for their assistance. One of them was male, and the other female. Both
had extensive acting and teaching experience, and the male had worked with public
school teachers before. I shared my proposal with them and asked them to design
appropriate seminar activities that they believed would serve the purposes of the study.
As a guideline, I offered them the following description of similar sessions organized by
Friedland (2004):

Our sessions began with warm-up theatre games to help students become more
comfortable with expression and with using their bodies, which they are not
often called on to do in college classes. We then led them in voice exercises, as well as more theatre games focused on developing expressiveness, concentration, awareness of audience, of body language, and other presentation skills. These always included focus on understanding nonverbal communication and its importance in presentations and interactions. We included discussion of cultural differences in nonverbal communication and the importance of not assuming that another person’s nonverbal messages mean what we think they mean. (p. 296)

The theatre faculty planned three seminars based on our discussion of the purposes of my study, their reading of my proposal, and on their own experiences with theatre instruction. The concepts addressed in the seminars resembled those described in Friedland’s (2004). The first seminar focused on movement, specifically eye contact/facial expressions, gestures, and body movements. The seminar leader divided nonverbal communication behaviors into these three categories and I continued to use them when making field notes later in the study. The second seminar focused on breathing and the proper use of voice. The third seminar involved a series of role playing exercises. In all three seminars, the participants were encouraged to share their thoughts and feelings about what they were doing, and discuss how to apply the seminar concepts to their teaching. The seminars were held on three consecutive Wednesday nights in a classroom in the College of Music at the University. Chapter 4 will include a more detailed description of these seminars. I videotaped all of the seminars for later review and took live field notes using the two-column format (Appendix D). I subsequently transferred the video tapes to DVD for later review.
Phase 2: Online Journals/Discussion

Strengths and Weaknesses

Journal entries are essentially observations made by the informants. As such, they have inherent strengths and weaknesses. They have the advantage of providing first person accounts of an informant’s experiences. They also tend to describe the context in which events occur. However, journal entries are generally made after events occur rather than during them so the accuracy of journal entries depends on the author’s ability to recall what happened. Journal entries also tend to be highly selective and subjective. The author chooses events about which to write and decides what to say about them. Therefore, data collected in journal form should not be treated as completely accurate and objective. Nonetheless, it is accurate in that it represents the thoughts of the informants.

Data Collection

At the beginning of the semester, I instructed the informants on how to access the web site for online journaling and peer discussion. There were two benefits to having these activities online. First, it afforded me continuous access to the journal and discussion board comments throughout the semester. Second, the informants did not have to worry about sending me hard copies of the information. The informants were asked to make journal entries and participate in asynchronous peer discussions on at least a weekly basis if possible. The informants were specifically asked to comment on their experiences in the theatre seminars and the impact of those experiences on their
teaching. They were also encouraged to provide additional comments if they so desired. The online activities began the week of the first theatre seminar, the eighth week of the semester (Week of Oct. 10), and ended the last week of the semester, the sixteenth week of the semester (Dec. 10). I printed hard copies of all online submissions for later review.

*Phase 3: Observation of Classroom Teaching Episodes*

*Strengths and Weaknesses*

According to Yin (1994), the strengths of direct observation include the ability to witness events in context and in real time. However, direct observation can also be time-consuming. The observer is often unable to observe every aspect of what is happening in real time. Therefore, the observations might be incomplete. The observer’s presence might also affect the environment he/she is observing, which may make the events observed less authentic (Yin, 1994). For these reasons, I also video recorded the teaching episodes so I could review them, as needed, to provide more detailed observations. My live observations complemented my review of the video recordings. I was able to draw on my field notes for information about what it was like to be in the room. The perspective of actually being in the room can sometimes be inaccurately represented on video recordings. As a third-party observer, my observations were more objective than a participant’s would be. However, my observations were still subject to my own perspective, knowledge, and experiences.
Data Collection

After the theatre seminars, I scheduled teaching observation times with the three case study informants. The observations were conducted during October and November and were scheduled at times convenient for the informants and their cooperating teachers. I observed and videotaped each case study informant four times, twice at his/her assigned middle school and twice at his/her assigned high school. Each episode was 5-20 minutes in length, regardless of the actual length of the class period. This was done in order to maintain consistent episode duration across all cases and campuses, and to limit the time necessary for the informants to reflect on the recordings. Because the schools would not allow me to remove non-consenting students from the room during my observations, I positioned the camera so that only the informant was in view. I paused the recording when necessary to avoid filming people other than the informant. One of the middle school principals did not allow any videotaping whatsoever, so I made live field notes instead. These videotapes were transferred to DVD for later review.

Phase 4: Video Reflections

Strengths and Weaknesses

The video reflections in this study were similar to participant observations. According to Yin (1994), participant observations have the advantage of occurring in context and in real time. However, they can also be time consuming, especially since the study required each informant to watch four recordings. The observer’s view of
events is selective and subjective. The observer chooses events on which to focus and interprets them from his/her perspective. In addition, the fact that the informants were aware of their participation in the study may have affected the reflections they chose to write (Yin, 1994).

Data Collection

Immediately following each observation, the informant and I went into a separate room containing audio-video equipment and a chair. I asked the informant to perform a retrospective verbal protocol analysis while watching the video. I accomplished this by first giving the informant the prompt that Richardson and Whitaker (1996) described as the prototype instruction for a retrospective verbalization: “Report everything you can remember about your thoughts during the last task” (p. 39). The video reflection was recorded using a second video camera, since the original camera was needed to play the video. Friedman (1988) and Keiper and Evans (1994) both recommended video recording as a tool for reviewing one’s performance. Before playing the recording, I described what a retrospective verbal protocol analysis was and what I wanted the informant to do. As recommended by Ericsson and Simon (1993), I stood behind the informant, off-camera and made no comments during the reflection. I transferred the reflection videos to DVD for later review.
Phase 5: Interviews

Strengths and Weaknesses

According to Yin (1994), one of the strengths of the interview format is that it allows the interviewer to focus the dialogue on the topic(s) of choice. It also can provide insight into the causes of events. The weaknesses of the format include interviewer bias in the choice of questions and interviewee bias due to individual characteristics and opinions about events, the questions, and the interviewer. In addition, the interviewee might try to tell the interviewer what he/she wants to hear and might not remember events completely or accurately.

Data Collection

During the week before the informant interviews, I wrote interview questions based on my research questions and my initial review of the data collected up to that point. As data were collected prior to the informant interviews, I took note of behaviors and comments I observed that raised additional questions. I chose a semi-structured interview format as described by Gall, Gall, and Borg (2003). This format involved a series of structured questions, but allowed for the use of additional, open-form questions in order to gain further information. First, I created a set of universal interview questions for all informants based on my research questions, but also influenced by observations I made during the course of data collection. I also reviewed interview questions used in related studies. The universal interview questions can be found in Appendix F. I then created a set of tailored interview questions for each
informant based on specific events, behaviors, and issues that emerged during the data collection process that I felt needed further exploration and clarification in an interview format. These questions were based primarily on a review of the teaching observations and video reflection transcripts. The tailored interview questions for each informant can be found in Appendix G. In addition to these structured questions, open-form questions were generated spontaneously during the course of each interview and were based on the informant’s responses. These questions are not included in this document, but are included in the interview transcripts. At the end of the semester, I scheduled one interview with each of the three case study informants. These interviews were conducted in person and were recorded on audio cassette with the informant’s knowledge. I transcribed the interview audio for subsequent analysis.

Data Analysis and Coding

Phase 1: Field Notes

After all phases of data collection were complete, I reviewed the video recordings of the theatre seminars and made field notes using the two-column form. I used the two-column approach to provide order to the field notes. In the left column, I recorded the observed behaviors using words and phrases rather than prose so that more time could be spent observing rather than writing. In the right column, I used words and phrases to record inferences, questions, and other thoughts that came to mind regarding the observed behaviors. Each page of notes was labeled with the date, time, location, and setting of the seminar as well as the names of the theatre faculty who led
the seminar. I then reviewed both the live field notes and the video field notes I made of the seminars for clarity and also to expand on the descriptions if necessary. Because I was able to stop and rewind the video tape as needed, the video notes were more detailed.

**Phase 2: Online Components**

After analyzing the theatre seminar videos, I made a more detailed analysis of the online journals and discussion comments. During my first review of the data I underlined key passages and made summary notes in the right hand margin. During my second review of the data, I made inferential notes and personal memos in the left margin. These marginal notes included a) my thoughts on the data and how it related to the research questions, and b) situational factors that could affect the meaning of the text. These data analysis procedures were recommended by Miles and Huberman (1994).

**Phase 3: Teaching Observations**

After analyzing the online journals and discussion comments, I made a detailed analysis of the teaching observation videos I recorded. Using the two-column form I followed the same procedure for analysis that I used in Phase 1 of data analysis.

**Phase 4: Video Reflections**

After analyzing the teaching observation videos, I analyzed the reflection videos I
recorded. I reviewed each video and transcribed the comments made by the informant for further analysis. I then performed member checks by sending each informant a copy of his/her transcript to review for accuracy and to make alterations, clarifications, or elaborations as needed. Once the informants approved their transcripts, I analyzed the transcripts using the same procedure I used in Phase 1 of data analysis. I then watched each video a second time in order to make field notes about the informant’s nonverbal behaviors during reflection. I analyzed these notes using the same procedure as before.

Phase 5: Interviews

I embraced a symbolic interaction rationale as described by Raz (2005) when reviewing the interview transcripts. This rationale views the interview as a collaborative process where the interviewer and respondent work together to construct meaning. Rather than considering the interview responses as objective representations of fact or truth, a symbolic interaction rationale considers them to be “true” in that they are representative of the respondent’s perceptions and feelings during the interview process. As such, these responses are influenced by the particulars of the situation. These particulars could include factors like, “social structures, communication styles, attitudes towards authority, attitudes towards expression of emotions, relevant belief systems” (Raz, 2005, p. 336). The characteristics of the interviewer also impact the situation and must be taken into account when analyzing the respondent’s comments. With this rationale in mind, I analyzed the interview transcripts in the same manner used in Phase 2 of data analysis.
During the foregoing data analysis, I created a set of codes based on recurring concepts and themes that emerged from the data. After data analysis, I reviewed the data again inserting the codes where appropriate. These codes were informed by a) my research questions, b) the nonverbal immediacy behavior categories listed on the OCACRS, c) terms that the seminar leaders used during the theatre seminars, and d) useful terms that emerged during data analysis. The codes were modified as needed to accurately label the concepts and themes that emerged from the data. Patton (2002) recommended constant review of the data classification system to ensure accuracy of observations. The codes helped me organize the data collected in each phase of the study and helped me compare the data across all phases of the study during the cross-case analysis. For my own reference and for auditing purposes, I created a code key (Appendix H) containing a description of each code. Miles & Huberman (1994) recommended the creation of such a key.

The code key contained four sets of codes. The first set used three-letter codes to represent global concepts. With the exception of High School/Middle School Differences, these concepts did not require sub-codes to distinguish various categories within the larger concepts. The second set used two-letter codes to represent various nonverbal communication behaviors. I did not create a three-letter global concept code for nonverbal communication behaviors because these codes were the most commonly used and it would have been cumbersome to insert both a two-letter and a three-letter code each time. I understood these codes represented nonverbal communication
behaviors. The third set used two-letter codes to represent teacher characteristics and behaviors that were not communication oriented. The fourth set was a list of sub-codes distinguishing categories within the global concept of High School/Middle School Differences.

After the data were coded, two music education doctoral students who were familiar with qualitative research reviewed the data in order to check the accuracy of the coding and determine if any concepts or themes had been mislabeled or overlooked. The reviewers determined the coding scheme was appropriately designed and applied. They pointed out that I had inadvertently used “PO” instead of “PC” in some places to represent the concept of Perceiving Others (Appendix H). They also highlighted un-coded portions of the data where they believed coding was warranted and suggested additional themes I might have overlooked. After the coded data were reviewed, I reviewed the data again in order to prepare document summaries. Using the document summaries, I constructed a written case summary for each informant. These case summaries assisted in my cross-case analysis.

Cross-Case Analysis

After summarizing each case, I began a cross-case analysis to identify global themes and conclusions for the study. In this stage of analysis, I reviewed all data again, but focused primarily on the case summaries. Although the primary focus of this phase of analysis was on cross-case comparisons, I continued to draw conclusions about each case. I re-visited my research questions to determine the extent to which
the data I collected addressed those questions regarding nonverbal communication behaviors and role perceptions.
CHAPTER 4
INFORMANTS, SETTINGS, AND SYMBOLS

The purpose of the study was to a) examine the nonverbal communication behaviors of pre-service band teachers in the classroom, b) examine how these individuals view themselves in their roles as teachers, and c) examine whether participants found meaning and value in theatre seminars. This chapter will provide background information on the informants, the theatre seminars, the informants’ teaching settings, and the categories of nonverbal symbols that emerged in data collection. The research questions were as follows:

1. What are the nonverbal communication behaviors of the informants while teaching?
   a. Are there differences in the informants’ nonverbal communication behaviors while teaching at middle school and high school settings?
   b. Did the participants find the theatre seminars enhanced their awareness of their nonverbal communication behaviors?

2. How do the informants perceive themselves in the role of teacher?
   a. Are there differences in the roles the informants assume at middle school and high school settings?
   b. Were the informants’ preconceived ideas of their roles challenged by participating in theatre seminars?

Informant Backgrounds and Influences

Mark

Mark is a Caucasian male who was 23 years old at the time of the study. He was born in Texas and moved to California at the age of 3. He lived in a small farming town in California until he graduated from high school. The town had three high schools
because its school system served students from the surrounding area. Mark stated that
the town had a rich tradition of supporting its school band programs. Mark began
learning the clarinet in 5th grade in a class that met twice a week. In middle school,
Mark joined the marching band and continued to march throughout high school. His
high school band director was a mentor and was a big influence on his decision to
become a music teacher:

The band director there at the high school was absolutely phenomenal. We got,
I got to do so many incredible things with that, that group, with that ensemble.
And as an individual, I was probably the only person in the band that was
interested in doing music as a career. So obviously I got a little extra assistance
from him, a little help, a little extra prodding and pushing there you know. So he,
he really went to my needs, pulled towards my needs especially ‘cause I was
interested in music education. (Interview, Mark, December 16)

During his senior year, Mark was occasionally given the opportunity to teach one
of his band classes. It was these early teaching experiences that led him to consider a
career as a music teacher.

There was multiple times that he would let me kind of lead the class. Like he
would let me kind of go up in front of the class and like say, alright, this is what
we’re going to do. He would tell me what we needed to do and then I would do
it, you know. Very structured, like, I mean it wasn’t like just saying, eh, go teach
my class. I’m going to go type on the computer and, you know. So it was very
structured, what he let me do. But it was then that I realized, like, I actually kind
of was decent at it. Like, I enjoyed the interaction... and he just gave me so
many different opportunities to allow myself to experience these kinds of things
that it was just like, awesome. I was like, man, I know for a fact that that’s what
I want to do. (Interview, Mark, December 16)

Mark chose to attend the University of North Texas because he was impressed
with its music programs and also because other family members had gone there. Some
continued to live in the area.
Mark seemed predisposed to performing. When asked if he had had any prior acting experiences or exposure to theatre classes, Mark said that he considered himself a natural performer. He also took a college course that addressed concepts similar to those addressed in the theatre seminars in the current study.

I’ve always been, me, myself, I’m very theatrical in the way I interact with people. I like theatricality when I’m telling a story or telling a joke or just even talking to people. But, I did take a class, uh, performance of literature, which I actually loved the class. It was, uh, two summers ago? Yeah. Two summers ago I took a performance of literature class where we actually talked about some of the things that we talked about in the, uh, in the seminars and what not. So it wasn’t, like, completely new all of a sudden in seminars because of the things I had experienced in the performance of literature class, really. It was, it was a fun class. (Interview, Mark, December 16)

Mark described a challenging assignment from that class in which he had to pretend to be someone else.

I had to interview someone and to get, have them speak for an extended period of time, I think it was like five minutes or something like that. I can’t remember how long it was. And then I had to perform the interview as him, which was so hard, you know. But it really just made you think about like how people have the different inflections, how different people say, talk differently. Some people always have their shoulders down or shoulders up, the inflection of their voice, do they project very well, do they have a deep voice or a high voice, you know, just all these different things that make up an individual and having to analyze every single solitary aspect of it and then trying to recreate that yourself. So difficult. But it really focused on, like, how this individual person is, like who they are. ‘Cause you can’t be that person until you understand who they are. (Interview, Mark, December 16)

It appeared that teaching and acting were not completely foreign to Mark prior to the current study. In fact, he had already had meaningful experiences with each.

As I observed and interacted with Mark throughout the study, I noticed that Mark was animated, used many gestures often while talking, and conveyed his passion for music through his bright, clear eyes and large smile. He loved to talk and his
interview was the longest of the three informants, lasting approximately 90 minutes. He emphasized his words by striking the desk with his fist, leaning toward me, and looking directly in my eyes. During the theatre seminars, he engaged fully in the activities with no apparent reservation. He appeared uninhibited, playful, and freely interacted with his peers.

At this time, Mark was tall and lanky with a head of curly blond hair, fair skinned, and wore wire-framed glasses. His natural tendency was to appear relaxed, at ease, and comfortable with himself and in conversation with others. His gestures were loose and free-flowing. He was often physically active during conversation, and his verbal communications were personable and lighthearted. The ways in which he interacted with others created an atmosphere of comfort in which dialogue was enjoyable.

Paul

Paul is a Latino male who was 23 years old at the time of the study. He was born and raised in a small town on the South Texas coast. According to Paul, the community was both racially and economically diverse and his family was poor. He lived in a trailer park until he was 13. As a child, he and his siblings performed pop songs for their parents on family trips. Paul joined the school band in 6th grade because it looked like fun and he liked the other people he saw in the band. He wanted to play the trumpet but he was confused about the names of the instruments so he accidentally ended up on clarinet. He remembered learning it quickly compared to his classmates. He liked playing music and was good at it, so he practiced hard and continued in band through
his senior year of high school. Paul felt he received good instruction in middle school primarily from the high school assistants who came to work with his class. During his senior year his high school got a new band director. That director turned out to be the biggest influence on Paul’s decision to pursue a career in music.

He’s the one that had the greatest impact on me choosing the career I had ‘cause he, what he did was involve music and life, not separate the two. And I think that’s what really took me to music is, um, him involving music and life and letting them coexist with one another in his program. (Interview, Paul, December 18)

Paul’s senior year English teacher was also a major influence on his decision to become a teacher.

He also contributed to me just wanting to be a teacher in general, um, you know. Because we, we were able to relate to him a lot, and he had, he had a different way of approaching a subject, um, about maybe what we had just read, you know. It wasn’t, you know, you read it, take a test and, you know, that set. He had us look different ways at, you know, what we were getting ourselves into, you know. (Interview, Paul, December 18)

Paul described the moment when he decided to pursue a career in music education.

It was my senior year and I, um, I was going through a lot of what I should do, um, thinking of things I was good at. I was, I was pretty good at math, ok at science and so I thought maybe I wanted to be a physics major. Well I was taking a physics final one day and I decided, well this isn’t really what I want to do for the rest of my life is just take physics finals all the time. And so, um, you know, I decided that wasn’t for me and I was thinking what I was doing and, um. I think it was later that day I, I worked a, uh, a sectional with the clarinet players and that’s when it just kind of hit me that that’s really what I want to do is teach music. I mean, you know, share my passion for music with others and, you know, and just see the way that, that music educators affect young people’s lives, that’s just, that’s what I wanted to be involved in. (Interview, Paul, December 18)

Paul said he considered a career as a performer but found teaching to be a more
fulfilling activity.

I found at first maybe I just wanted to be a performer and just play music for a while, but, but after, you know, after just, I don’t know. Performing doesn’t hold, for me at least, performing, I love performing music. But it doesn’t hold the same value as teaching music. Uh, when I, when I’m able to have, just, you know, when I’m able to, putting on a good performance means less to me than building up a group of students to play a good performance, you know. I’d rather help others succeed than really succeed myself, you know. Or just really, or just it, but it’s using their successes, you know, as my own. When I see them succeed I, I feel a sense of accomplishment. (Interview, Paul, December 18)

When choosing a college to attend, an out-of-state school was not a viable financial option for Paul. He said he stumbled across the web site for the University of North Texas and remembered talking to some people who had attended the school. After further research, Paul said he found that the school’s music programs had a good reputation so he auditioned and was accepted. The only previous experience Paul had with theatre was performing in the chorus in a musical production staged by his elementary school. It appeared that Paul had meaningful experiences as a musician and a teacher that contributed to his desire to teach. He had no noteworthy experiences with acting or theatre classes prior to the study.

During my interactions with and observations of Paul, he was soft-spoken, but warm and engaging. He was thoughtful and introspective, and it required some effort for him to put his thoughts into words immediately. His interview lasted approximately one hour, which was shorter than Mark’s but not as short as Laura’s. He gestured with his hands when speaking, used direct eye contact, and used an even tone of speech. While he used gestures, most of them were close to his body. During the theatre seminars he participated in the activities but appeared to do so with some reticence. His
interactions with others during these seminars appeared to be not so much playful, but polite and reserved. During our exchanges, it was apparent that he was compassionate, caring, sensitive, and genuinely concerned for his students. His Latino heritage contributed to his strong family values, his love of traditional music, and a pride in his humble beginnings. At the time of this study, Paul was of medium height, medium build, had dark hair, and had a fair complexion.

**Laura**

Laura is a Caucasian female who was 22 years old at the time of the study. She was born and raised in a small, fast growing north Texas suburb with an upper middle class, mostly Caucasian population. The schools she attended were large suburban schools with strong music programs. She began learning percussion in 6th grade because her friend joined the band as a percussionist. She said she loved music immediately and continued in band through her senior year of high school. She even participated in a drum corps during the summer. Due to the fast growth of her community, she attended two different middle schools and was among the first students to attend a new high school. She praised her 6th grade band directors but described how things changed when she got to middle school.

Sixth grade was wonderful just because we had two band directors who were immensely passionate about interacting and teaching us and having us be engaged the whole time. Then when I got to seventh and eighth grade, it was a little bit different because they knew that they were going to open the new high school. In percussion you normally have a percussion specialist come and teach you as well as the band directors and ours kind of wrote us off because he knew we weren’t coming to [his high school]. And then we had a band director when I was in middle school who really had his favorites and if you weren’t one of his
favorites it was a write off situation. So you had to push yourself and motivate yourself when I was in middle school. Then when I got to high school it was a great team. The head band director didn’t really like percussionists very much at all [laughs] so that was...You learned to overcome adversity very quickly in high school. But everybody else was wonderful and they just gave us a great experience. (Interview, Laura, December 19)

Laura’s comments demonstrated that she was a highly self-motivated band student. She continued in band despite negative experiences with various teachers.

It was kind of weird because at the high school level, I was the most hard working one there and I was the one who was always the go to person between the head band director and the collective drummers, I guess. But he tolerated me. He didn’t ever like me. He just didn’t threaten me with office referrals every day like he did everybody else. (Interview, Laura, December 19)

Even as a high school student, Laura had to negotiate her role within the band program. She managed to assume a role that allowed her to continue her music studies while remaining on reasonably good terms with a teacher whom she perceived did not like her. She had private teachers who were a positive influence on her but it was the negative experiences she had with her band directors that motivated her to consider becoming a music teacher.

It made me think to myself, I would like to teach kids this maybe because I don’t want them to have the same experience I had, you know. It was a lot of, I had some very positive role models with teaching in my individualized instruction, my lesson teachers and my percussion instructors and some of the other band directors I didn’t interact with as much and they let me, they helped me motivate myself and learn how much I loved music. And then by looking at my head band director’s example, I could go, I’m never going to be like that. I’m never going to treat any students, if I were to teach, like that. (Interview, Laura, December 19)

Upon high school graduation, Laura was not sure what she wanted to do for a living. She decided to either major in psychology at another university in Texas, or
major in music at the University of North Texas. She chose the latter because the
school offered her a music scholarship.

I was like, ok, I’ll try it out and if I don’t like music, you know I can always
change my major or do whatever I want. I wasn’t really sure when I filled out all
my applications that that’s what I wanted to do. And then I had another year of
drum corps coming into it and I had accepted a scholarship. And so I was like,
well let’s try this out and we’ll see what happens. And I just immediately fell in
love with it. (Interview, Laura, December 19)

Laura described how she finally arrived at her decision to become a music teacher.

Um, [it was] after about a few weeks into the first semester. ‘Cause I had taken
some methods classes early in my degree because there was nothing else open
because I had to do late registration. I started to really like the whole teaching
kids how to play instruments thing. Plus, music ed. seemed like the more logical
choice. It was marketable right away. If I needed to get a job immediately out of
college I could do so better with an ed. degree than with a performance degree.
(Interview, Laura, December 19)

Prior to the study, Laura’s only experience with acting was in drum corps. “I was
in a pit, the front ensemble, and so we’re right up there and everybody can see your
facial expressions. And so they really encouraged us to explore our expressions while
we were playing” (Interview, Laura, December 19). Laura also had a unique experience
that prepared her for pre-service teaching. The year before, she taught drumline and
private lessons at the same high school where she would later do her pre-service
teaching.

As I observed and interacted with Laura, it was apparent that she was extremely
self-confident, comfortable with herself, and comfortable interacting with others. Even
though she was confident of herself, she was quick to recognize perceived
shortcomings. She spoke quickly and enthusiastically. Her interview was the shortest,
lasting only 30 minutes. She articulated her thoughts without hesitation and in complete
sentences. She seldom used gestures while speaking, but communicated predominantly with her face and eyes. Her hands were often in her lap, which was surprising considering she was a percussionist. Her face was extremely animated, reflecting her thoughts so clearly that if she had been speaking in another language, I would have understood what she meant. In the theatre seminars she participated completely; however it appeared she was simply following instructions rather than truly embracing the concepts. It appeared she was highly motivated to be an excellent teacher so she could provide the best musical experience possible for her students. Her concerns centered on being clinically accurate, including every student, and improving her own skills. She was highly organized and focused on the process of teaching and how to make that process better. At the time of the study, Laura was fair complected with straight, medium length, light-brown hair, and was of medium height and build.

Summary

The informants in the current study came from different communities and had different experiences as music students; however, they were all among the best musicians at their respective schools and tended to be self-motivated. Different events led them to pursue careers in music education, but they all enjoyed performing and teaching music. Mark had perhaps the most significant theatre-related experience prior to the study. Paul and Laura had very limited exposure to theatre concepts.
Theatre Seminar Setting

Three theatre seminars were held in the same room on consecutive Wednesdays in October. The rectangular room was in an old, one-story building and had plenty of room for the participants to move freely. The short wall at one end had a chalkboard and an upright piano opposite the door. The other short wall was bare with a grand piano in one corner. The videotaping/observation vantage point was in the other corner at that end. One of the long walls had empty shelves while the other had windows running the length of the wall. The desks were moved toward the wall opposite the chalkboard to create a large, open space.

Attendance ranged from 13 participants during the first session to 8 during the third session. Absences were usually due to illness or a conflict with teaching responsibilities. The male theatre faculty member led all three seminars but was joined by his female colleague for the second seminar. Both were middle-aged Caucasians who were friendly, engaging, and entertaining. The male was of medium height and build with a fair complexion, had dark brown, thinning hair and glasses. The female was taller, of medium build, had a medium complexion and straight, light-brown hair. Both were very knowledgeable about acting and theatre instruction.

Each seminar began with warm-up exercises designed to relax the participants and clear their minds. The first seminar began with Thai Chi exercises and then employed a variety of movement exercises involving either the entire group or pairs of participants. No verbal communication was allowed during most of these exercises as they were designed to increase awareness of oneself and one’s surroundings, and to
open perceptions to the sending and receiving of information nonverbally. Between exercises, the leader engaged the participants in discussion about their thoughts and how they were able to communicate without speaking. At the end of the seminar, the leader asked the participants to share their experiences with the use of movement and gesture in their teaching. He emphasized the importance of being not only aware of these aspects of communication, but being purposeful with them. The seminar concluded with the same Thai Chi exercises with which it began.

The second seminar employed a similar format, but focused on the importance of breathing, the use of one’s voice in different ways depending on the situation, how nonverbal communication behaviors contribute to the meaning of a person’s speech, and the importance of active listening. The session began and ended with the same Thai Chi exercises as the first seminar, then employed additional breathing exercises to promote relaxation of the body and proper vocal support. There were also exercises demonstrating how a person tends to stop breathing during moments of discomfort, stress, or intense focus, which causes physical tension. All of these situations can occur when teaching. The voice exercises focused on how vocal characteristics such as inflection, volume, and rate of speech contribute to the meaning of what a person says. The participants were asked to speak, sometimes to a partner and sometimes to the entire group, about various topics. Some topics pertained to the participants’ teaching, but not all. Each speaker received feedback from the listener(s) regarding impressions of the speaker’s feelings about the content of his/her speech. The active listening exercise involved getting with a partner and telling each other stories. This was
designed to open the listener’s perceptions and listen with purpose. The purpose was to pay attention to the details of what the other person was saying and also the manner in which it was said, in order to discern the speaker’s attitude and feelings about the content of his/her speech. The seminar leaders emphasized the importance of maintaining proper breathing throughout a performance, listening with purpose, and being aware of what a speaker’s nonverbal behaviors communicate in relation to the content of his/her speech.

The third seminar was different from the first two in that it did not begin and end with Thai Chi exercises. The purpose of this session was to explore the factors involved in assuming a role and in so doing, review and apply the topics addressed in previous seminars. The first exercise was a game of emotional charades in which the participants, without speaking, performed emotions given to them on index cards. Some of these emotions, such as resentful and empty, were complex and challenging to perform. In the second phase of the game, the participants were allowed to speak but could not say the emotion they were performing. Next, the participants were placed in pairs and were given scenes to perform in front of the group. The scenes were hypothetical teacher-student conversations about topics such as a grade discrepancy, a student’s behavior problem, or a student’s drug problem. After each scene, the group discussed their observations of the performer’s nonverbal communication behaviors and gave him/her feedback. Next, each participant was asked to write a statement about why music is important to him/her. The seminar leaders asked each participant to read his/her statement to the group, and then deliver it as though he/she was addressing a
group of students. For each participant, the group discussed differences they observed in the two performances, strengths and weaknesses of each, and perceptions of the performer’s feelings about the statement. Interestingly, some of the participants appeared more sincere when reading their statement while others appeared more sincere when pretending to speak to a class. The third seminar ended with the leader summarizing the topics that had been explored in the three sessions. Everyone thanked each other for their time and effort during the seminars and wished each other well.

The participants seemed to embrace the seminars in general. At the beginning of the first seminar, many of the participants engaged in the exercises with no hesitation; however, some appeared more restrained, apprehensive, and outside of their comfort zone. The latter group appeared to quickly overcome their apprehension due to the warm and engaging personalities of the seminar leaders, and a familiarity with the other participants. The participants seemed more willing to engage as the seminars progressed, and the sessions were often filled with smiles and laughter.

Teaching Observation Settings

As part of the pre-service teaching experience, each informant was assigned by the university to teach at one middle school and one high school in the greater Dallas/Ft. Worth area during the fall semester. In each case, the middle school was a feeder school for the high school. Before conducting my teaching observations, I consulted the informants and their cooperating teachers regarding specific classes to
observe. Once a specific class was chosen, I observed the same class on both visits to that school.

At Mark’s middle school, I observed him teaching the beginner clarinet class of approximately 20 students. This school was a large suburban school with a predominantly upper-middle class student body. The school had only been open a few years and enrolled approximately 700 students, mostly Caucasian. The beginner clarinet students were evenly mixed male and female, mostly Caucasian with a few Asian and Latino students. The school had two full-time band directors, both Caucasian males. One had several years experience and one was relatively inexperienced. At Mark’s high school, I observed him teaching the top band class of approximately 50 students. This school was a large suburban school with an upper middle class student body. The school had been open approximately ten years and enrolled approximately 2800 students, mostly Caucasian. The school’s band program was well established and had won multiple awards. The top band was made up of mostly juniors and seniors with an even mix of males and females. Most of these students were Caucasian but there were a few Latino, Asian, and African American students. The school had three full-time band directors, two male and one female. All were Caucasian and were experienced instructors. Both the middle school and the high school programs were fully equipped and well funded.

At Paul’s middle school, I observed him teaching the top band class of approximately 40 students. This school was the only middle school in a small, rural town. The student body consisted of approximately 400 students, mostly middle class
and Caucasian. The school had been open for many years and had a well established band program. The top band consisted mostly of eighth graders, with an even mix of males and females. Most of these students were Caucasian but a few were Latino. The school had one full-time band director, a middle-aged Caucasian female, who was an experienced instructor. At his high school, I observed Paul teaching a clarinet sectional of approximately 18 students from the top band. This high school was the only one in town and it enrolled approximately 700 students, mostly middle class Caucasians. The current building was only a few years old, but the school had been open for many years and had a well established band program. The clarinet section consisted of mostly Caucasian students and only a few were male. The school had two full-time band directors, an older male and a younger female. Both were Caucasian and were experienced instructors. Both the middle school and the high school programs were fully equipped and well funded.

At Laura’s middle school, I observed her teaching the top band class of approximately 65 students. This school was a suburban middle school with an enrollment of approximately 900 middle class students, mostly Caucasian. The school had been open for several years and had a well established band program. The top band consisted of mostly eighth graders, with an even mix of males and females. The school had two full-time band directors, one male and one female. Both were young but were experienced instructors. At her high school, I observed Laura teaching a sectional of five intermediate percussion students. This school was one of three in this particular suburb and enrolled approximately 2800 middle class students, mostly Caucasian. The
band program was well established. The percussion class Laura taught included four males and one female. The school had three full-time band directors, all Caucasian males, and all experienced instructors. Both the middle school and the high school were fully equipped and well funded.

Categories of Nonverbal Symbols

As I began to study the nonverbal behavior of the informants, I noticed similarities in their behaviors with regard to the timing and intent with which they exhibited these behaviors. As my observation continued, labels for these behaviors emerged. These labels were used throughout the study. Even though the definitions of these terms appear in Chapter 1, this section will explain them further before they appear in the following discussion. I categorized the nonverbal behaviors I observed according to two categories with two levels for each, thus creating four possible categories of nonverbal symbols. The first category dealt with the intent behind the nonverbal symbol: intentional or unintentional. Intentional symbols were those that the actor appeared to have considered, however briefly, before performing. Unintentional symbols were those that the actor appeared to perform without any forethought. Clearly, I could not know for certain what was in the mind of the teacher. However, I labeled the symbols observed based on their appearance to me in context. The informants’ video reflections helped clarify whether the symbols were labeled accurately. The second category pertained to whether a nonverbal symbol initiated a communication or was a response to one: initiative or reactive. By combining the
categories, four types of nonverbal symbols emerged: 1) intentional-initiative, 2) intentional-reactive, 3) unintentional-initiative, 4) unintentional-reactive. These categories helped me analyze the nonverbal behaviors I observed.
CHAPTER 5

RESULTS

The purpose of the study was to a) examine the nonverbal communication behaviors of pre-service band teachers in the classroom, b) examine how these individuals view themselves in their roles as teachers, and c) examine whether participants found meaning and value in theatre seminars. This chapter will discuss the data that were collected in regards to the following research questions:

1. What are the nonverbal communication behaviors of the informants while teaching?
   a. Are there differences in the informants’ nonverbal communication behaviors while teaching at middle school and high school settings?
   b. Did the participants find the theatre seminars enhanced their awareness of their nonverbal communication behaviors?

2. How do the informants perceive themselves in the role of teacher?
   a. Are there differences in the roles the informants assume at middle school and high school settings?
   b. Were the informants’ preconceived ideas of their roles challenged by participating in theatre seminars?

Nonverbal Communication Behaviors while Teaching

Through analysis of the data provided by the informants’, categories emerged that seemed appropriate for organizing my discussion of the informants’ nonverbal communication behaviors. I will discuss my observations and the informants’ comments as they pertain to General Tendencies, Perception of Self as Communicator, Eye Contact/Facial Expressions, Gestures/Body Movements, Voice, and Awareness.
Mark

General Tendencies

During his teaching, Mark had a tendency to use intentional nonverbal symbols frequently. I observed some unintentional symbols, but they were less frequent. Mark used a fairly balanced mix of intentional-initiative and intentional-reactive symbols. He used several complementary gestures and facial expressions. He was fairly animated but not extremely so. He made frequent eye contact with his audience and varied the inflection of his voice. He moved around more at the middle school than at the high school, though the movement appeared to be mostly unintentional. During reflection, he tended to fidget in his chair but became still when focusing more intently on the television screen.

Perception of Self as Communicator

Regarding Mark’s thoughts about his communication skills as a teacher at the beginning of the semester, his comments focused on the verbal content of his teaching and on the need to communicate concepts more efficiently.

The word that comes to my mind is efficiency. Like, I can communicate very well with people. I can talk to people and I can have conversations obviously, that’s fine. But when it got to be the point where I’m like in front of a class telling them how to do this, like I found myself being way too verbose, which I have a propensity to do anyway. I love to talk. But, I was like, I was losing the kids’ interests, you know. Like I was talking too much. I was like, man, I just need to figure out how to say that five sentences in two words…. But when I was up there in front of the kids I was like, alright so when you’re playing you’ve got make sure you take a full capacity breath. Make sure you use correct posture at like, I was just explaining too many things…. So in terms of communication, it’s, for me as a teacher, my communication skills are good. They’re there. It’s just
kind of honing them and kind of getting a little bit more focused and being able to say those things so distinctly. (Interview, Mark, December 16)

When asked how he felt about his communication skills as a teacher at the end of the semester, Mark expressed confidence in his presentation skills, but continued to doubt his pedagogical knowledge.

Obviously there’s still so much that I need to learn about, like going back to what I was talking about earlier, I, there is still so much I need to learn just about the nuts and bolts about being a music teacher, you know. But now I know, when I know the information, I know much more how I can give that information to the student.... I’ve gotten these skills, and I, I see what I need to do, now it’s just a matter of doing it. And, and getting better at, or just knowing what I need to say, you know. I know how to say it, but I just don’t know what to say. That’s the next step. And I think it, in all actuality it’s probably more important to know how to say. ’Cause you can always get information. You can always get knowledge. You can always pick up a book and read it, you know. Knowledge is free. It’s always out there. But if you can’t, like, practically apply the knowledge, then it goes to the wayside, you know. (Interview, Mark, December 16)

When asked how he dealt with moments of uncertainty during teaching, Mark said he liked to inject humor and create a pause in his instruction in which the focus shifted away from himself, giving him time to consider what to do next. He felt it was necessary to shift the focus away from himself because when he became uncertain, he thought the students could see it. “I’m up there and I’m like, what do I do? Like, they feel that. They know that look” (Interview, Mark, December 16).

Facial Expressions/Eye Contact

Mark appeared to use his eye contact intentionally for the most part. An example of this was revealed in one of his reflections.

I was personally thinking, try to figure, uh, remember the individual students and
some of the problems that some of them have been having, but I tried not to overtly tell them, like say you, you need to work on this, but instead try to give the entire class, uh, kind of a gestalt of instructions, knowing that it was pointed specifically at an individual. Um, that was definitely something which I had been thinking of from the beginning. And so when I had been making those comments, I knew that I was looking in the direction of the student who I was trying to address. So just trying to get eye contact, saying, talking to the class, but looking at this individual. (Middle School Reflection 2, Mark, November 7)

Mark described his awareness of his facial expressions more explicitly in a subsequent reflection. “Every time I’m really trying to make sure that I’m taking a breath with them. That’s something I definitely consciously think about every time. Just so that I am aware that I’m doing what they’re doing as well” (High School Reflection 2, Mark, November 13).

However, Mark’s facial expressions did not always have the desired effect. During another reflection, he described his attempt to get the ensemble to play with more intensity. “Here is where I started to try to be more intense.... Thinking that they would be able to see my more intenso [sic] face and play more, play louder. I really just made them play worse” (High School Reflection 1, Mark, October 31).

Whether they were effective or not, Mark appeared to be generally aware of his facial expressions and used them intentionally.

**Gestures/Body Movements**

Mark appeared to use intentional gestures more frequently than unintentional ones. His comments suggested that he concentrated a great deal on his conducting.

At this point in time I am really trying to focus on thinking about whether my conducting was efficient enough. I’m just using as many visual cues as I can to
help myself help them 'cause I was trying to figure out which would, what would be the best way to help them. (High School Reflection 1, Mark, October 31)

He also used non-conducting gestures intentionally. “I’m just going through the exercise itself, trying to give visual cues, trying to give a visual cue there to turn off their restriction” (High School Reflection 1, Mark, October 31). Mark did occasionally use reactive gestures as well. “I noticed that one of the trombones was really overplaying very strongly so I kind of gave him, gave him a hand and he, uh, got a little quieter” (High School Reflection 2, Mark, November 13). Mark also was occasionally aware that he was performing unintentional gestures. “I kept on thinking about my left hand, how I didn’t like it up like that, how I wanted to turn it over. It just kept on going there naturally” (High School Reflection 1, Mark, October 31).

In his video reflections, Mark said that he went into autopilot mode at times. He described it as his state of mind during an exercise that the students were very familiar with and played frequently. These exercises did not require much direction on Mark’s part so he didn’t have to concentrate as much. “I didn’t feel as if I myself was in a position where I was really having to give a lot of instruction. So it was kind of almost like an automatic pilot mode” (Middle School Reflection 2, Mark, November 7). He said he still paid attention, but his focus was on perceiving the messages the students were sending through their performance rather than on the messages he needed to send to them.

It’s almost as if I wasn’t really thinking about what I was doing, it was much more thinking about how to correct what they were doing. Like if they made a, if they made an error, if they did this, just really kind of listening to what they had to do, what they were playing (pause) analyzing that and then giving them
information back to see if I could correct that. (Middle School Reflection 1, Mark, October 31)

However, during another reflection, Mark indicated that he sometimes lost focus when in autopilot mode.

I don’t think that I was one hundred percent engaged in the analysis of what was going on. I think I was kind of on autopilot at this point in time. I wasn’t really, just hoping that [the ensemble] was going to do something better but not really making sure that it was. (High School Reflection 1, Mark, October 31)

My observations of the moments when Mark was in autopilot mode suggested that it involved an increased use of gesture and a decreased use of speech. This appeared to happen naturally. These gestures constituted symbols that had musical meaning to the ensemble. Mark used these symbols along with facial expressions like a smile, a nod, a shake of the head, or a grimace to give the students feedback on their performance.

*Voice*

Mark naturally varied his voice inflection and rate of speech, but not extremely so. However, throughout the study he never commented on his vocal characteristics or indicated that he was conscious of them.

*Awareness*

Mark appeared to be aware of most of his nonverbal communication behaviors. He demonstrated an awareness of individual student needs and an ability to use eye contact to direct his message to specific individuals. In one reflection excerpt, he
demonstrated an awareness of his gestures, body movement, and facial expression.

At this point in time I was really trying to think about conducting as clearly as possible as I can. I was trying to go move forward to see if I could help turn the air on, see a little bit more intensity in my face. (High School Reflection 1, Mark, October 31)

Paul

General Tendencies

During his teaching, Paul had a tendency to talk with his hands. This included all types of nonverbal symbols such as facial expressions, eye contact, gestures and body movements; but the majority of the symbols were gestures, usually intentional-initiative. Most of these were musical in nature, such as crescendo and decrescendo cues, and almost all complemented his speech. Paul used modeling occasionally. He would sing melodies and clap rhythms for his students. These were clearly intentional symbols. When teaching with a baton, he often switched the baton to his left hand in order to gesture more freely with his right as he spoke. During reflection he made several gestures while he spoke. These gestures appeared to reflect his thoughts. For example, he often touched his face when talking about his facial expressions or reenacted a gesture as he discussed its purpose. His facial expression seemed to remain fairly plain most of the time. When his expression changed, it was usually subtle. He made fairly good eye contact with his audience. He made more frequent eye contact when he was speaking than when he was conducting. His voice was fairly animated. He projected well and varied his inflection.
Perception of Self as Communicator

When asked what he thought about his communication skills as a teacher at the beginning of the semester, Paul’s answer centered on the content of his speech.

I wasn’t sure how to put it to them. Uh, the one thing about UNT is that everything is kind of, it’s a little textbook at times, um, and so when you grasp, you know, when someone asks you a question of how do you do this, you tend to, or me at least, I, I, right off the bat I would give them a textbook definition. But they wouldn’t understand it. So after I saw that a couple of times, it was like, well maybe I need to break this down another way. And so, and you know, the good thing about, with how I worked is, you know, I worked from the middle school into the high school. So I got to vary a lot of my responses, you know. (Interview, Paul, December 18)

In his video reflections, Paul said that since he is a visual learner he felt more comfortable using movements to convey messages than he did words.

I use my hands to try to communicate back ‘cause I’m more of a visual learner so to say and to do it like that just kind of helps me, you know, helps me, uh, say what I want to say to the group in more of a physical manner. (Middle School Reflection 1, Paul, December 14)

Paul’s preference for using gestures was so strong that he tried to show dissonance with his hands by holding them in front of him in a claw-like fashion during one of the high school rehearsals. During reflection, he said that his attempt was unsuccessful.

Eye Contact/Facial Expressions

Paul indicated that he was aware of his tendencies regarding eye contact while teaching.

I try to look at them most of the time. I’ve been working on that. Keeping eye contact with the ensemble throughout the entire time and not, um, looking down at my hands. See like right there, I just did it again. Uh, I’ll look down when I
start conducting. I’m not sure why I do. I think it’s more of a, maybe a confidence issue. Uh, but, you know I’ve been I’ve been really working on just trying to keep their eye contact for most of the, you know, most of the time that I’m working with them. (Middle School Reflection 1, Paul, November 14)

Paul also said that a lack of confidence sometimes caused him to disengage his eye contact. However, sometimes he disengaged when he wanted to listen more closely.

“And then a lot of time when I’m looking down I, uh, I’m just kind of concentrating on their sound, um, you know, yeah, just concentrating on their sound to see what I can hear” (Middle School Reflection 1, Paul, November 14). Paul also found that eye contact was a way for him to convey a sense of confidence to his students.

I have found that when working in a full band setting that eye contact could be the difference between your band playing well and with confidence or your band holding back when they are very much capable to play at a higher level. (Online Discussion Entry, Paul, October 23)

Paul used facial expressions to give feedback to the students. He made several references to giving them a smile when they did well. He also used facial expressions to reinforce musical concepts.

Soon I’ll have to stop breathing for them to come in or just give them a, uh, a cue breath instead of breathing for them. But I think it helps especially in this part of, you know, part of the rehearsal where we’re heading to, um, it helps them, you know when to breath and when to come in, but eventually I’ll have to stop that. (Middle School Reflection 2, Paul, November 15)

Paul’s intentions regarding his facial expressions seemed to focus mostly on communicating a certain mood or emotion.

A lot of the facial expressions when I was up on the podium were just, you know, just my reaction at the time. And I think that’s what a lot of it, a lot of it is most of the time is just, you know, they want, they want to see some personality up there. They don’t want to see, you know, just someone up there waving the baton, um, you know, faceless, you know, faceless expression, um, you know, and just very restricted. They want someone to, to grasp their attention and, you
know, display, display emotions, uh, display emotions of, you know, how they feel. And I think that’s how I, able to, able to use my facial expressions and body language, um, a lot more effectively with them. (Interview, Paul, December 18)

Paul’s comments also indicated that his facial expressions were not always intentional.

Here my face is a little stern and, uh, I don’t really mean it to be.... I guess when I started thinking about the music too much and what’s on the page in the score in front of me, I started to, you know, get that stern face and concentrate a little more I guess. (Middle School Reflection 2, Paul, November 15)

*Gestures/Body Movements*

Paul’s comments indicated that he was generally aware of his gestures while teaching. He seemed to be actively working to improve his use of gestures.

I’m trying to do better not to using my left hand all the time to be in the pattern just so that I can use it more for an expression rather than just, uh, rather than just, you know, keeping tempo, using it for more expression. Uh, I think it’s something that they’re getting used to as well. (Middle School Reflection 2, Paul, November 15)

I like to, uh, use my hands to, to display, you know, the style, you know, the length of the note, um. There are some accents in the piece so I did, you know, kind of hand motions like that just so, you know, show that there is weight to them, but there is separation from that note to the next note. (High School Reflection 2, Paul, November 15)

[I was] kind of chopping there, um, showing right where the beat is, where they should play, uh. I’ve also talked to them about center of the beat and, you know, where the center of the beat is, um, and I say they’ve been kind of working on that as well. That’s just kind of my reminder for them to play on the center of the beat. (High School Reflection 2, Paul, November 15)

As mentioned earlier, Paul said he was more comfortable using movement to communicate than he was using speech. When asked to elaborate on his preference for communicating through nonverbal behaviors, Paul said that when teaching, he often had difficulty articulating his thoughts quickly.
I do have a hard time at times, you know, kind of when I’m put on the spot, just taking all my thoughts and putting them into coherent words and, you know. A lot of times I’ll make, uh, incomplete sentences and use words that I didn’t really want to use there, or, thought that they had the meaning, didn’t really mean it. Um, and it’s not, you know, it’s not that I was afraid of, you know, getting called out on and saying, oh, you know, you said a wrong word there. Um, I just think that, you know, just expressing, expressing with your, you know, emotion is just a lot more, it’s kind of a, it’s not only easier for me to express, but easier for them to understand, you know. ‘Cause, I mean, before language, you know, what did we have? We had body language, you know. We had movement to communicate with one another. And I still think that’s very, you know, very effective, um, you know, and words help. But I think, you know, displaying with your body, uh, what you really want or, you know, or and I think in vice versa I think body movement can help words as well, um, you know. Trying to get your point across is what you want. (Interview, Paul, December 18)

Paul appeared to recognize that communication could be more effective when a person’s verbal and nonverbal messages are in agreement. In other words, he knew that complementary nonverbal symbols are more effective than conflicting ones. Paul also attributed his difficulty with articulating his thoughts to a lack of teaching experience.

It takes me a while to think about what I say before I say it so there’s a little bit of, uh, kind of pause there before I actually get out what I want to say. I think that’s more just experience. It’s harder for me especially the few experiences that I’ve had to explain to them right off the bat what I would like them to do. (High School Reflection 1, Paul, November 14)

Paul used body movements such as leaning forward or back to communicate to the students, and indicated that, in some cases, he established their meaning over time.

I started to move my body there because they were slowing down tempo and most, some of it was me. Most of it was them. Um, and I think I’ve established that when I, whenever I move my body or, you know, to give tempo that they know they are slowing down. I think I have communicated that and that is something that they have taken to very well. (Middle School Reflection 1, Paul, November 14)
[I] use my body weight to lean more towards them when I want them to, to play out more for me, step closer. When I want them to kind of back off I’ll either, I’ll either use the podium to just kind of step back, you know, just to kind of, I guess, kind of back off I’ll just take a step back. (Middle School Reflection 2, Paul, November 15)

In his high school video reflections, Paul said he went into instructor mode at times. When asked to explain what he meant by that, he described the nonverbal behaviors he exhibited when in that mode.

Instructor mode is, um, I definitely think this comes with students who know you better as a, uh, better as a teacher, um. It starts to become, uh, you know, just when you’re in a stance, like a certain stance that you go into or a certain kind of, uh, mood that you get into. They, they’ll know when, you know, you mean business and you want to teach them something, you know, um, you know. And it can be several different things and that’s just kind of in mine, is I just kind of fold my arms, uh, in front of my chest and, you know, just kind of whatever I’m teaching them. Whether it be something, you know, disciplinary or something that’s helping them in music, uh, just going into that, um, instructor mode, you know. And it also helps them know when, you know, when I mean business, and when, you know, it’s ok to play around. ’Cause they, you know, I want them to have fun, um. (Interview, Paul, December 18)

When asked if he got the response he wanted from the students when he exhibited these behaviors, Paul said he did because the students had seen similar behaviors in other teachers.

I think that they’ve, they’ve seen that before with either fellow student teachers or some of the instructors, you know. Everything just kind of changes, you know.... Most of the time it was all light hearted until something happened to where maybe the students weren’t being focused as we needed them to be or we really needed to get something done before a concert or contest. Uh, they can feel that change in mood, uh, in the directors and they know when, um, I think that they’ve been able to adapt very well. And I think it comes from [cooperating teacher], the middle school teacher. I think that, um, you know, ’cause she has a great way of just kind of switching modes from, you know, from playing around and being, you know, kind of laid back learning to ok, you know, ok, we need to get this done. So I think with any person that they be coming across, or that they come across as an instructor, they know, you know. They
can detect the swing of moods and, you know, the switch between each mode, you know. (Interview, Paul, December 18)

**Voice**

Paul generally varied the inflection of his voice fairly well and seemed to be aware of his voice, trying to project it out into the room. He said that he was aware of the impact his voice was having on the students.

I think when I notice this that, uh, when I was addressing the flutes, my voice level was only going as far as the flutes. It wasn’t really, and I think I should have projected more towards the band because after that I realized that they were talking a little excessively. (Middle School Reflection 2, Paul, November 15)

**Awareness**

When asked if he was aware of his nonverbal behavior while teaching, Paul said he was not really at first but seeing himself on video helped him become more aware.

It’s been a gradual thing through the semester. Um, after I started seeing myself videotaped a lot more, I was able to, you know, just kind of, look at my facial expressions and know that, you know, know that, you know, different things that I did, affected the way that they were going to respond to me. (Interview, Paul, December 18)

**Laura**

**General Tendencies**

Laura’s teaching reflected her strong tendency to use intentional nonverbal symbols, usually musical in nature. These included a fairly balanced mix of initiative and reactive nonverbal symbols overall, though the particulars of the situation appeared to be a factor in which occurred more. Her face was very animated and she made frequent
eye contact throughout her lessons. She communicated through facial expressions as frequently as Paul communicated through gestures. During reflection, she tended to look up at the ceiling when expressing frustration, annoyance, or discomfort. The source of these feelings was usually someone else. Conversely, she tended to look down when making a comment about herself. In other words, she looked down when she referred to something she said, did, or thought. Her voice was very animated with frequent variations in inflection. In general, she appeared to rely less on gestures to communicate, but she employed a great deal of modeling with the high school percussion class. She used techniques like singing, clapping, and percussion demonstrations. Both of the high school classes I observed involved a great deal of modeling. In those sessions, Laura was working with a small group of percussionists. She demonstrated every concept and helped each student individually. Her gestures overall were almost exclusively intentional-initiative and musical in nature. Her body movement was fairly active, though not as active as Mark’s.

*Perception of Self as Communicator*

When asked what she thought about her communication skills as a teacher at the beginning of the semester, Laura’s response centered on verbal content.

Sometimes I try, I try to say too many things at once and it all gets tangled up in my brain and my kids just know. They like, we all giggle about it and they’re like, ok [teacher], English, come on. But I think over all I’m able to phrase things in many different ways so that I can reach many different learning styles. I’m able to take like one piece of information and present it several different ways. And so it really helps to draw in all sorts of different learners in the process. (Interview, Laura, December 19)
When asked if what she meant by different ways of presenting was using different words, she expanded her answer to include nonverbal modes of presentation but still seemed to focus on verbal content.

That or, um, presenting it visually or aurally. Just trying to think of different ways to present the information, like just twist everything around. Take this rhythm that we’re all trying to learn and present it, you know, using words, using modeling, using, drawing questions, asking them questions where they arrive at the right answer. Just trying to do whatever I can to get each person able to master that concept. (Interview, Laura, December 19)

Many of Laura’s comments during reflection centered on what she was trying to communicate verbally. She frequently referred to an explanation she gave or a parallel she tried to draw between concepts. “My first thoughts were that I really have to explain every detail of this piece to them” (High School Reflection 2, Laura, November 16). When I told Laura that many of her comments during video reflection seemed to deal with verbal content, she said that she did tend to think in verbal terms.

I think in words in my mind. Literally I form words like I’m writing them down. I’m a very verbal person. I’m very language oriented and very verbal oriented as well so that’s just kind of how my thought processes go. Whenever I explain something, it tends to be that way. (Interview, Laura, December 19)

Laura’s natural tendency was to present concepts verbally first and in nonverbal terms second and only if needed.

If, um, I’m trying to think of another way to phrase things, like if I say verbal instructions first and it doesn’t work, then modeling it without using words or something like that, uh, more is other ways to approach something. Or if I’m reacting to something sometimes I won’t think. It’ll just happen that I make this expression or this gesture or something. It’s the, um, my gestures aren’t more conscious in my brain as far as, my words are more what I think about other than my movement, I guess is what I’m trying to say. (Interview, Laura, December 19)
When she did employ nonverbal symbols more intentionally, she usually noticed positive results.

It has been very effective for me to use a wide range of voices in the early morning top band classes. They are almost asleep half the time, and when I change the inflection of my voice and be a bit more peppy than I feel, they respond by laughing a bit, sitting up straighter, and becoming more alert and responsive to my feedback. (Online Discussion Entry, Laura, October 17)

At the end of the semester, Laura expressed that she felt she had not really learned new skills as much as she had refined those she already had.

I think just by virtue of practicing it so much instead of being in a classroom environment, being in a one on, you know, a hands on teaching environment, I think that I’ve developed those skills that I’ve had. And I’ve always been able to rephrase things. I’ve just been able to, um, make my explanations more concise and to be able to hit on the point I’m trying to hit on a lot sooner than I was before just because I’ve been practicing. (Interview, Laura, December 19)

Laura continued to show a pre-occupation with the verbal content of her teaching. She also mentioned a desire to be more concise, a concept the other two informants mentioned as well.

**Eye Contact/Facial Expressions**

Laura used intentional facial expressions throughout the semester in matters of classroom management. In her video reflections, she said that she made a teacher face at times. “That was my teacher face, bug eyes” (Middle School Reflection 1, Laura, November 12). I asked her to describe what she meant by teacher face.

I think a lot of that goes back to the classroom management type stuff. If somebody is acting up I give them the, you know, like the one eyebrow raised, really, are you doing that right now? Why don’t you sit down and not do that any more. And it’s just the kind of one look that makes them go oops, ok, I’m being quiet now. (Interview, Laura, December 19)
Laura got the term from one of her teachers who had used it in reference to classroom management. It appears that this expression has a meaning that has developed over time within the classroom context.

During Laura’s teaching, she was very animated with her facial expressions, especially at the middle school. When asked to what degree those expressions were initiative versus reactive to student behaviors, she said it depended on the situation.

Whenever it was classroom management type things or, you know, conveying, hey, that’s not an appropriate behavior right now, put it like that, or something where I would be a lot more deliberate. On the podium, especially at the stage we were whenever you were there filming us, it was more, let’s see what I get and how can we make it better, you know. It was more me reacting to what they were playing like. (Interview, Laura, December 19)

It was very early on in rehearsing the piece that we were doing. Um, it was a lot more, ok, let’s just run it and see how it goes so we can start evaluating. So it wasn’t so much, I am definitely communicating your entrance here, but the further we did it, the more it was, you know, I am expecting this from you here and I’m going to give you this look to make sure that you cue in here. (Interview, Laura, December 19)

Laura seemed to suggest that in the early stages of learning a piece, she was more focused on listening to the students perform and analyzing how to proceed. During this stage, her facial expressions were mostly reactions to what she heard and were unintentional. Later in her interview, Laura elaborated on how her use of expression changes as the students learn a piece.

It’s more like an evaluation type thing where it’s, ok, what are you going to give me? And then I’ll react to it. So a lot of it is reactive at that point. And then, especially like from one rehearsal to the next, I’ll be like, ok, what needs to change from there? And then I’ll go home and I’ll plan out, well, what if I did this to make this happen, etcetera, etcetera, with every facet of communication and then I’ll come back and I’ll apply that, and then we’ll go on to the next part where it’s, you know, show me what you’re doing and then I’ll react again. That’s just, I think that’s just kind of the way that I’ve worked best so far. And
I’m sure that in situations I’ll have to change my approach. But in the situations that I’ve been in so far, that seemed to work the best for me. (Interview, Laura, December 19)

She indicated that her facial expressions were intentional, generally speaking, but also depended on the situation.

I would say pretty close to, like, 50/50. About half the time it’s just pure reaction and half the time it’s definite, I’m trying to convey this message. But I think it’s a lot, the percentages shift in different environments and situations that I’m in. (Interview, Laura, December 19)

Laura indicated that she discussed the importance of some nonverbal symbols with the middle school students. “We’ve also been working on eye contact so I was trying to scan the room and try to make eye contact with every part of it…. We’ve also been working on our nonverbal, um, count-off” (Middle School Reflection 1, Laura, November 12). During reflection, she noted her tendency to make more eye contact with her more troublesome students. It sounded unintentional.

I spend most of my time looking at the right side of the room. They are usually my problem kids. The kids on the left, for whatever reason, are good so sometimes I forget to look over at them. Trying to get better at that. (Middle School Reflection 1, Laura, November 12)

However, she clearly indicated that she made a conscious effort to convey messages through her eye contact.

The two people that I make the most eye contact with are the girl sitting in front of me and the boy on my left because they’re the newest to this and they don’t understand it as much. So, they get the eye contact, making sure I can, uh, make sure they understand what I’m saying. (High School Reflection 1, Laura, November 14)

**Gestures/Body Movements**

Laura used her gestures intentionally. “I’m trying to just really articulate where
each note changes... and then I cued early there, so some of them followed me and some of them didn’t... trying to give them their subdivision there...trying to give them half note” (Middle School Reflection 1, Laura, November 12).

She also used her body movements to send messages. Sometimes these efforts were intentional. “I was trying to do a little lean forward to show them, stop here” (Middle School Reflection 2, Laura, November 16). Sometimes they were unintentional, but she was still aware of them most of the time.

I noticed myself while I was on the podium. I was conscious of the fact that I kept going up on my tip toes and moving forward every time I wanted them to get louder and I was pulling back every time they needed to be softer. But then I just remember thinking, whatever works. (Middle School Reflection 2, Laura, November 16)

I kept illustrating that forward, backward thing the whole time I was on the podium and I was totally aware of the fact that I was doing it while I was up there. I was like, I need to stop doing this so much, but it always wound up coming back. (Middle School Reflection 2, Laura, November 16)

There was a moment during a middle school rehearsal when she made a gesture to the clarinets to remind them of the proper embouchure. She pointed to the corners of her mouth with her thumb and forefinger. This gesture clearly had a specific meaning for clarinet players as they appeared to firm up their embouchures.

Voice

Laura had a tendency to speak more slowly when she wanted to emphasize a word or phrase. Her reflection comments suggested that she did this intentionally. Sometimes her intent was to reach a student with learning disabilities.

Here, I’m trying to really focus on those words with the little boy who is on my left. He has got some learning disabilities so I try to stress words to him a lot
with independence and try to change my inflection so he gets them. (High School Reflection 1, Laura, November 14)

This statement also demonstrated that she was aware of her audience and willing to adapt her presentation as needed. Later in the same class period, she made another adjustment. “I started to think, ok, I’m losing a couple of them, go a little faster” (High School Reflection 1, Laura, November 14).

**Awareness**

I asked Laura if she was aware of her nonverbal behaviors as she was performing them and she said they just happened naturally.

Sometimes I really don’t notice that I’m doing it until all of a sudden I’ll just think about what my body, I’ll be like, oh, I’m doing that right now. Um, whereas I think that what you’re talking about is at the middle school we were working on our dynamics and any time that it got louder I would kid of sway forward and any time it got softer I would sway back. And I wasn’t super conscious of it, I was just aware that I wanted to make them be louder there. I wanted to make them be softer. I wasn’t saying to myself, and I’m going to lean forward forty five degrees and I’m going to push backward as much. It was just more do something, my brain was like, do something to show louder, do something to show softer. And then after I finished, it was, I was able to go, ok, here is exactly what I did, and I was more conscious of it in reflection, I guess. (Interview, Laura, December 19)

Laura also said that watching herself teach on video helped her become more aware of her tendencies.

It was very informative for me to be able to see my little quirks and what I do when I’m up there. It wasn’t super weird or anything like that. It was just kind of like, oh, note to self, you tend to babble like this whenever you’re in this situation or you tend to make this gesture too much or something like that. (Interview, Laura, December 19)
Summary

The informants exhibited a variety of nonverbal communication behaviors including variations in their use of eye contact, facial expression, gesture, body movement, and voice. The majority of these behaviors were intentional and initiative, although reactive gestures were also common. The informants’ appeared to be generally aware of their nonverbal communication behaviors as they performed them. When asked how they saw themselves as communicators, all three informants discussed their verbal communication. Despite an awareness of nonverbal communication behaviors, their thoughts tended to focus on verbal communication first. Laura seemed particularly focused on verbal communication. While Paul’s first thoughts were of verbal communication, he was greatly concerned with his gestures. Mark was concerned with being more concise with his explanations and directions, but also focused a great deal on his conducting. All three informants demonstrated an ability to adapt their nonverbal communication behaviors to meet the needs of the students. The most noticeable adaptations appeared to be a result of differences in the high school and middle school settings.

Differences in Nonverbal Communication Behavior from Middle School to High School

In this section, I will discuss my observations and the informants’ comments regarding differences in nonverbal communication behavior that resulted from a change in instructional setting, specifically the middle school and high school settings.
Mark

In his reflections, Mark commented that he was very self conscious about his conducting at the high school.

At this point in time I am really trying to focus on thinking about whether or not my conducting was efficient enough. I’m just using as many visual cues as I can to help myself help them. ‘Cause I was trying to figure out which would, what would be the best way to help them. (High School Reflection 1, Mark, October 31)

Mark cited two reasons for his discomfort. First, he was not confident in his conducting skills. “I think I’m a little too self conscious about my conducting just ‘cause I don’t feel as if I’m a very good conductor in a lot of ways” (Interview, Mark, December 16). Second, he put pressure on himself to be precise with his conducting since the ensemble had been trained by the cooperating teacher to be highly responsive. “He’s such a good conductor, that he has them like under his, in his hands” (Interview, Mark, December 16). In fact, his preoccupation with the messages he was sending through his conducting caused him to pay less attention to receiving messages from the students. “I suppose I was just mostly thinking about my conducting and how I might affect the skill level of how well they are playing. I was focusing more upon me than I was on the students” (High School Reflection 1, Mark, October 31). Mark expressed difficulty with trying to focus equally on sending and receiving messages simultaneously.

Here I am like, like, oh, is this smooth enough? Uh oh, it’s not smooth enough. I need to make it a little bit, ok, now we’re getting some little bit more detached like this. Disengaging my ears. Disengaging my ears a hundred percent. But at the same time, when I felt like I was focusing on them, like, my conducting went out the window, you know. I was like, bleh, like we, doing the funky chicken, you know. But I was listening to the kids and I felt like I was more successful
when I was listening to the kids than when I was conducting, you know. Conducting is something I need to work on at home. What I need to work on in the classroom is listening to them and giving them feedback for what they’re doing. Not, they don’t, they couldn’t care less about my right hand, you know. They want to get better, you know. (Interview, Mark, December 16)

However, Mark expressed no such difficulty at the middle school. He later confirmed my theory that this may have been because he did not conduct as much there and was not as challenged by the music.

The middle school is a classroom kind of a setting. The high school is more of, like, you have to be a performing setting. ...And in that [middle school] context, you don’t have to worry about conducting as much. You’re much more worried about the information that you give them verbally, so your body just does whatever. But here [high school], you have to add the additional context of conducting, the additional context of these hand gestures and whatnot on top of what you have to say. (Interview, Mark, December 16)

When asked if he would continue to work on his ability to send and receive messages at the same time, he elaborated on that concept.

That’s obviously the, the goal. To be able to be expressive and conduct and lead in that way. But at the same time, this [conducting] almost needs to go on autopilot so that this [listening] can be there, you know. Like, that’s the thing I just, I just didn’t work enough on it at home, you know. I haven’t had enough conducting experience where it’s like just natural. Like, I have some natural movements that I can do really easily, that, only like right now [conducts] I’m conducting but at the same time I’m having a conversation with you. Like, just this [conducting] is autopilot. But at the same time I’m engaged in what you have to say, how we’re interacting with each other, but this is still going. Right? But all of a sudden, if I’m thinking about this [conducting] and I’m thinking about, oh, I want to get this kind of a thing, this kind of a reaction with the conducting, I’m not listening to you. I’m not paying attention to you. I’m paying attention to my hand and what I want to do with my hand to get something out of the ensemble. But these [ears], whew, closed. This [hands] is open, which is still giving information to the kids, however, if they’re responsive enough to know what I mean by this [gestures], you know. Like, when I do this [gestures], and when [cooperating teacher] does this, we could be doing it for completely different reasons. So if I did something and I didn’t get the response that I wanted, like, all of a sudden I’m like, there’s something wrong with my conducting. I need to do something different. All of a sudden the focus goes
back into me moving my hands and conducting, you know, whatever. (Interview, Mark, December 16)

Mark’s statement brought up another important point, the idea that a receiver’s knowledge of the person sending a message can affect the way that message is perceived. Two people can make the same gesture and have different intentions in doing so. This concept underscores the role familiarity with a person and exposure to his/her nonverbal communication tendencies over time can play in the interpretation of nonverbal messages. Some nonverbal behaviors have a meaning that is considered universal or at least universal within a given context. However, the meaning of nonverbal behaviors is not necessarily absolute. Context, timing, and individual tendencies can impact a symbol’s meaning.

In Mark’s teaching, his body moved around a lot more when he was teaching the middle school beginner class. The movements looked like fidgeting and suggested a lack of comfort to me since many people fidget when they are uncomfortable. He indicated that his body was more active at the middle school because he was comfortable in that setting. His correction reinforced the observation that knowledge of individual characteristics and tendencies can impact the meaning of a nonverbal message.

I think it has everything to do with comfortable, being comfortable. Like, and this is an observation I made in general is that if you are in an uncomfortable situation, you close down. You just close down and you, you’re focusing on other things and it’s more difficult to be expressive with motion, you know. But if you’re in a situation where you’re a little bit more comfortable, I think the body is just always going to have natural movements. It’s always going to have, do its little things that it does, you know. You’re not, I’m not consciously saying, “I’m teaching. I’m going to put my arms behind my back now. I am, or I’m going to stand on one leg.” It’s almost as if it’s the seamless connection between I want
to say this right now and my body is going to do exactly what it needs to do for me to say this. Like it seems to be like this seamless connection between what you want to do and the body’s natural reaction to what it is that you have to say.... However, if you’re in a context where you have no idea what the heck you are doing, and you’re like, this [mind] is going like crazy, like, your body is going to naturally shut down because you need more, more focus to do that. It’s not as seamless. It’s not as, like, fluid.... So it seems as if, in the context, when I was at the middle school, I was comfortable. I knew what I was doing. I could naturally be going, you know. My body is reacting. ’Cause at the high school, I couldn’t do that because I was so focused on what I needed to do at this moment ’cause I was freaking out, you know. (Interview, Mark, December 16)

There were moments, however, when Mark was comfortable in front of the high school ensemble.

I knew that this time I wasn’t nearly as [focused] upon my [own] acting as I was upon listening to the ensemble.... I was much more relaxed this time. I wasn’t as, I didn’t have as much anxiety or anything. So I felt that I was much more open to what the ensemble was giving me as to what I was giving to myself. (High School Reflection 2, Mark, November 13)

The differences in Mark’s nonverbal communication behaviors at the high school versus the middle school were based on the type of group he taught, wind ensemble versus beginner class, his familiarity with the students, and his comfort level.

Paul

During his high school video reflections, Paul made more comments expressing difficulty articulating his thoughts than he did during his middle school video reflections. He explained that he thought this difference had to do with the difficulty of the music.

I really think it’s a, the difficulty of music. Uh, at the high school, at the high school, our, I’m sorry, at the middle school level it’s a lot easier for me to, the music is a lot simpler so it’s easier for me to put into words, you know, what, what I want, you know. At the high school, it was a lot harder just to, to break down what they were supposed to do into words. Showing them, you know, showing them what that, you know, just, sometimes, you know, you can, you
can only tell, you know, the high school students, um, the same things so many times and then when you just show them, you know, show them, translate a different way, then they can get it, you know. I, I, think it’s, I think it was the difficulty level of music, you know. At the, um, middle school it’s just a lot easier, you know. The music is more simplified, thus, it takes a lot simpler words to describe it. At the high school, the music was, uh, a lot more difficult for them, you know, so, you know, using my, using my body expressions just helped me to, you know, translate what I wanted for them in the piece. (Interview, Paul, December 18)

Paul confirmed my perception that he was saying he found nonverbal behaviors to be both easier to use and more efficient, allowing him to communicate more in a shorter amount of time.

During his middle school video reflections, Paul made several comments about trying to communicate through his facial expressions.

I kind of noticed that I have my mouth closed on the sixteenth notes, um, you know, and I guess I, I shouldn’t do that just ’cause I, I should keep a more of a relaxed face, especially during the sixteenth notes because that’s when they need to have less resistance and tension in their, um, playing. (Middle School Reflection 1, Paul, November 14)

My face is more stern here because I wanted more of a very marcato style from the low brass. I’ve told them this before and I just, uh, use my facial expressions kind of, you know, again, translate or yeah translate what I want them to play like on style. (Middle School Reflection 1, Paul, November 14)

Tried to grow, grow the crescendo through my face there which I think I did pretty well but it didn’t really, uh, I think that was one of the first times, times I had done that. Use a, use my face as a sort of measure of dynamic. (Middle School Reflection 1, Paul, November 14)

A little, I guess a little raising the eyebrows there, just to indicate, I mean this is more of a smooth section and, uh, they played a little heavy. (Middle School Reflection 1, Paul, November 14)

Paul frequently referred to himself as having a soft expression. In his interview, he described a soft expression as, “no stress in the face, no tension. Everything is very
relaxed, uh. The mouth is, is slightly open, uh, you know, the eyes very rested” (Interview, Paul, December 18).

In my field notes, I commented that I was not sure the middle school students were advanced enough to perceive the subtleties of Paul’s facial expressions. When asked how well he felt the students responded to the messages he was trying to send through facial expression, his response suggested that his facial expressions may not have had an immediate impact, but laid a foundation for the future.

At the middle school level I don’t think that, they may not have picked up on it as well, but what I, I think now that I think back at it, um, now that I think back to it, I think that exposing them to different types of that, of that style of conducting, you know, using your facial expression, or that style of teaching, using your facial expressions, it can, um, it broadens their experience, you know, of how to communicate different people who are on the podium. So, you know, if I were, if I was more involved with the middle school program for like several years, and I kept doing that, then maybe at the time, by the time they got to the high school level, they would see it enough to where if any conductor came up there and was making that certain facial expression they would instantly communicate that and they would have a lot of practice from middle school to, um, you know, to play it. So I think, I think as of right now, it may not be as, um, as effective in the middle school, but I think that it can reap better rewards as they grow musically. (Interview, Paul, December 18)

When discussing the differences in teaching at high school versus middle school, Paul talked about how the difference in the two groups of students affected how he communicated with them.

I think I’m more of a middle school person, um, you know. And it, it’s fun at the middle school level because it’s almost as though everything for them is a new experience, you know. When they get a piece of music, you can take them through a new experience. In high school, they tend to, you know. The, the new experiences seem to dim down a little bit, uh, at least, at least at the high school that I was at. Um, a lot of the students have done the same things, uh, over and over, you know. They’ve done the same pieces for several years, um, you know. So there’s not, there’s not a lot of, uh, new learning, but there is a lot of Administration. (Interview, Paul, December 18)
Paul’s comments seemed to indicate that the students at his assigned high school were exposed to a narrow variety of music. This appears to have influenced his perception of the nature of high school band teaching; however, other comments spoke more directly to the instructional differences.

At the high school, again, you can be more, uh, expressive with them and you can be more, more demanding musically from them. And that’s what I do like about the high school is that you can challenge them a little more, you know, um, you know, to do a lot more challenging things. At the middle school you have to, you have to pace yourself and you have to kind of make sure that, you know, you’re not pushing them beyond their limit. But, uh, definitely middle school. I definitely like, you know, that all the students are having their new experiences with their instrument and they’re growing. And the rate of growth is just so much faster in middle school than it is in high school. And, I mean, I like that. I, I, I like, I like just the rate of growth being faster. In high school, it can almost be as though you’re not getting anywhere, you know. You are getting somewhere, you’re just getting there very slowly. Sometimes, you know, I just like a faster pace of teaching. (Interview, Paul, December 18)

Again, the choice of music by the high school cooperating teacher appears to have impacted Paul’s perception of the nature of high school band teaching. However, the belief that younger students tend to progress further and faster than older students is not a unique one. Paul described how he adapted his presentation to fit the maturity level of the students at each school.

Working with the high school, you can be a little bit more mature in your response and working down with the sixth graders you can be a little bit more playful, you know. Use some very, um, strange kind of analogies, you know, or reference some cartoons, you know, something that they might know. (Interview, Paul, December 18)

Paul went into more detail, describing how establishing a relationship and familiarity with the students over time helped him understand how best to communicate with them. Being unfamiliar with his audience made him nervous.
At first it was just me being nervous in front of the group. I didn’t know them, um. And then also, after my experiences grew with them, maybe on just an individual, you know, lesson, an individual lesson or maybe a sectional, I got to know the students better, therefore I could communicate with them a lot easier, you know. I knew what they liked, what they didn’t like, um, you know, how playful they could be and, you know, how focused, how long they could stay focused, so. The more experiences with the, with my students, the better I got to, uh, to communicate with them. (Interview, Paul, December 18)

Laura

Laura was a lot more conversational in her presentation when teaching at the high school. She used a lot more modeling and also spent more time explaining concepts. One reason for these differences was the class size. The high school percussion class was a sectional of five students while her middle school class was a concert band. In addition, the concert band was rehearsing a piece while the percussion class was working on technique. Laura was also more familiar with the material she was teaching the percussion class. Aside from these differences, Laura exhibited similar use of eye contact, facial expression, gesture, and body movement, and voice in both the middle school and high school settings. She did not comment on any specific differences in her nonverbal communication behaviors between the two settings so I was not able to include any quotes from her on this topic. The differences on which she did comment pertained more to her role perception, which I will discuss in a moment.

Summary

All three informants exhibited differences in their nonverbal communication behaviors at the middle school versus high school settings. The reasons for these
differences appeared to be a) the maturity level of the students, b) the type and
difficulty of the music, c) the size of the class, and d) whether teaching the class
involved conducting. Different combinations of these factors led the informants to
modify their nonverbal communication behaviors in an effort to meet the needs of their
students.

Meaning and Value in Theatre Seminars Regarding
Nonverbal Communication Behavior

In this section, I will discuss the informants’ comments regarding the extent to
which they found meaning and value in the theatre seminars with respect to their
nonverbal communication behaviors. These comments came in response to an open
ended question about the meaning and value of the theatre seminars. The question
intentionally avoided directing them towards nonverbal communication behaviors in
particular.

Mark

In response to my question about the meaning and value of the theatre
seminars, Mark described how he applied concepts from the theatre seminars to his
teaching. He then stated that his undergraduate coursework scarcely addressed those
concepts.

There were some times when I was, like, especially in front of the flute class,
like, I would be up in front of them, and I would change how I was, I was
sitting, or I would change how I was presenting myself to the class, and in
moments where it was like kind of more jovial, I would, I would like, present
myself in a different manner, you know, like, I would sit down or I would do,
like, a little bit more of a passive kind of a stance. I was like, man, this is kind of cool. And then every time I wanted to get back focused again, I would use my body all of a sudden to come in front like this [demonstrates] and it was so incredible.... I was like, wow, like that’s cool, right? Just by the way I used my body, like, I got their attention and we’re good to go. Something we never talked about in, in like the music education classes. Like, you talk about, but you don’t like, not the way that we talked about in the theatre seminars, you know. (Interview, Mark, December 16)

Mark also said that the theatre seminars increased his awareness of the communication concepts used by teachers.

Awareness. Like, that’s what, that’s what I felt, like, I got from this. It wasn’t necessarily like they were saying, when you go in front of the class tomorrow, I want you to try to do this with your body, you know. It wasn’t like some kind of like, do this. It was much more of an awareness. Like all of a sudden I was aware that when I was like this, the kids were a little bit, little less attentive, which was fine ’cause I wanted that to happen, you know, it was a little break from the tediousness that can come from music, and then all of a sudden I’m like, aware, you know. I wasn’t ever aware of that.... Like, it wasn’t a specific thing that they said to do, you know. It was more of a gestalt kind of, like, hey, you’ve got a body, use it, you know. You have a voice, use it in different ways to allow yourself to communicate, getting back to communication, to allow yourself to communicate better. (Interview, Mark, December 16)

Paul

Paul also said that the theatre seminars made him more aware of his nonverbal communication behaviors and how important they are. “It definitely opened me, opened, uh, my eyes to how important body language can be. I noticed after those sessions I, it’s definitely something to practice” (Interview, Paul, December 18). He went on to describe what happened when he applied some of the body movement concepts from the seminars to his teaching.

I would practice with my students maybe, um, you know, when I was standing at the door waiting for them to walk in, uh, I would just stand a different way,
you know. Maybe not cross my arms in front of my chest, but keep them behind my back or, you know, even at my side. Uh, just kind of opened up a little bit. And I, I, I guess, I noticed a little bit in some of the students, I noticed that they were a lot more warming when they, when they came in. They were a lot more welcoming, you know, ready to learn. It was a, it was a warm environment for them to go into and so, you know. I think that that definitely had a good approach. (Interview, Paul, December 18)

The exercises that dealt with body movement appeared to have meaning to Paul. He described how he applied seminar concepts to his use of movement while teaching.

I guess with the, uh, the body, with the body exercises, they definitely, uh, just allowed me to open up more, physically. Um, you know, not being just closed off. 'Cause when I, I noticed when I was on the podium before, my gestures would be very small, very kept to myself, you know, not want to very, be an expression. But as I, as I went to the sessions, I kind of just used my motions to be outside the box. Uh, I work on a pretty big podium in the middle school and so when I started my conducting in my, uh, teaching I would move around that podium, you know, not step off it, but I would, you know, be able to take a few steps back, a few steps forward, different side to side angles, and you know, make bigger gestures with my hands, uh, you know, volume of sound or different things like that. So I think that's how the body, um, helped me. It helped me just kind of, you know, notice, notice what I was doing, you know. Just being very, you know, content, just staying within my little box and not using any kind of big gestures or anything like that. (Interview, Paul, December 18)

Paul also described how the seminar on the use of voice was particularly helpful in preserving the health of his voice while teaching.

Since I started student teaching I have noticed that my voice has become continuously more raspy and strained. This past week I have tried the techniques learned in the seminars and the results have been wonderful. My voice is clearer and more articulation. Amazing what breathing does for your voice AND body. (Online Discussion Entry, Paul, October 23)

After the seminars, Paul started to become more aware of his breathing habits. This awareness also led him to emphasize proper use of breath with his students.

A lot of times it would, um, you know, I would be up on the podium and I would cut them off, and I just started speaking. Not take a breath, use the air I had
and, you know, but I knew how to stop, you know, or I’d practice stopping, taking a full breath and then just, you know, letting the words come out with the air, um.... And I even think after that, I realized that a lot of the, a lot of students, um, ‘cause I started using more analogies like breathe with the baton, and I would breathe for them and with them, you know, so that they can get a better understanding, uh. Singing examples or playing examples I would always, you know, you know, draw attention to my breath... To know the kind of breath that they should take. So, yeah, definitely, um, you know, along with the theatre, it just kind of reminded me of some stuff that’s always been said, um, you know, here and there. So it just kind of reminded me that, you know, these, these, these are pretty big factors in the classroom. (Interview, Paul, December 18).

Paul’s comments suggested that some theatre concepts like the use of voice and breathing may have been mentioned at some point in his studies. However, he might not have had opportunities to apply them in a teaching context. A subsequent comment by Paul seemed to support this theory.

I think a lot of us as student teachers know, you know, know about these things or have heard about these things, but never been able to practice them or just open up our mind, open up our voices and body. (Interview, Paul, December 18)

Paul seemed to benefit from the seminars in specific ways. In general, he seemed to feel that the theatre seminars were valuable in improving his communication skills. “I definitely think the sessions helped me become a better, you know, just all around communicator to my students when I went through that” (Interview, Paul, December 18).

Laura

Laura felt that the theatre seminars increased her awareness of nonverbal communication behaviors, but did not change her tendencies.

It made me aware of the fact that there are other ways to approach it. I don’t think that the seminars were in depth enough to really change any of my
behaviors, you know what I mean? ’Cause we just had three short sessions that were kind of spread out. I think if maybe it had been the... semester before, and we had maybe met once a week all semester long it would have had time to really evaluate what your exact, your exact tendencies are and your behaviors are and then start to think of different ways to do them and really get to experiment with how you’re presenting information or how you’re interacting with people. But I think it was just more like skimming through a book, if you’re reading something you just kind of get the general idea more so than, here is specifically what I can use in this specific context to do something, you know. (Interview, Laura, December 19)

She suggested that more in depth seminars, scheduled before pre-service teaching, would be more meaningful for her and more valuable in improving her nonverbal communication tendencies.

I think that that’s something that could really help me learn new ways to develop my nonverbal communication. Because I don’t feel like I could really develop much. I could just learn about what it was and here are some aspects of it. It wasn’t so much how can I affect my personal, how can I affect change in my personal communication, because I never really got a chance to sit there. I mean we had maybe twice or three times the whole time that we were put in a situation where we were in front of the whole class and doing something and they reacted to us. So it was a little bit harder to really say, here’s what I’m doing, here’s the information they are presenting me, here’s how I can apply it to myself, and here’s the different ways that I can use that applied knowledge. (Interview, Laura, December 19)

**Summary**

The theatre seminars appeared to have meaning and value in that they increased the informants’ awareness of nonverbal communication behaviors. All three of them used the term *awareness* in their response to my question without my using it first. The informants’ comments implied that they saw increased awareness of these concepts as a positive change. The seminar on the use of movement and gesture seemed to be particularly helpful to Mark and Paul, who actually experimented with the
concepts they learned and made changes in their presentations. The seminar on breathing and voice seemed to be very helpful to Paul. Laura acknowledged that the seminars increased her awareness of nonverbal communication behaviors but did not describe any changes in her behavior.

Role Perceptions

This section will focus on the informants’ comments regarding how they perceived themselves in the role of teacher in general. These comments illustrate their initial perceptions, if those perceptions were challenged over the semester, and if so, how those perceptions changed.

Mark

When asked how he saw himself in the role of teacher at the beginning of the semester, Mark described his initial feelings about being a teacher and how those feelings changed during the semester.

When I first started, I was so confident and sure of myself. I was like, man, I’m going to do great here. Like, I know that I have a good personality, I have good interaction skills with people, I like people, you know. God forbid you like, actually like people. You’re interested, I was interested to help kids, you know, and I was also interested in me learning about everything. So I went in there just like saying. Mmm, I’m going to be awesome, right. And as the year, semester progressed on, like, it was weird. I started to feel worse and worse about myself in the context of like, man, there is a lot of stuff I don’t know, you know. I thought, I didn’t, I knew that I didn’t know everything, so I’m not like saying like I went in there saying like, I don't need to learn anything, I’m going to be the best teacher ever, you know. It’s nothing like that. But I went in there really confident and it just was like a slap in the face and I love that it was. Like, I think that’s a good thing, you know. (Interview, Mark, December 16)
More specifically, Mark described how his confidence was shaken in some ways but remained strong in others.

The things that I, that I realized that I needed to learn was actually, I think some of the functional aspects of, like, music teaching, you know. The functional aspects of like, how can I get this kid who has a crappy sound, to sound good? Oh, just have him play with more air... It’s just those things that, you know, I don’t have very much experience with. But the things that I was still confident and sure about myself was, I like the kids, the kids still liked me, I didn’t have any discipline problems like that, you know. No classroom management problems or anything like that. The thing that got me was that, man, maybe I should have paid a little more close attention, not that I didn’t pay close attention, but maybe I should have studied this a little bit more. Maybe I should have spent a little more time on this, a little more time on that. And it’s just like this, wow, man, you realize you know a lot but there’s a lot that you don’t know, you know.

(Interview, Mark, December 16)

At the end of the semester, Mark said that he felt he was a much better teacher, but he realized there were still several things on which he needed to work. He was surprised to learn that his organizational skills as a teacher were better than he thought they were. When asked how he viewed himself in the role of teacher at the end of the semester, he described how his thought patterns changed regarding his role as a band director.

Another thing that I’ve realized is that I’ve never thought more about being a band director. Like, my entire college career, I hate to say this, but I didn’t really think about it very much. ‘Cause the things that I focused upon in college, I find to be incredibly important and they weren’t always having to do with music. They weren’t always having to do with being an educator. A lot of it had much more to do with, you know, how I view my life, how I viewed where everything fits together in terms of the world, you know. And so there were a lot of times that I didn’t really think about being a band director. But now, I’ll be driving like, around town going to run errands or whatever and in my head, like I’m thinking, alright so what if, like as if I’m an actual band director, like so, I’m, I have a concert, what do I need to do? Like, I start going down this list of all these things that I would need to do if, if I were in that situation right now. And sometimes I’m driving like, well, why am I thinking about, it’s kind of funny to me, you know, like, why am I thinking about how to plan a concert, you know?
Or I’m thinking about what I need to do to get a beginning, a beginner class going, you know. Things that I’ve never thought about at, at any extended period of time, I find myself thinking about. Which I think is cool, which makes me excited, like, alright, maybe this is what I should be doing, you know. Like, I’m thinking about it, and I’m enjoying thinking about it and it’s an intellectual challenge for me, you know. (Interview, Mark, December 16)

It is worth noting that Mark still did not see himself as, “an actual band director” (Interview, December 16) perhaps because he was not yet employed in that capacity.

The human interaction aspect of teaching seemed to be very important to Mark.

Another interesting aspect of Mark’s perception of his role as music teacher was the change that occurred from seeing himself as a performer to seeing himself as a teacher. He described that change during his interview when I commented that it sounded like he was more excited about teaching at the end of the semester than he was at the beginning. He described how his desires, his teaching experiences, and an incident with a family member all influenced his decision to become a music teacher.

The thing that I thought about was I was so torn because I love playing the clarinet, like, it’s ridiculous how much I love playing the clarinet and I’m good, you know. And I’ve already been told by multiple of my clarinet professors, they are, they have been trying to push me towards going into a masters degree in clarinet performance, you know. And I was so, like, caught up in this whole being an artist kind of a thing, you know, it, it’s so romantic, you know, thinking of all these, you know all the journeys that you go on as an artist, you know, a starving artist, whatever. It just seems so romantic and it’s just so like, man, that would be so much fun. I can go from town to town playing my clarinet or just, you know, whatever. And then like the reality, like I had this, I drove, I didn’t drive, but I, I was riding in the car with my grandfather and he just like, went off on me ’cause I was, I was at, at this point where I was like, I don’t know if I want to teach. I think I just want to play my clarinet, you know. He was like, is that going to put food on your table? Is that going to put a roof over your head? And he like went off on me. I was like, whoa, whoa, where did this come from, you know? Obviously he’s a different generation, whatever. But it made sense in the long run. I was like, that’s true. And at the same time I was like, I do like to teach, I love people and I like kids, so maybe this is what I want to do. And then, I went into student teaching and had such a wonderful experience and
such a horrible experience. Not with the kids, not with the teachers, but a horrible experience with myself, you know like, man, ugh, that was bad. Which I think is a good thing to have. (Interview, Mark, December, 16)

The horrible experience he referred to was the realization of his shortcomings as a teacher. Mark’s mixed feelings about the challenges he faced, his successes and failures during pre-service teaching, are common among pre-service teachers; however, Mark was particularly eloquent in describing his feelings.

Paul

When his pre-service teaching began, Paul thought he understood how to teach, but he was nervous about stepping into the role of teacher. He realized he didn’t know as much as he thought he did.

I really didn’t know what to expect when I went into student teaching. Um, and I was very nervous. I was nervous about, because I, really, there had not been, you know, any kind of experience that, of course I’ve had, you know, students for maybe, you know, an hour at a time or something, like running a sectional. But being in front of a full band rehearsal and actually with younger students, had never been, had that experience before. I was very, um, uh, I don’t want to use insecure, but I wasn’t sure if I could meet up to the level of teacher that I wanted to be at.... But, uh, at the first start I was just, very timid, maybe overdid things a little bit. Uh, thought I had to get in every little tidbit of information, you know, thinking that maybe I knew, you know, I knew a lot about teaching but really I didn’t. So, that’s how it kind of started out. (Interview, Paul, December 18)

Despite his anxiety, Paul tried to overcome it by teaching at every opportunity, regardless of how well he did.

How I overcome that is, um, just taking all the experiences that they presented me with and taking them, you know. No matter what the outcome, um, just being able, just getting on the podium every time they gave me the chance, running a sectional every time they gave me a chance. Every time they gave me
an, uh, opportunity to do something, I would take it. (Interview, Paul, December 18)

Part of learning his new role of teacher was that Paul had to adjust to a rehearsal environment that was different from what he experienced as a student musician in college. He described how he had to adjust his expectations.

One of the harder things about coming right from, right from college right into teaching and not really having the experience of dealing with high school, middle school rehearsals all day is that you get used to the college rehearsal, you know, and rehearsing with much more advanced musicians. And then moving down there, you know, I guess, setting level of expectation. You kind of lose focus of, you know, where, where yourself was at in the high school level, where yourself was at at the middle school level and your other surrounding students, you know. It was harder to go in with a, the higher expectation, you know, or I went in with a higher expectation of the middle school than what they could really do. But then, uh, kind of weighed and balanced for a while, and I think it settled in right where it needed to be, where I knew what they were capable of and I knew the growth that they were going through. (Interview, Paul, December 18)

Paul revealed that he had forgotten what it was like to be a student in middle school or high school and what a student at that stage was capable of musically. He drew on his past experience as a student and analyzed what his current students were capable of in order to adjust his expectations to the appropriate level. He also shared that he was reluctant to show his personality at first. Once he saw that the students were not reacting the way he wanted, he changed his behavior.

At the beginning of the semester, I didn’t, I didn’t, I didn’t do so much. I was very reserved, you know, um, maybe even a little, a little afraid of letting the kids know me as a person, um, maybe ‘cause I was afraid of what they would think. But, like, as I, as I started going on, just knowing how ineffective that was being towards them, I just started to become extroverted a little bit. (Interview, Paul, December 18)

At the end of his pre-service teaching, Paul felt more confident in his ability to teach music, but like Mark, he felt he needed to learn more about the administrative...
aspects of being a band director.

Now I feel a lot more confident on, you know, just running a rehearsal, um, how, how programs work. I’m not sure if I’m up to the level to where I could run a program myself, but, uh, or a very good program myself. I could probably run an efficient one. But after seeing what my supervising teachers were, uh, all the responsibilities they had, I wasn’t sure if I knew the ropes, you know, with the connections at TMEA and ATSSB. Um, I’m not sure if I knew all the ropes to actually get all that prepared but, um, I think, you know, now they... they prepared me well enough to where I have enough confidence going into my new job to, uh, you know, to, to, be successful at what I’m doing.

I definitely think that I could, I could teach music fairly well. Um, I think that there are things that I can learn along the way, um. But as far as administrative stuff, I think it, from what I saw, I barely hit, you know, scraped the tip of the iceberg with that one, um, you know. (Interview, Paul, December 18)

Paul said his cooperating teachers were very good about letting him find his own way as a teacher and trying different things to see what worked.

They were very open to where, you know, not saying that, you know, my way, my way is the way to teach, you know. My way or the highway, so to speak. Um, they were very open to different approaches of teaching, not just their own. And that’s what I liked. And they, they let me, you know, try different things that I’ve learned along the road and what I’ve learned from UNT and maybe wanted to try or think of myself, you know. So, um, so they were very open with that. (Interview, Paul, December 18)

Laura

At the beginning of the semester, Laura was eager to assume the role of teacher but she was not able to do so immediately.

Well at the beginning, I felt like I was a big observer. I got kind of frustrated at the beginning because I am very hands-on and I like to just jump in there and make mistakes and learn that way. But, there wasn’t a lot for me to do because everything was getting off the ground. They were still assigning instruments. So I felt like I was very much, like administrative assistant type role, like we need these copied, we need this done and, you know. Can you pass out this music? And all that kind of stuff for the first couple of weeks. Then I didn’t really feel like a teacher. And then once everything got off the ground I didn’t really have
to think about it that much. It was just kind of second nature. Just do this. I
didn’t think, in this class I learned how to teach a certain way. (Interview, Laura,
December 19)

When asked if teaching came easily to her because of her undergraduate
coursework or her personality, she said there were multiple factors.

I think it was a combination of a lot of things. I think because we learned about
some of the stuff it just kind of became ingrained into my thought process. But
at the same time I had been teaching private lessons for a few years so I was
used to teaching students. The year before, I had taught a large group situation.
It wasn’t as large as band, but I had taught, um, part of the drumline at a school
before. So I was used to interacting and listening for, you know, errors and
correcting them and juggling kids at the same time. So it wasn’t as, oh my
goodness, I’m going from college to student teaching and this is a really scary
transition. It just felt more like, ok this is just another step. (Interview, Laura,
December 19)

Laura felt that teaching opportunities in her recent past made it easier for her to
make the transition from student performer to teacher. She also used the term role
without me using it first. However, her transition to the role of teacher was not without
its obstacles. Some of the students did not respect her authority initially.

I was always viewed like, one rung under the ladder from all the rest of the band
directors with the exception of the percussionists because I taught their class.
Like, that was, I taught their class so I was the teacher in that situation. I wasn’t
underneath anybody else in their view. So that led to a couple of frustrations
throughout the year just because, questioning authority and stuff like that it
just, it took, especially at the beginning of the year, with the wind ensemble at
the high school, they’re the top group, I had a couple of boys there who thought
that they could give me trouble at the beginning of the year and question my
decision making and my authority and that got squashed really fast. And it had
to be a thing where I had to go to the head director and be like, this is what’s
happening. I can’t deal with it right now. Help me out. He called them out in
class. (Interview, Laura, December 19)

When asked if she felt that a certain lack of respect was inherent in the position of pre-
service teacher, Laura suggested that the temporary nature of the position made it hard
to fully assume the role of teacher.

It’s just inherent in the system, you know. Because they’re going to view us as kind of an outsider and we’re the “student” teacher, not the teacher so they’re not going to see us on the same par as their band directors. And so if you let them get away with stuff like that, I think they’ll do it more and more. But if you’re like, hey, no, you’re going to listen to me and this is how it’s going to be and if the band directors back you up and say her word is law, so, you will listen. When my head band director backed me up like that the issue stopped immediately and it was easier to assume a, a, uh, more authoritative role. It would be different if we were there for a whole year. More permanent. And I think if it was that situation it would become more comfortable, but being in for just a semester, which I love because it’s very convenient, but at the same time you are in and out so quickly that you never really get to establish that firm teacher role. (Interview, Laura, December 19)

At the end of the semester, Laura felt she had gained confidence and experience, but that who she was as a teacher had not changed.

I just feel a lot more secure, especially in my decisions. At the beginning I would question myself sometimes. Am I making the right call? Am I telling them to do things right? And now I’m just like, no this is the way it’s going to be if we do that. It’s a lot more, I don’t feel like I’ve completely changed my identity as a teacher. I just feel like I’ve gained a lot more confidence and, um, just more knowledge to back up my decision making. (Interview, Laura, December 19)

Laura wrote that her behavior during class was different than her behavior outside of class. “I have found that my ‘teacher persona’ is a lot quieter than I am in real life, especially whenever I’m not on the podium, but in between classes and in the down time” (Online Discussion Entry, Laura, October 17).

When asked to describe how she sees herself as a teacher, she focused on the interpersonal aspect of teaching.

I’m the kind of teacher who likes to get involved with each student. I don’t like to ever just see them as a mass of students. I like to be like, who is this? What’s going on in their life? How are they doing? And then I like to draw them into whatever we’re doing using their personal backgrounds. I’m not talking about a
full band setting, but more small ensembles and sectionals and groups. That’s when it’s easier to personalize the instruction. I like to be able to know who everybody is and I like to include every single person. I don’t like to ever just forget about that kid who is back in the corner who might be a discipline problem because nobody ever bothered to ask him how his day is going, you know. I don’t, I don’t work that way. I’m a lot more individualized of a teacher I think. (Interview, Laura, December 19)

Even her experiences as a band student continued to impact how she perceived herself in the role of teacher.

I have to see it as Johnny or Sam. I can’t see it as those are my misbehaving kids over there and these are my good kids over there, these are my flutes and such and such. I can’t write anybody off. (Interview, Laura, December 19)

Summary

All of the informants were fairly confident in their ability to teach when the semester began. They were all successful musicians who had positive early teaching experiences. They all had high expectations for themselves and had an idea of the kind of teacher they wanted to be. They all faced unexpected events and situations that caused them to examine themselves and who they wanted to be as teachers. They all had to learn to do things or behave in ways that were not natural for them. They all questioned themselves during the process. Despite these challenges, they all felt more comfortable in the role of teacher at the end of the semester and gained confidence that they would continue to grow into that role with more experience.

Differences in Perceived Roles at Middle School and High School

This section will discuss the informants’ comments about the differences in the
roles they assumed in the middle school versus high school settings. It will also highlight the influence of specific settings on the role perceptions of the informants.

Mark

At the beginning of the semester, Mark felt more comfortable in his teaching role at the high school than he did at the middle school due to the difference in the maturity level of the students. However, the process of adjusting to each setting caused his comfort level to change.

At the beginning of the semester I was like, these sixth graders are annoying, they’re loud and they go all over the place like, ugh, I don’t like it. Like at the high school I’m like, yeah, these kids are cool, man. Yeah, I can hang out with them. But as the year progressed on, I was like, kept on getting more and more uncomfortable teaching high school because that was where I was like, man, I don’t know enough to do this. Like, I do not know enough to teach at a high school. But at the middle school, I felt much more comfortable because they know nothing, you know. And I realized how much I actually do know. And then the kids started to be cool. Like, they started to be funny and they started to be like, you just did that, you’re a funny little kid, you know. And they’re so incredibly excited to play, you know. When you’re at high school, I don’t know what it is about high school kids, I, I was probably that way too but they just seem so disinterested, you know. (Interview, Mark, December 16)

Despite establishing a good relationship with the students at the middle school, Mark pointed out that his role at the middle school required more behavior management and discipline than his role at the high school.

With high school kids you can, like, alright, let’s quiet down. You don’t really have to worry about it much ‘cause they can get, they can get focused a little bit easier. But with middle school kids you sometimes have to, like, be really, like, bam, like, on top of them, like, no, don’t sit like that. No. Sit up straight…. It’s much more micro and it’s much more, like, you always, I always felt like I was like, chastising them ‘cause I’ve always, like, you know, telling them what they were doing wrong. So in that context it was different, you know. Whereas, with
the high school kids, you can let a couple more things slide. You can focus on different things. (Interview, Mark, December 16)

Mark confirmed my perception that comments in his reflections suggested he was less confident in his teaching ability at the high school.

I was in a situation where I felt not as confident in my own capabilities.... I think that being a high school director, there are more challenges that I am not ready for in my own personal and professional development than at the middle school. (Interview, Mark, December 16)

Upon further inquiry, Mark revealed that his cooperating teacher at the middle school was more detail-oriented and planned specific activities and goals for each class. His cooperating teacher at the high school seemed to be more free-wheeling. The middle school environment in which Mark taught was so structured that at first, he was nervous about whether he was teaching things the way the cooperating teacher wanted them taught. “I was a little bit intimidated to get in front of his classes, especially if he was there” (Interview, Mark, December 16). He felt no such pressure at the high school initially because he was not given specific exercises to do with the ensemble and he had no discussions with the cooperating teacher regarding goals for each session. He simply observed the cooperating teacher during rehearsal and then tried to recreate what he saw when it was his turn to teach.

He would always be changing it up that I just tried to, like, grab this one, grab that one, grab this one, without any context of, like, like, I don’t know why he was doing that. Like, I don’t know why he chose these particular warm-ups this particular day. Like, is he actually consciously thinking like, alright, I need to do this today to get ourselves to do that? You know what I mean? Like, there wasn’t any kind of, I couldn’t see that. Like, I didn’t talk to him about that. So when I go up there, I’m like, alright, well he did this. He did that. He did this. But I just did it without any reason. (Interview, Mark, December 16)
As the year progressed, Mark became more comfortable in the structured environment and less comfortable in the unstructured environment.

When I was told what to do, I could do it really well. But when I wasn’t told what to do, I was so confused and, like, I don’t know what the hell I’m doing. I’m not a band director. I’ve been a UNT music student for five and a half years. I’ve never done this. How can you expect me to go in front of this group of high school kids who are incredibly intelligent, incredibly talented, and just expect me to go up there and be successful, you know? That maybe was a little bit of an unfair thing in all honesty, in all retrospect. Like, I did as well as I could and I think I did pretty well for the most part. But there were some times that I stunk. (Interview, Mark, December 16)

By the time of Mark’s teaching observations in November, the change in comfort levels had probably already occurred. During his high school reflections, he said that he was tense during his high school teaching. “I noticed at that point in time that my hand was shaking. I was like, I need to stop my hand shaking” (High School Reflection 1, Mark, October 31).

The combination of a perceived lack of pedagogical knowledge and a relatively unstructured rehearsal environment seem to have contributed to Mark’s discomfort and stress at the high school. Mark’s preference for a structured teaching environment may also be related to the fact that his first teaching experiences as a high school student were highly structured. He stated in his interview that as a teacher, he is comfortable either setting his own goals or working to meet goals that have been given to him. However, he is uncomfortable teaching in an environment where there are no goals or the goals are unknown to him. For some reason, Mark did not seem comfortable asking either cooperating teacher about his instructional goals or pedagogical views.

I didn’t really get much of an opportunity to talk with either of them about how
they want to run a band how they want to do this and that. I don’t know. I didn’t really feel comfortable, you know. (Interview, Mark, December 16)

Perhaps there was a latent intimidation factor that remained throughout the semester. Mark seemed to have more difficulty assuming the role of teacher at the high school. In any case, Mark’s perception of himself as a teacher appeared to be that he did not see himself as fully assuming that role yet. He repeatedly made statements to that effect. His comments regarding his perception of the role of teacher tended to focus on his perceived weaknesses.

Paul revealed valuable information about the role he assumed at the high school versus the role he assumed at the middle school. He described what he perceived to be an inherent lack of authority that came with being a pre-service teacher at the high school.

Well, uh. With student teaching, you know, because the high school students are now old enough to know that you’re a student teacher and, uh, you know, that if they can, um, you know, they, there’s not a lot of push and pull that you have as a student teacher and you kind of don’t want to, you know, if they, if they do do something that you would think be a little questionable, you don’t want to tattle so much. I mean, not, not, you know, I’m just talking about little things. Um, you know, like little pranks that they pull on each other, where normally the head director would look down on that, you know. And seen as a student teacher, I guess you, you don’t take things as severely. (Interview, Paul, December 18)

Paul seemed to be reluctant to assume an authoritative role because of his position.

With me being the, the student teacher it’s, um, sometimes they don’t, they don’t, um, see me as a very like strong person with discipline so they’ll, they’ll, they’ll feel a little more free to talk amongst themselves. But, I do try to keep them in line, do try to keep it in line by, um, you know, so, and I just, I, I guess
I kind of, I know my place so I’ll let them talk among themselves just for a little bit after they know they made a mistake, and, you know, like I said they can kind of correct it on their own, um, before I can even get to it. (High School Video Reflection 2, Paul, November 15)

Paul elaborated on what he meant by knowing his place, explaining that he was motivated by a desire to have a positive and productive relationship with the students and to avoid an unpleasant situation.

I don’t think it has anything to do with, um, uh, the confidence level. I just think that in order to run a more efficient rehearsal with the students, that, you know, knowing my place and knowing my place as a student teacher and letting them talk more amongst themselves, if I were to be, uh, a stricter disciplinarian, uh, in the sectional, if I were to, you know, just crack down on them and, you know, not let them talk, and not let them, you know, stray from what we were doing I think that it would actually, um, you know, uh, get back at me and not let me be as, um, be as flowing as, of a rehearsal. Um, you know some, some people could argue that, you know, and I think that it may be not, may be not be totally effective in rehearsal right then, but I think down, down the road, I was able to do a lot more with the students and have more opportunities with the students, um, you know. Instead of, you know, because if I were to be strict with them and, you know, not let them talk at all then, you know, later down the road they could just, you know. ‘Cause I have heard some of, some of the stories of these students playing some pretty, you know, mean pranks or, you know, in the middle of rehearsal they’ll mess up on purpose, you know. They would mess up on purpose just because they didn’t like, you know, the way this person talked to them. So, I mean, when I had to be, you know, in a big rehearsal, when I had to be, you know, I would let them know it, you know, it’s a little bit too much talking guys, you know. And when I had to become strict, I did become strict, um. But as far as the sectional, um, was concerned, it was a much smaller group, you know. And also, I think talking amongst themselves, you know, it lets them, it lets them have a role, it lets them have, you know, develop more of a leadership role. And sometimes they can just explain stuff easier than I, you know. Or they’ll explain something and I didn’t think of a way of explaining it and they, their, you know, fellow, uh, the rest of the section may be able to understand it better from that person than what I was explaining, so. Letting them help me, you know, is, you know, something I think that, you know, uh, knowing my place, uh, letting the students help you along the way, uh, and not being such a lock down force and very restrictive to where they, they fight back almost. (Interview, Paul, December 18)
Clearly, Paul was influenced by stories he had heard from former pre-service teachers about unpleasant encounters with students. Those stories were a factor in his attempt to construct a role for himself.

In high school, I think just to make the time easier for me, I think I did the right thing in just, you know, uh, you know, just kind of playing the role of older brother. They, they could talk, they felt a lot more comfortable talking to me, um, you know, telling me, telling me how they felt, uh. And not necessarily about just their lives, but just, you know, just in the music, um, you know, how they felt. They felt better about talking to me. I was much, like I say, I was closer to their age, so a lot more, like popular music I was able to talk about with them. (Interview, Paul, December 18)

Additional factors in Paul’s attempt to construct a role were the temporary nature of his situation and the fact that the head director at the high school was fairly strict; a quality that Paul believed came with experience.

My head band director was of older age, more, you know, more experienced, so he was a lot stricter on behavior. But, you know, and really, really what it was is at the high school, I was able, I really just tried to fit in as a role, as a big brother to the high school students. Um, and it would be a lot different if I, if I was at a full time, if I was a full time, uh, employee and I was an assistant director of the band, I would be, be a lot more different. I would be a lot more strict on the students and demand a lot more. (Interview, Paul, December 18)

Paul cited the head band director’s more advanced age as one reason why he was more authoritative. He also mentioned the similarity between his own age and that of the students. Considering the age factor, it made sense that Paul did not appear to have any problem assuming an authoritative role at the middle school.

At the middle school... I was able to take on more of the role of teacher. And, you know, because I was significantly older than them and able to, you know, just make more of a stand as a, as a, as a disciplinary, uh, than, you know, you know, and just being a friend. It’s a lot, it was a lot more effective for me to be more disciplinary at the middle school than it was for me to be at the high school. Because, especially like I said earlier, at the high school, they’re just, they’re starting to be rebellious. And, you know, if you, if you kind of put
restrictions on them they’ll push harder to break those, um. But at the middle school, it’s not so much. They do see you as an authority figure, um. As long as you present yourself that way from the beginning, um, then they can see you as an authority figure and it’s a lot easier to just, and that, maybe that’s why I like middle school a little better is because I was able to be more of a teacher at the middle school than I was at the high school. (Interview, Paul, December 18)

Paul clearly felt more like a teacher at the middle school because he felt it was easier to assume an authoritative role there. He appeared to perceive the role of teacher as based in part on being an authority figure. He also seemed to feel more comfortable in that role than in the role of big brother since he indicated a preference for middle school teaching. Paul also used the term role in his comments without me using it first. I asked him about the difference in his behavior at his assigned schools, not about his role. In conclusion, Paul’s perception of his role at both schools seemed to center on authority issues.

Laura

One of the reasons Laura was more comfortable teaching at the high school was because of her experience teaching high school students the year before her pre-service teaching. Regarding the difference in her roles at each school, Laura’s comments indicated that she had to adapt to accommodate different maturity levels.

There’s a lot more mothering involved, I think. There’s a lot more... in middle school. I think there’s a lot more, you know, don’t forget to do this and rephrasing things many times. Repeating instructions. That’s the thing that frustrated me the most. I don’t have a lot of patience for that. If I put it in writing for you and I tell you to do something and I remind you to do something it should be done. I’m not going to extend the deadline of turning in a form by six weeks because you just couldn’t remember to take it out of your backpack. Whereas at the high school level, it’s a lot easier to be like, look, I told you to do it. You had a responsibility to do it and you didn’t. Here’s the consequences for
not having it done. Whereas at the middle school, it’s like, ok sweetie, let me wipe your nose for you and let me double check that this is in your backpack and going home to mommy. (Interview, Laura, December 19)

Patience seemed to be an issue for Laura. She frequently made comments in her reflections that suggested she was frustrated or annoyed. “I was thinking, why can’t you read my mind” (Middle School Reflection 1, Laura, November 12)? “Oh my God trumpets, really” (Middle School Reflection 2, Laura, November 16). “How many times have I had to say we are stopping in one place? I’m used to teaching more at the high school level where they just stop where you tell them to stop” (Middle School Reflection 2, Laura, November 16). “I got a little bit frustrated” (Middle School Reflection 2, Laura, November 16). “I was just sitting there going, oh my God! He is not cut out for this” (High School Reflection 1, Laura, November 14). “Here, I’m just thinking ok, what exactly is wrong? How are they not understanding what I’m saying and what can I tell them to make them realize, ok, curve this, this exactly in this position?” (High School Reflection 1, Laura, November 14). “It’s so annoying whenever they play when they’re not supposed to” (High School Reflection 1, Laura, November 14).

Laura discovered that she preferred to teach at a level and pace that was more natural for her.

I learned a lot about myself, that I would be better suited for high school just because of my patience level. If I were to teach middle school, I can take in small doses, but if I did it all day long, I think I might go slightly insane.

I’m just used to the more efficient, get things done and boom-boom-boom. And at the high school level, it’s very easy to train them to think that way too, and to be like, this is a life skill you’re going to need to know for the rest of your life. Let’s just develop it now. And they’re like, ok. They don’t really know any better, so. They’re so overwhelmed by, oh my goodness, I’m in high school. I have to do everything they tell me because it’s big boy school now, that they’re willing to, you know, step up. (Interview, Laura, December 19)
High school appealed to Laura not only because it was more conducive to her desire for quicker, more efficient instruction, but also because she could be more herself in that setting.

I think I was a lot more myself at the high school level just because, you know, my sense of humor came out more at the high school. Whereas at the middle school, it was more smiles and sugar-coat everything. And sometimes I’ll be, you know, especially with the kids that I teach more, like the percussionists who know me better, and they have known me, it’s more, you know, the sarcastic wit and stuff like that that they’ll just banter back and forth with me. Whereas at the middle school it’s more, hey honey, how’s your day? You know. Did you forget, did you remember to do this? (Interview, Laura, December 19)

Her comments suggested that she felt like she had to be somewhat artificial at the middle school, not only because of the students’ maturity level but because she wasn’t as familiar with them. She clearly did not enjoy having to assume a nurturing role with her students, although she did when needed. Her comments also support the idea that familiarity can be a factor in communication. When I asked how she thought the high school students saw her as a teacher, she described how different levels of familiarity with the students led to the students having different perceptions of her.

I think that it depended on how much they interacted with me throughout the day. Because some groups I only saw during marching band or I only saw, I didn’t see them as much. And if they kind of saw me as, ok, that’s Miss who? Who is that again? And they just kind of saw me as assistant authority figure. The ones that I saw a lot more but not on a day-to-day basis, but I saw them more often in interacting with their classes, they saw me as, you know... the student teacher and, you know. When she says something, here’s what it means. And it was more of a teacher type role. And then whenever it got to the, the kids that I saw very frequently, and, um, all that kind of stuff, I think it was more of a, almost a mentor type role as well as a teacher. Because I was able to get involved with, you know, how did that problem that you had last week, how did that work out? Do we need to call your teacher or, you know, how are your grades doing? I know your parents are going through a divorce. How are you doing with that? Is this affecting what you’re doing over here? Is there anything we can help you with to make sure that your grades stay up? All that kind of
stuff. It was more of a, it was less a distant authority figure/teacher role and more of a I’m still your authority figure, but at the same time, if you have a problem, come to me. (Interview, Laura, December 19)

The role of authority figure seemed to be central to Laura’s perception of the role of teacher. The first group of students saw her only occasionally and perceived her as an, “assistant authority figure” (Interview, Laura, December 19). Laura had authority without familiarity. The second group of students saw her more regularly and recognized her as the student teacher. They were accustomed to seeing her and following her directions. With these students, Laura had authority and some familiarity. She was able to assume a more teacher type role with them. The third group of students saw Laura frequently and interacted with her on a more personal level. She described her role with these students as that of mentor-teacher. It even sounded as if her role as mentor took precedent over her role as authority figure, although she claimed she retained her authority. Clearly, Laura’s familiarity with her students was a factor in the role she assumed with them. However, she did not assume either the role of mentor-teacher at the high school or the role of nurturer at the middle school initially. It was only after observing her cooperating teachers that she tried to assume those roles.

I was a little bit hesitant at first to get into that kind of role, but that’s just the way it is there. And each of the band directors with their own bands takes on that kind of mentor role within each one of their little areas. ‘Cause there are four band directors at the high school. And within each one of their groups that they oversee that’s kind of the way it is. And so I felt more comfortable getting into that role after I saw it from them. And the way the middle school directors are too. They’re very nurturing. They’re very, you know, hey, Johnny, wipe your nose kind of people so that’s the role that I assumed there. I modeled it very much after who, what their teaching styles were. (Interview, Laura, December 19)
Laura recognized what her personal preferences were and the ways in which the two settings challenged them. She observed the roles her cooperating teachers had assumed and emulated them. She even managed to assume multiple roles at a single school based on her familiarity with the students.

Summary

All of the informants had to assume different roles at the middle school and high school settings. These roles had as much to do with their co-workers as they did the students. Familiarity with both co-workers and students appeared to be a factor in role perceptions. Becoming an authority figure seemed to be the focus of Paul and Laura’s role perceptions while Paul dealt more with issues pertaining to the maturity of the students and pedagogy.

Meaning and Value in Theatre Seminars Regarding Role Perception

This section discusses the extent to which the informants found meaning and value in the theatre seminars regarding their perceptions of themselves in the role of teacher. Paul gave no indications whatsoever that he found meaning or value in the theatre seminars with respect to his perceptions of the role of teacher in general or his role at a particular school. When asked about the seminars, his comments focused entirely on nonverbal communication behaviors. It is worth noting that Paul missed the second theatre seminar because he did not feel well. Laura also gave no indications that she found meaning or value in the seminars with respect to her role perceptions.
As stated previously in regards to nonverbal communication behaviors, she believed that the seminars were too few and too brief to be meaningful to her. This may also be the reason why she did not report any change in role perceptions. It is worth noting, however, that Laura did not attend the third seminar due to a commitment at her assigned high school. The third seminar focused on role playing. Mark was the only informant who suggested that he found meaning and value in the theatre seminars with respect to his role perceptions. During his interview, he mentioned that one of the activities from the theatre seminars helped bring his philosophy of music teaching into focus. In that statement he revealed a great deal about his view of the role of a music teacher.

As human beings we want to interact with people so that we can have these wonderful life experiences. I actually think the thing that I had written in the seminar... where we had to write that one sentence or whatever that explained who we were as music educators. But it’s like all about life experiences. It’s all about how we interact with, with each other, you know. All this stuff about F sharps, all these things about that, this, that, and that in the long run doesn’t really matter. It doesn’t matter at all. What matters is what you think of yourself. What you think of other people. How you interact. Those, those wonderful experiences that you can have with everything, you know. How, and how music can help with that. That’s what matters. All that other stuff, you know, which is probably why, you know, I need to work on those other things because I’ve always kind of had that mentality, you know. But just being able to get to the point where like, that’s what you’re focusing on with the kids. Where that’s what you’re working on with a student or whatever. That’s what it’s all about, man, you know. That’s where you gotta go. (Interview, Mark, December 16)

Other than helping him bring into focus and better articulate his philosophy of music teaching, Mark gave no indications that the theatre seminars were meaningful with respect to his role perceptions. The seminars did not appear to challenge his existing perceptions.
The informants indicated that they found little meaning or value in the theatre seminars with respect to their perceptions of their roles as teachers. The perceived meaning and value of the seminars seemed to pertain more to communication behaviors. Other factors like setting, students, and cooperating teachers appeared to have greater influence on the informants’ role perceptions. This observation supports the idea that roles are context-specific and are constructed largely within said context.

Critical Incidents

This section describes three specific incidents, one involving each informant. These incidents illustrate how specific events can greatly influence the role perceptions of a teacher. The informants’ descriptions of these incidents revealed information about their personalities and about the perceived influence of these events.

Mark

An incident occurred during Mark’s second teaching observation at the high school that revealed a great deal about what it is like for him to be in an uncomfortable situation. At the end of his teaching segment, Mark had completed what he was asked to do with the ensemble and expected the cooperating teacher to step in and relieve him. However, the cooperating teacher was out in the hall conversing with someone so Mark had to decide what to do. His reflection on this situation was very revealing about what he was thinking and how his discomfort manifested itself in his behavior.

And now, here comes, hey, I don’t know what I’m doing. Exciting! ’Cause [cooperating teacher] just walked out of the room. So I’m going to snap my
fingers awkwardly ‘cause I don’t know what to do. Awesome. So then I get a
wonderful suggestion from a flute player, hey, let’s tune. You want to tune?
Yeah, alright, that’s a great idea. I’ve never done that before, but I’ll try today.
Glad that that [tuner] was on. I didn’t think it was. Erroneously went over to turn
it up and I remembered that it kind of spikes sometimes but it was fine. Yay,
exciting. Definitely caught the tubas off guard as well. I don’t even know if I was
tuning them on the right note or not. I think I was. I’m pretty sure I was. They
tuned so that was fine. Here, I’m still just trying to think back of all the
procedures that [cooperating teacher] had done before with the tuning. ‘Cause I
wasn’t necessarily ready for it. I was also thinking, man, the flutes were the ones
that wanted to tune but I started with the tubas. I have no idea why. I do know
why, actually because they’re the only pitch that I knew for certain or I thought I
knew for certain. Anyways. Just trying to listen. Trying to give them feedback.
Nothing too much going on right now. And yay, [cooperating teacher] is coming
back so I don’t have to do this any more. Yay, so happy to be done. Thank you.
(High School Reflection 2, Mark, November 13)

This incident illustrated how a single unexpected event magnified the self-
consciousness and discomfort Mark felt while teaching at the high school. These
feelings influenced his perceptions of himself in the role of teacher. One interesting
footnote to this incident is that, according to his reflection, it occurred approximately 10
minutes after he said he was feeling more relaxed. This incident also underscores the
concept of the classroom as a fluid environment.

Paul

An incident occurred during Paul’s first teaching observation at the high school
that illustrated several important observations about Paul. During the sectional, some of
the students played a wrong note. Rather than wait for Paul to address it, the students
talked amongst themselves to figure out their mistake. Paul was not sure how to handle
the situation. During reflection, Paul described what he was thinking at that moment.
That’s also, it kind of, it’s kind of frustrating, I’m not too sure how to, how to necessarily solve it out is when they, uh, I mean, I guess it’s not a bad thing when they start trying to help one another, um, you know. I guess I just kind of hold back for a little bit because they may have a way of explaining it that may be better for, um, better for, they may have a different way of explaining it so that the other player can understand it better than what I can. So I usually, when they start trying to help one another, I’ll hold back just for a little bit to see how, you know, see if they can get it or if they can explain it a little more simply than I can. (High School Reflection 1, Paul, November 14)

This excerpt illustrates Paul’s lack of confidence, his reluctance to be authoritative with the high school students, and his difficulty with articulating his thoughts. All of these concepts contributed to his perceptions of himself in the role of teacher.

Laura

As stated earlier, Laura felt that there was an inherent lack of respect on the part of the students for her role as pre-service teacher. In her interview, she mentioned specific events where her authority was challenged. She also described how the students’ perceptions of her as a teacher changed according to how much they saw her and how well they knew her. In one of her online discussion comments, she provided more details of the incidents that shaped her perceptions of her roles in various settings.

I’m finding classroom management to be a little difficult this semester, and not because of anything I’m doing. Some students seem to think that since I’m a student teacher, I’m not a real teacher and therefore they don’t have to listen to me. This is especially true in the classes that I don’t teach all the time. [They] like to say things like "Oh, we need to be quiet now. The REAL directors are coming," whenever I’m standing in front of them and the other directors approach. I even had one beginner class talk and play when they weren’t supposed to on a day that I covered the class by myself. (The director was sick,
When I addressed the problem, one of the sixth graders replied, "but you're just the back up teacher. We don't have to listen to you." It's a little frustrating. I have one class that I teach pretty much solo, and have since band camp over the summer. Classroom management is not a problem at all in that class. They all recognize me as the authority figure and respect me whenever I'm in front of them. We've had some of the standard issues crop up over the semester, but I've been able to deal with them by either changing my tone of voice, shaking my head, standing silently on the podium until they stopped talking, or in one instance flat out told them that disrespectful rehearsal technique would not be acceptable. I'm beginning to think that classroom management is just one of those things that is a lot easier to control when you are the authority figure, and not perceived as a substitute for the real thing.

(Online Discussion Entry, Laura, October 17)

These events illustrated the challenges Laura faced in her effort to be an authority figure. They also illustrated the importance of familiarity with students. The extent to which Laura was able to act as an authority figure in various settings had a substantial influence on her perceptions of herself in the role of teacher in those settings.

The information provided by the informants in this chapter provided valuable insights into their perceptions about their nonverbal communication behaviors and their role perceptions. Each had his/her own tendencies and adapted to the situations in which they taught. Each demonstrated that many factors influence both a teacher’s behaviors and his/her attempts to construct roles.
CHAPTER 6
CONCLUSIONS AND IMPLICATIONS

The purpose of the study was to a) examine the nonverbal communication behaviors of pre-service band teachers in the classroom, b) examine how these individuals view themselves in their roles as teachers, and c) examine whether participants found meaning and value in theatre seminars. This chapter will present the results of a cross-case analysis in order to identify global concepts and themes that emerged from the study. These themes were examined in relation to the following research questions:

1. What are the nonverbal communication behaviors of the informants while teaching?
   a. Are there differences in the informants’ nonverbal communication behaviors while teaching at middle school and high school settings?
   b. Did the participants find the theatre seminars enhanced their awareness of their nonverbal communication behaviors?

2. How do the informants perceive themselves in the role of teacher?
   a. Are there differences in the roles the informants assume at middle school and high school settings?
   b. Were the informants’ preconceived ideas of their roles challenged by participating in theatre seminars?

The themes that emerged through data analysis were Past Experiences, Realization, Adaptation, and Being Aware. These themes are presented here, including sub-categories that fall under each one. Also discussed are the successes and limitations of the study in general and implications for future research in this area and for music teacher education in general.
Cross-Case Analysis

Past Experiences

The data that addressed past experiences impacting the informants’ experiences as pre-service teachers fell into three categories: role models, undergraduate education, and practice/experimentation.

Role Models

All of the informants cited past experiences with role models that influenced them. Mark and Paul clearly indicated they had teachers in high school who were positive role models for them. Mark cited his high school band director as a major influence on his decision to become a music teacher. That director gave Mark opportunities to teach, conduct, and be a student leader. He actively encouraged Mark to consider studying music education in college. The director’s philosophy regarding competition clearly helped to shape Mark’s views of competition in music.

We weren’t out there to win the trophies.... He just put such a focus on having good music and being entertaining and having, like, crowd participation and just like, focuses on the people that you’re performing for as compared to focusing on ourselves to see, you know, how can we keep on getting better? ...And it just put such a different spin on things, a different focus. ...It seemed as if it was much more intrinsic as compared to extrinsic.... Like, that’s what I think it should be, you know. (Interview, Mark, December 16)

Paul cited two role models who influenced his decision to become a music teacher, his senior year band director and English teacher. The band director was in his first year of teaching at Paul’s school.

Laura had both positive and negative role models as a band student, but it was
the negative role models who had the most significant impact on her. She had a positive experience with her private instructors. However, she also described how the percussion instructor at her middle school treated the students who were not going to attend his high school differently from those that were. She perceived that those students did not receive the same instruction. Laura also perceived that her high school band director disliked percussion students and treated them accordingly. That perception clearly had a negative impact on her experiences as a band student; however, she not only continued to study percussion, she also assumed the role of mediator between the director and the other percussionists. In addition, she clearly stated that the negative interactions she had with these directors motivated her to become a music teacher in order to prevent other music students from having a similar experience.

In all three cases, the informant’s high school director had a significant impact on his/her career decisions and perceptions of the role of a music teacher. This conclusion supports a similar finding by L’Roy (1983) and also demonstrates that even a negative role model can have a positive impact on a pre-service teacher’s motivation to enter the profession. However, such instances are likely the exception rather than the rule.

_Undergraduate Education_

All three informants indicated they entered pre-service teaching with good musical knowledge and performance ability, as well as limited teaching ability based on
their experiences to date. As pre-service teaching progressed, they realized the limits of their knowledge and abilities. They all mentioned some topic they wished had been more thoroughly explored in their undergraduate studies. Mark felt the theatre seminars took concepts that had been mentioned occasionally in his undergraduate coursework and explored them more thoroughly. Regarding body movement, for example, he said it was, “Something we never talked about in, like the music education classes. Like, you talk about, but you don’t like, not the way that we talked about in the theatre seminars, you know” (Interview, Mark, December 16). Later in the interview, he suggested the undergraduate program did not have enough opportunities for students to challenge themselves in non-traditional, interdisciplinary ways.

Similarly, Paul said his undergraduate coursework was, “a little textbook as times” (Interview, Paul, December 18). When the need arose in his teaching to present material in different ways, he had to learn how to alter his presentation instantly. The implication seemed to be that his coursework did not explore a wide variety of pedagogical techniques.

Despite being at the end of her degree program, Laura felt she lacked conducting experience. “I haven’t done a whole lot of honest to goodness conducting, complete with left hand cues and melded gestures and the whole shebang. OK, I’ve done none” (Online Discussion Entry, Laura, October 17). Laura also wrote about something that was emphasized in her undergraduate coursework but did not seem to apply as much in her pre-service teaching experience.

In our classes at UNT, we did a lot of formal lesson planning, and I was expecting more of the same in ‘the real world.’ This really hasn’t been the case.
The directors (and I) meet together to plan out what needs to be done in rehearsals, but no formal, written lesson plans are ever made. (Online Discussion Entry, Laura, October 17)

The informants’ comments in this area did not suggest glaring omissions in their undergraduate coursework as much as it suggested they would like to have explored certain concepts differently and/or more thoroughly.

*Practice/Experimentation*

The informants all had early teaching experiences prior to pre-service teaching. These experiences were generally positive and helped shape the informants’ expectations as they began their pre-service teaching. During pre-service teaching, the seminars gave the informants an opportunity to experiment with different ways of communicating that they could use in the classroom. Mark valued the seminars for the opportunity they provided for him to explore his natural tendencies and experiment with different ways of communicating. Paul also appreciated the opportunity to not only learn about different nonverbal communication behaviors but to see them in action and try using them himself. Paul mentioned that the movement exercises helped him to appear more physically open and receptive. He saw positive results in the classroom when he applied movement concepts from the seminars. Laura had difficulty engaging fully in the seminars because of when they occurred, but she recognized that they could provide her with opportunities for self-exploration and reflection if held at a different time. It seemed as if the informants saw the seminars as a chance to experiment with nonverbal communication concepts on a personal level.
Summary

All of the informants’ cited their high school band director as an influential figure in a) their decision to become a music teacher, and b) their perceptions and attitudes regarding music teaching. The informants’ believed their undergraduate coursework helped prepare them to be teachers, but could have explored certain concepts further. As pre-service teachers, the informants drew on their previous teaching experiences. They also benefitted from opportunities to experiment with different ways of communicating in the theatre seminars. The informants had a variety of experiences outside of their pre-service teaching that helped prepare them.

Realization

The data addressing the concept of realization fell into seven categories: confidence, more to learn, perceptive students, comfort zone, familiarity with audience, efficiency in communication, and multitasking.

Confidence

Mark gave a fascinating description of how he began the semester with a lot of confidence in his teaching abilities and felt progressively worse about those abilities as he gained experience. He expected to perform well as a teacher given his knowledge and experiences to date. However, he had a, “horrible experience” (Interview, Mark, December 16) when his self image came into conflict with what he perceived to be his shortcomings as a teacher.
Paul said he lacked confidence at the beginning of the semester. He had a lofty image of the kind of teacher he wanted to be and was nervous about whether he would live up to that image. This seemed to cause him to be, by his own admission, a little more reserved in front of his students. He recognized the students were not reacting to him the way he wanted and he changed accordingly. By the end of the semester he felt he still had more work to do to become the teacher he wanted to be, but he was confident he could get there.

Laura began the semester with a great deal of confidence in her musical knowledge and performance skills. She also felt confident she could be a good teacher. She remained fairly confident throughout the semester and said she was more confident at the end. With this mindset, she seemed to adjust quickly to new situations and challenges. She questioned some of her teaching decisions at first and was critical of herself during reflection, but did not express self doubt.

These three cases demonstrate that a music education student’s mindset going into pre-service teaching is an important factor in the kind of teaching experience he/she has. Having confidence can help a person withstand challenges that he/she faces, but it can also set him/her up for what Mark described as a, “slap in the face” (Interview, Mark, December 16).

More to Learn

Mark and Paul said they discovered additional knowledge they needed to acquire in order to be successful teachers. Mark thought he knew a lot about how to interact
with people, but realized that he needed to learn more about how to get a student to do what he needed them to do musically. Mark also said teaching at the high school made him realize he had a lot more to learn about teaching music at that level. He observed a skill level in his cooperating teacher that he could not begin to match and it made him realize his own skill level by comparison. He also became aware of other aspects of being a band director about which he knew little. He described some of the organizational and administrative tasks his cooperating teachers performed. He was surprised at how good his organizational skills turned out to be, but recognized they could improve. At the end of the semester, he was confident in his abilities but knew he had a lot more to learn and looked forward to doing so.

Paul also witnessed the administrative side of being a band director. His cooperating teachers occasionally walked him through tasks like completing and filing contest forms, but he thought he only saw a small portion of the administrative side of running a band program and needed to learn more about it. He also recognized he needed to improve his ability to teach high level musical concepts. He believed it was a challenge for him to articulate the advanced concepts involved in high school music and realized the need to improve that skill.

These cases demonstrate that undergraduate coursework cannot address every single aspect of teaching. Students also do not have the same level of mastery in all content areas. Therefore, it may be valuable to help them learn to diagnose and adapt to new situations so they can better handle situations for which they feel unprepared.
Perceptive Students

Mark discovered students could sense when he was uncomfortable and unsure of himself. There were moments at the high school when he was unsure what to do next and tried to stall. He injected humor into the situation to help relieve the pressure he felt. He said the students could see his discomfort so he felt it was best to acknowledge the awkwardness of the situation in order to relieve the tension in the room. However, he remained tense in those situations because he knew he eventually had to decide what to do next.

Paul was also surprised by how much the students perceived every aspect of his presentation.

A major lesson I have learned is that if an educator is not careful his/her bad habits can become ones of the students. It also ranges from the easy, large bad habits that are easier to catch to the small, nearly unnoticeable ones. It’s amazing how these young students observe every detail of your body position even when you think they aren’t paying attention. (Online Discussion Entry, Paul, October 23)

These cases illustrate the need to help pre-service teachers understand that everything they do in front of a class matters.

Comfort Zone

Mark gave an interesting description of how his comfort level at the two schools changed during the semester. He said at the beginning of the semester, he felt more comfortable at the high school than he did at the middle school. However, that feeling changed as he learned more about the settings in which he was teaching. He also said one of the things he liked about the seminars was that they challenged him to expand
his comfort zone. He said the times he was most uncomfortable were the times when he didn’t know what he was doing. One of the things he liked about the theatre seminars was they challenged him to grow personally and expand his comfort zone.

I think anything that challenges an individual to go beyond yourself outside of your own comfort zone, which is what they were having us do. They were having us like, try to make ourselves uncomfortable, you know. We had that, that thing where we had to get really close to each other. Like, that’s uncomfortable. It was sincerely uncomfortable. But you learn from it and you got something new from it so I think everyone should do something like that. I think everyone should do as much as you possibly can to challenge yourself and to explore in a creative manner, you know.... How does an individual say no to improving themselves or say no to challenging themselves, you know? (Interview, Mark, December 16)

Paul also seemed to appreciate the opportunity to do something other than teach and to expand his comfort zone. Paul was uncomfortable teaching at first because he did not know the students. He questioned whether he was communicating with them effectively since he did not know his audience. As he got to know the students, he felt more comfortable interacting with them. He claimed to be more comfortable at the middle school because he had better command of the material. He enjoyed seeing how far the students progressed in a short time and enjoyed their playful attitude. He generally felt better suited to middle school teaching.

Laura was more comfortable teaching at the high school. One reason was she had taught part-time at that school the year before and was familiar with many of the people there. Another reason was her patience level. She said she was better suited to teach high school because she could speak normally and the students understood what she was saying. At the middle school, she had to think more about how to phrase things in a way the students would understand. She also believed she had to repeat
herself more with the younger students, which tried her patience. She perceived she had to play a nurturing role that was not natural for her. Clearly, a teacher’s comfort zone can affect the way he/she communicates. Working to expand the comfort zones of pre-service music teachers could help them communicate more effectively and adjust to new roles more easily.

*Familiarity with Audience*

All three informants indicated they were concerned about establishing a positive relationship with their students. Mark said one of the things he enjoyed most about teaching was interacting with people, something he generally enjoyed. He went on to say, “What matters is what you think of yourself. What you think of other people. How you interact” (Interview, Mark, December 16). During his middle school reflections, Paul made several references to his desire for his students to relax and be comfortable in the classroom. He felt they would be more receptive to his instruction if he established a comfortable student-teacher relationship with them. He also indicated personal knowledge of the students made him more comfortable and better able to communicate in a way that suited them. Laura described in detail the different levels of relationships she had with her students and how they impacted the way she communicated with them.

*Efficiency in Communication*

All three informants expressed a desire to be more efficient and concise in their
communication. Everyone said they improved in this area. Mark spoke about trying to communicate ideas in as few words as possible. He felt excessive teacher talk wasted time and made it harder for the students to maintain focus. Paul wanted to be more efficient in his teaching, but he struggled with articulating his thoughts effectively. He favored the use of gestures and believed there were times when gestures communicated musical concepts more efficiently than words. Laura wanted to say things to her students one time and have them understand. She felt frustrated when she had to repeat and rephrase what she said. This was one of the main reasons why she preferred teaching high school students. However, she said she learned how to be more concise just by teaching every day.

**Multitasking**

The informants learned that teaching required them to perform several tasks at once. Mark and Laura described situations in which they had difficulty multitasking while teaching. Mark said at the high school, it was difficult for him to divide his focus between perceiving the performance of his students and his conducting. He thought when he concentrated more on one, the quality of the other tended to suffer. He believed he was unable to do both simultaneously so he shifted his focus back and forth between the two. Laura expressed similar difficulty at both the middle school and the high school. At the middle school, she felt it was a challenge to conduct effectively while thinking about pedagogical issues. “And I go, oops, I messed up the conducting pattern. That’s something that I’m having a lot of trouble with this semester is being
able to teach while keeping track of that” (Middle School Reflection 1, Laura, November 12). At the high school, she had difficulty modeling a performance for the students while observing their behavior and considering what she needed to say. In addition, all three informants exhibited a tendency to disengage eye contact when they tried to listen more closely to a performance. All seemed unaware they had done so. The disengaging of eye contact appeared to signal a perceptual shift whereby the teacher did not want visual perceptions to interfere with aural perceptions.

**Summary**

The theme of realization manifested itself in several ways throughout the informants’ experiences. The informants all began pre-service teaching with a certain self-image regarding their level of knowledge and skill. Each had expectations as to how he/she would perform as teachers. Over the course of the semester, each informant faced situations that made him/her re-evaluate his/her self-image and expectations. Their confidence and comfort zones were tested. Each also realized students are very perceptive and familiarity with one’s audience can make a difference in how a teacher communicates. The informants realized they had more to learn including how to be more efficient communicators and how to multitask.

**Adaptation**

The data addressing the concept of adaptation fell into four categories: different settings, different situations within a setting, different students, and new roles. Within
the category of new roles, there were three subcategories: awkwardness of pre-service teacher role, from student-performer to teacher, and becoming an authority figure.

**Different Settings**

Each of the informants taught at one middle school and one high school. Although I only observed them teaching one class at each school, they worked with other classes as well. Each school was a unique setting as was each class. Although each of the informants adapted to their assigned settings, Mark and Laura described situations that were particularly illustrative of the need for teachers to adapt to the different settings in which they teach. Mark had very different experiences at the middle school and the high school. At the middle school, he worked with a few students on material he knew well and his cooperating teacher gave him a specific plan to follow. At the high school, he worked with a large group of students on advanced material and he received little guidance from the cooperating teacher. Each setting placed different demands on him as a teacher. The students and cooperating teachers treated him differently. He had to learn how to function effectively in both environments.

Laura described how she developed a set of gestures allowing her to communicate more effectively in the noisy environment of percussion ensemble rehearsal.

Whenever I teach the drumline class, almost all of my comments are nonverbal, simply because it is too loud and too fast paced to get a word in edgewise. We have developed together a series of gestures that means “late, slow, fast, get louder, WTF?, etc.” They are very responsive to them, and it helps them learn to look up while they play instead of getting buried in their instruments. (Online Discussion Entry, Laura, October 17)
She adapted her instruction to the needs of the setting. She also described how she assumed different roles at the high school and middle school settings. She had to learn to play a more nurturing role at the middle school, which was not natural for her but helped her be more effective in that setting. Laura pointed out that nonverbal symbols could be more effective than words in certain settings.

I have noticed that the use of nonverbal cues is more effective in certain classes than others, especially when expanding beyond the simple "stop talking now!" looks and phrasing when conducting. In some classes (mostly the beginners), if a student is slow, or late, or anything like that it is difficult to tell them nonverbally, simply because they are so engrossed in reading their notes or manipulating their instruments, they don’t pay attention to [me] until they have finished playing. Then it seems kind of silly to stand in front of them and silently give them instructions. (Online Discussion Entry, Laura, October 17)

**Different Situations Within a Setting**

Within each classroom setting, the informants faced situations that were unique to a particular day. Laura and Mark described two such situations. Laura said she adjusted her use of nonverbal symbols as the middle school students became more familiar with a piece. In the early stages of learning the piece, she was mostly listening to the students perform and deciding what they needed to rehearse in the future. At this stage, she used fewer nonverbal symbols and they were mostly reactive. As the students became more familiar with the piece and were able to watch her more closely, she used more nonverbal symbols, including more initiative ones. The setting remained the same, but the situation changed a little each day. Similarly, Mark pointed out the difference in the two rehearsals I observed at his high school. When I observed the first time, he said the band did not play well and they were not responding to him. Mark
said other events outside the classroom affected his mental state as he taught the class that day. The events that occurred helped create a unique environment for that moment in time. The next time I observed the class, Mark was in a much more positive frame of mind. He said the students played better that day which affected his direction of them.

Different Students

The informants faced a variety of student needs in every class they taught. Paul and Laura described some of the situations in which they dealt with different student needs in a single classroom. Paul was challenged by the fact that the students in his high school sectional had a wide range of ability levels. However, he found a way to use it to his and the students’ advantage.

It’s hard to work with this, with a sectional like this, um, just because you have such a wide spectrum of players, um. But it’s also good for the, for the ones that are not as skilled so that they can, uh, you know, bringing in other, uh, players to have the example, the play, to play the example it’s um, you know, it helps them, you know, play with someone better than you are. It helps them. (High School Reflection 1, Laura, November 14)

Laura adjusted her use of eye contact to help certain students. She said without thinking about it, she made more eye contact with the middle school students who struggled with their music or were discipline problems. At the high school, she purposely made more eye contact with a student who had a learning disability. These are just a few of the situations illustrating how the informants adapted their teaching to meet individual student needs.
New Roles

The role of a pre-service teacher is a unique one. In this role, the individual functions as an in-service teacher but technically remains a student. Pre-service teaching is a transition period in which the individual practices assuming the role of teacher and everything it entails. Three themes emerged from data analysis representing different aspects of the informants’ efforts to assume the role of teacher. The first pertained to the awkwardness of the role of pre-service teacher. The second pertained to the transition from student-performer to teacher. The third pertained to teacher’s role as authority figure.

Awkwardness of Pre-Service Teacher Role

All of the informants described situations in which they felt awkward as pre-service teachers. Mark said it was difficult to conduct the high school wind ensemble knowing the students had been conducted by his highly skilled cooperating teacher. He knew his conducting skills were not as developed and he felt discomfort at the prospect of being seen as a lesser conductor. During reflection, he frequently said he was trying to relax. At one point, he noticed on the video that his hand was shaking while he was teaching. Paul also made telling comments during his reflections that suggested he did not feel like a regular teacher when teaching at the high school. During reflection, he said he knew his place in that environment. He described his place as more than a peer to the students, but less than an in-service teacher. He felt awkward acting like an in-service teacher because the students knew he was not. This awkwardness led him to
position himself as an “older brother” (Interview, Paul, December 18). Laura expressed similar feelings. She believed the high school students saw her as someone who was beneath their regular teachers. Some students even told her directly that was how they saw her. Those comments clearly impeded her efforts to practice the role of in-service teacher.

From Student-Performer to Teacher

Part of the informants’ transition to the role of in-service teacher was changing their perspective from that of a student-performer to that of teacher. Mark explained as he found himself thinking more like a band director, he remembered how he used to think about being a performer. As his pre-service teaching progressed, Mark became more comfortable with the idea of being a band director. He said he started thinking about band issues all the time.

Paul said that he entered pre-service teaching with memories of his college ensemble rehearsals still in his head. These memories inflated his expectations of what the middle school students’ performance abilities were. Over time, he actually used his memories of being a middle school band student to shape his expectations as a teacher.

One of the harder things about coming right from, right from college right into teaching and not really having the experience of dealing with high school, middle school rehearsals all day is that you get used to the college rehearsal, you know, and rehearsing with much more advanced musicians. And then moving down there, you know, I guess setting level of expectation. You kind of lose focus of, you know, where, where yourself was at in the high school level, where yourself was at, at the middle school level and your other surrounding students, you know. It was harder to go in with a, the higher expectation, you know, or I went
in with a higher expectation of the middle school than what they could really do. But then, uh, kind of weighed and balanced for a while, and I think it settled in right where it needed to be, where I knew what they were capable of and I knew the growth that they were going through. (Interview, Paul, December 18)

Becoming an Authority Figure

Another aspect of the transition period that is pre-service teaching is learning to be in charge of students and having the authority to tell them what to do. I have already presented Laura’s description of the different levels of authority she had at the high school. Her cooperating teacher used his own authority to reinforce hers. One of the non-informant seminar participants had a similar experience. “My high school kids are definitely giving me some grief because I’m the student teacher…. But when my [cooperating] teacher comes out, they’ll fall right in line (Online Discussion Entry, Participant, October 23). Although Laura encountered obstacles in her effort to be an authority figure, her own reluctance did not appear to be among them. Paul, however, said he was reluctant to assume an authoritative role at the high school because he feared a negative response from the students. He was very concerned about maintaining a positive relationship with his students and he wanted his pre-service teaching experience to go smoothly. As a result, he played the role of “older brother” (Interview, Paul, December 18) and became authoritative only when absolutely necessary. Conversely, he seemed to have no trouble being an authority figure at the middle school. He indicated the difference in his and the students’ age was a factor. Paul and Laura provided valuable insight into the process of becoming an authority
figure; however, one of the non-informant participants may have provided the best description of this process.

The hardest thing for me to realize is that I am an adult, and I DO have the authority to tell them what and what not to do. Basically, I am learning how to be a forceful authority figure when the time needs for me to be. It’s been a learning experience, that’s for sure. (Online Discussion Entry, Participant, December 6)

Summary

The theme of adaptation manifested itself in several ways throughout the informants’ experiences. As pre-service teachers, the informants had to adapt to the high school and middle school settings as well as different classrooms within those settings. They also had to adapt to different situations that changed the settings in which they taught. These changes occurred on a daily basis as well as moment to moment. The informants also dealt with multiple student characteristics and needs within each classroom. As they became acclimated to settings in which they taught, the informants constructed roles for themselves. Each discovered the role of pre-service teacher could be an awkward one and his/her authority could be challenged. The informants were also aware of the transition from being primarily a student-performer to being a teacher.

Being Aware

The data addressing the concept of being aware fell into two categories: being aware of self and others, and awareness increased by the seminars.
Being Aware of Self and Others

All three informants indicated they were aware of their nonverbal communication tendencies to some degree while teaching. There were few instances where one of them said he/she was not aware of a behavior. However, awareness does not equal intention. The informants mentioned some unintentional behaviors of which they were aware. Mark and Paul seemed to generally be a bit more intentional with their nonverbal behaviors than Laura, but Laura could be very intentional when needed.

All three informants spoke about paying attention to what their students were doing in order to a) gather feedback on their teaching, and b) make adjustments to their presentation as needed. Informant comments and researcher observations to that effect have already been discussed. During my teaching observations, the informants all demonstrated that they were aware of what was happening in their classrooms and that they had the ability to adjust their presentations accordingly.

Awareness Increased by the Seminars

When asked about their communication behaviors in general, all three informants spoke about verbal communication. They spoke of trying to say the right things at the right times. Their conceptions of teacher communication behavior seemed to center on verbal issues. When they were asked whether the theatre seminars had meaning or value to them, the term awareness appeared repeatedly in the comments made by the informants and other seminar participants. They claimed the seminars
reminded them about communication concepts of which they were already aware, but they also said the seminars made them more aware of those concepts. This point is perhaps best illustrated by a comment made by one of the non-informant participants regarding how the first seminar alone enhanced his awareness of nonverbal communication behaviors.

The session with [seminar leader] really opened my eyes to the amount of non-verbal communication we do. After the class I felt like a new horizon of communication just opened up, and realizing the sheer power of movements and expressions most people never really focus on in a [conscious] way. I've already noticed some of my body language, not just in teaching situations but at home and when out with different friends of mine and have experimented with it. In teaching, I have used on purpose different stances and head positions to communicate ideas in an effective manner. For example, when I am making a point to a Middle School student I lower my chin to my chest and give them around a 4 second stare. It works! Also, the strength of doing movements slower than usual and lowering your voice instead of raising it is extremely useful in classroom management. I am looking [forward] to the next two classes, and I truly feel that this information gives me much much much more greater insight into teaching and plain old daily life activities! (Online Journal Entry, Participant, October 12)

The data collected from the informants regarding the theater seminars indicated the sessions increased their awareness of a) the nonverbal communication behaviors, b) multiple perceptions of these behaviors, and c) their personal nonverbal communication tendencies.

**Summary**

The theme of awareness manifested itself in ways pertaining to self awareness and awareness of others. The informants demonstrated through reflection and researcher observation they were generally aware of their nonverbal communication
behaviors, although not always. They also demonstrated an awareness of student behavior and how it impacted their teaching. The theatre seminars appeared to increase the informants’ awareness of self and others.

Review of the Theatre Seminars

Analysis of the data collected regarding the informants’ opinions of the seminars fell into five categories: general impressions, seminar leaders, participants, scheduling, and marketing. In this section, I will present opinions offered by the informants regarding different aspects of the seminars as well as some researcher observations.

General Impressions

All three informants praised the seminars in general. Most of these positive comments have already been presented. However, Mark was the most vocal and effusive of the informants on this subject and he offered some additional comments.

I learned in the seminars. I learned a lot about body, about voice, about, you know, using all these different things which I found to be incredibly beneficial, maybe not in the immediate impact, be, just because, you know, it’s such a strange situation being a student teacher, that, you’ve got so many other things going on in your head, that something like that kind of, it’s hard to get that to be applied. But in the long run, like yeah. When I get some of this other stuff figured out, yeah, I want to be thinking about that stuff. I want to be focusing on that stuff ‘cause I do see the validity in it. I do see the value in it, you know. It’s cause, as a teacher you are in a lot of ways a performer. (Interview, Mark, December, 16)

In the actual seminar, when we were actually in there with, actually in the classroom with those professors, like, it was phenomenal. Like, I loved it. Because I love stuff like that, you know, where you’re exploring different aspects of yourself, of your body, of your surroundings. Like, I love movement. (Interview, Mark, December, 16)
Mark expressed a desire for music teacher educators to employ nontraditional and interdisciplinary approaches in order to challenge their students.

It’s one of the responsibilities as the people in charge of us, to get us to challenge ourselves, to get us to do something new like that, you know. Instead of just us being so stoic and, and you know like, alright, whatever. All of a sudden we’ve got this thing, ok. This week is going to be a, uh, theatre seminar. We’re going to talk about, forget music. We’re not going to talk about teaching. We’re going to talk about something completely different. Oh my gosh! We can’t talk about music? Oh my gosh! We can’t talk about teaching? No, that’s ridic... [sic] you know. That was one of the things that I was like, so excited about this is that it brings a completely different kind of profession into it, you know. Because, other things help, you know. ‘Cause everything is freakin’ connected, you know, everything is connected in the big picture, you know. And allowing ourselves to do something different, something new, a hundred percent worth it. Hundred percent worth it. (Interview, Mark, December 16)

Mark’s comments suggest he found it refreshing to talk about issues outside of music education. He also appeared to find those discussions valuable in his preparation to become a teacher.

**Seminar Leaders**

My observations of the seminars indicated the seminar leaders were well received. The participants responded to their instructions and appeared to enjoy interacting with them. Mark was the only informant who offered specific praise for the seminar leaders in his interview.

The people that were doing it were incredible. Those drama professors, man. Dynamic, you know. They were putting a practical application of what they were talking about. Like, we were all focused on those two people the entire time we were there. Like, they never once lost our interest. Never once did, you know. It’s exactly because they were doing what they were talking about, which put so much more value into what they were talking about, you know. ‘Cause if you can see an individual who actually can do this, like, it’s kind of awesome, you know. So the people, the thing, I don’t know, I think everyone should do it. (Interview,
Mark, December 16
My observations of the seminars supported Mark’s statement that all of the seminar participants focused on the seminar leaders and remained engaged. No one appeared to be annoyed or anxious to leave.

Participants

The fact that the participants knew each other appeared to make them more comfortable sharing thoughts and feelings. Paul praised the fact that all of the pre-service band teachers participated. “For all student teachers to do it, I think it was a great, uh, experience. I mean, it helped me along the way” (Interview, Paul, December 18).

When I asked Laura if the size of the group participating in the seminars was important, she said it was not.

I think that you can get into personal stuff without having to get in a one-on-one situation. I think that you can do it by putting everybody in a situation and asking each person to reflect on it or just giving each person time to reflect on it by presenting a large number of situations.... By getting more in depth, I think that the same way we do it in a classroom environment where they present more in depth information to a larger group of people, you can still draw personal inferences and personal applications away from that just by virtue of being there to reflect on situations that maybe are happening to other people. (Interview, Laura, December 19)

Laura’s comments suggested that content and format were more important than the size of the group; however, group size should not be overlooked as a factor in how participants receive the seminars.
Scheduling

All three of the informants expressed opinions regarding the scheduling of the seminars. Mark said it was difficult to apply the concepts from the theatre seminars during his pre-service teaching because there were a lot of other things on his mind.

Outside of the seminars, I did think about it. I did try to apply some of it. But in all actuality, like it was so hard to. ‘Cause I’m thinking about so many other things... the stuff that we talked about in the theatre seminars like kind of went to the wayside, you know. (Interview, Mark, December 16)

Paul said that he would recommend the seminars to others, but suggested possible scheduling changes.

I think if anything, I, it would be nice to have them maybe throughout the semester, um, and maybe at the, even at the beginning of the student teaching semester... if they could have them for three weeks at the beginning of the semester I think that would be great (Interview, Paul, December 18). Especially when, in their, the semester before they, uh, student teach, maybe take a class in it. I mean, I know the workload is already pretty strenuous, but. If there was a class, you know, just for that, I wouldn’t mind taking it. If it was those instructors it would be a lot of fun. I think, I think it could be a fun course, not necessarily strenuous. Just something that, and that’s what it did. A lot of it was just relaxing, you know. Getting out of your, uh, relaxing and being relaxed outside your comfort zone, you know. (Interview, Paul, December 18)

Laura indicated she enjoyed the theatre seminars but believed she might have gotten more out of them if they had not been held during her pre-service teaching semester.

Well I thought they were interesting. I, uh, I don’t know. At the time, it was a really busy part of the season so it was like, ok, I’ve got to drive up there, ’cause I don’t live in Denton, so I was like, ok, drive up there. I think I probably would have enjoyed them a little bit more as prior to student teaching than during the process itself. Maybe in the last semester before student teaching I think it would have had a bigger impact on me because it was more focused on the learning environment in seminars and things like that then trying to have to switch modes coming straight from student teaching or, you know, work and into
the classroom learning environment. It was just a little bit, it was hard to focus
my mind between the two.

Just the timing of it, yeah. I think, because, I think there is a lot of stuff that we
could, if you had it earlier it would give us a lot of time to reflect on and be able
to implement right away in our student teaching, you know. Not so much, like by
the time we got to the last couple of acting seminars, they were pretty late in the
semester, so. It was like, there were some things that I would like to have done
earlier with that. So I think it would have just been helpful if it had been, or the
summer before, or just some time prior to student teaching, or the first couple of
weeks when we weren't really doing that much. (Interview, Laura, December 19)

Laura felt her schedule was such that she did not have time to adequately reflect
on the seminar activities or consider how to apply them to her teaching. However, she
seemed interested in having the opportunity to do so.

Finally, the time of day the seminars were held also seemed to be an issue.
Laura expressed difficulty in changing her mindset so quickly after a full day of
teaching.

I would have to, like, leave early from student teaching and come up here. And
so there was no time to kind of unwind, change gears, move on, switch roles.
But I mean, there was some valuable information. I wish I had been able to put
myself in a mindset to receive it a little bit better. (Interview, Laura, December
19)

Marketing

Laura and Paul made comments regarding the way future pre-service teachers
might respond to the idea of theatre seminars. Laura also suggested a change in the
name given to the seminars in order to make their connection to teaching more
apparent.

I think maybe also not presenting it so much as acting, but presenting it as a
communication seminar or something, just in the, the way that it’s worded and
the, I think it can be kind of like, well, we’re student teaching. Why do we need
Laura said referring to the seminars as “theatre seminars” did not bother her, but it might bother others.

I wouldn’t say that it was a deterrent to me or anything. I could just see how somebody who is really stressed out and all that kind of stuff could be like, I’ve gotta go to freakin’ acting class, are you kidding me? What? I’ve been working all day long with student teaching and this makes no sense. I could just see how it could be interpreted different ways. Whereas if it was more, this is how it directly applies to you, more people would be receptive to it. (Interview, Laura, December 19)

Paul recognized the possibility that others may not embrace the seminars as readily as he did without incentive.

I know that there would be others that would, if there weren’t any grades or anything like that then they would just kind of, kind of blow it off, uh, and not take it seriously, so. I mean it is probably better to just keep it as a, you know, a once a week seminar or once every couple weeks, maybe once a month. (Interview, Paul, December 18)

Summary

All three informants praised the seminars in general. The participants appeared to appreciate the seminar leaders and respond well to them. In addition, there were benefits to having all band pre-service teachers participate, and the size of the group
seemed comfortable for them. The informants indicated they would have attended more seminars if more had been offered, and said more seminars would have allowed them to explore theatre concepts in more depth. The consensus was that such exploration would allow them to better assimilate those concepts into their teaching. The informants also recommended the seminars be held earlier in the semester or before the pre-service teaching semester. In terms of how future pre-service music teachers might perceive theatre seminars, the informants offered suggestions regarding the name given to the seminars and what should be required of the seminar participants.

Review of the Online Components

Overall, there was lower participation in the online discussion and journaling than expected. Several participants did not contribute at all, including Mark. This is partly why the foregoing discussion did not include more data from the online components. Beyond the fact that participation in these components was encouraged but not required, the reasons for non-participation were not clear; however, Mark said he was lazy and had a lot of other things to do. He also acknowledged the potential value of the online components.

I was just too lazy to do it and I apologize that I didn’t do it, ’cause I know, it, it’s not a thing that I think it was like, not worthwhile for myself and for study, stuff like that, but. I don’t know, I, I do that a lot. (Interview, Mark, December 16)

Paul posted several comments online and said he found the online components helpful.
When I started doing them, uh, a lot of it just kind of helped, helped me just vent, you know. Not, not necessarily vent, but just, you know, being able to release, not knowing that anyone was really going to read it, um. And some of them would, some of them wouldn’t. It was just kind of giving me, I guess, kind of putting a, a physical quality to, you know, your emotions and your experiences, you know. Instead of just keeping them inside your, you know, inside your head, you’re able to write it out, and write down what you, you know, what you felt strongly about it and what you, what you liked, what you didn’t like, uh. It was, it was, I thought it was a great, just kind of, you know, outflow, outflow of energy, uh. And also it was nice to, it was nice to look at other articles as well to see what, what the other, other...what the other student teachers were going through. Not, you know, knowing that it’s not just me, you know. The, a lot of my, the people who were student teaching at the same time I was were going through the same things, um, you know. And they were going through completely different things. It was nice to hear, um, about their experiences and even learn from their experiences, so. (Interview, Paul, December 18)

Laura participated in the online components of the study, but did not seem to value them. Reflecting in writing was not natural for her but she recognized it may have been helpful to some people.

It was almost like a little bit of a nuisance. I don’t know. I’m not a journal person and I’m, I don’t reflect that way. I’ve never been a journaling kind of person. So it was just almost like, oh, ok, I have to stop and remember to go and do this even though I wouldn’t normally put myself in that situation. I don’t really draw much out of that because I just, I’m verbal in my mind. So I’ll be doing, like, verbal journal entries in my brain and that’s the way I process and reflect. But putting it down on the computer or on paper doesn’t really do much for me besides, here’s a busy work project because somebody wants a journal. (Interview, Laura, December 19)

The value of the online components appeared to depend on factors such as the perception of the components, the convenience of the components, and the individual characteristics of the participants. Regardless of participation level, all three informants acknowledged the potential benefits of online journaling and discussion. Paul’s
comments in particular served to illustrate these benefits while Laura’s comments represented an alternate view.

Conclusions

The purpose of the current study was to investigate the nonverbal communication behaviors and role perceptions of pre-service band teachers, and whether these teachers found meaning and value in theatre seminars. The informants who participated in the study demonstrated a variety of nonverbal communication behaviors while teaching. As the informants taught in different settings, they demonstrated different nonverbal communication behaviors according to setting. The informants’ nonverbal communication behaviors varied according to high school versus middle school setting, type of class taught, and individual characteristics of the students in a particular classroom. Using the concept of immediacy as a framework, I was able to identify and categorize specific nonverbal communication behaviors that research has suggested might decrease the physical and psychological distance between the informants and their students. These behaviors were categorized into four types: intentional-initiative, intentional-reactive, unintentional-initiative, unintentional-reactive. Examples of these might help to clarify what the terms represent.

An intentional-initiative behavior occurred when Paul stood tall on the podium and raised his hands to the ready position. This act appeared to signal the middle school band they were about to play. An intentional-reactive behavior occurred when Mark shook his head after hearing the high school band perform a warm-up exercise.
This act appeared to signal the group that their performance was incorrect. An unintentional-initiative behavior occurred when Laura placed her hands on her hips while engaging the middle school band in discussion. This behavior appeared to represent a shift from conducting to verbal instruction. Finally, an unintentional-reactive behavior occurred when Mark’s high school cooperating teacher did not assume control of the rehearsal when expected, and Mark scratched his head in apparent discomfort as he considered how to handle the situation.

Though I did not evaluate the informants’ behaviors specifically in terms of the level of immediacy they represented, I assumed based on prior research that the existence of such behaviors was a positive influence on the classroom environment. I did, however, examine whether these behaviors were intentional versus unintentional and initiative versus reactive. The informants in the current study exhibited primarily intentional-initiative nonverbal communication behaviors.

When examined from the perspective of symbolic interaction, these behaviors functioned as symbols the informants used to send both musical and non-musical messages to their students. The meaning of these symbols was socially established and understood within specific contexts. According to Charon (2007), one of the characteristics of symbols in symbolic interaction is that they are used intentionally. The more the actor, or the one who performs a symbol, understands both the meaning he/she conveys with a symbol and the way others perceive that symbol, the more effectively the symbol can be used by the actor. The more effectively a teacher communicates, the more effective he/she is likely to be as a teacher. The informants
indicated the theatre seminars increased their awareness of nonverbal communication behaviors. In so doing, the seminars contributed, to varying degrees, to enhancing the skill with which the informants used symbols in their teaching, thereby increasing their effectiveness as communicators and teachers.

Regarding role perceptions, the informants saw themselves assuming a variety of roles in the settings in which they taught. As they attempted to construct roles for themselves in these settings, there were personal, interpersonal, and environmental factors that influenced them. These factors are similar to the individual, social, and cultural levels upon which Bernard (2005) believed role construction occurred. The factors influencing the informants’ roles changed according to setting and also within each setting over time. As a result, the informants constructed roles for themselves continuously and on multiple levels as described by Bernard (2005). The informants spoke of the role of teacher both in general terms and with regard to specific settings, suggesting both a continuously developing component of the concept of role perception as well as a more stable one.

It is important to consider the two terms, role and identity. This literature review indicated that researchers tend to use these terms synonymously (Woodford 2002); however, data provided by the informants in this study indicate that there are aspects that are completely contextual and temporary, and aspects that are more stable and exist across time and different settings. For example, Laura’s desire to make sure every student felt valued was an aspect of her role perception that she brought to every setting in which she taught. I see the term identity is an appropriate label for more
stable aspects such as this. Roberts (2000) shared this view. Conversely, the nurturing role Laura assumed at her middle school was a temporary aspect that existed within that specific setting. I see the term role is an appropriate label for aspects such as this. My own experience with role construction supports this notion because the teacher behaviors I learned to exhibit in the classroom were limited to that context. Other aspects that defined me as a teacher, such as my sense of professionalism, remained constant regardless of setting.

In the current study, aspects of role perception that existed independently of any specific instructional setting included the perception of oneself as teacher rather than a student-performer, and the perception of oneself as an authority figure. Prior studies (L’Roy, 1983; Prescesky, 1997; Roberts, 1991b) have identified the perceived transition from student-performer to teacher as a common one, but researchers differ as to whether teachers transition out of the role of performer or simply maintain it while also assuming the role of teacher. The current study did not provide sufficient evidence to support either view. The theatre seminars in the current study addressed the concept of role in somewhat general terms. The role exercises often involved hypothetical situations rather than situations drawn from specific participant experiences. The meaning and value of these exercises for both continuously developing and more stable role perceptions appeared to be limited and less influential than personal, interpersonal, and environmental characteristics. Only one informant said he found meaning or value in the theatre seminars with respect to his role perceptions. It was unclear whether the limited meaning and value was due to the seminar exercises themselves or to
scheduling issues that limited the depth with which the concept of role was explored; however, the informants’ comments suggested if the concept had been explored more thoroughly and in more personal terms, the theatre exercises might have been more meaningful and valuable.

Based on the findings of the current study, theatre exercises have potential as tools for developing the communication skills and possibly challenging the role perceptions of pre-service band teachers. Further research is needed to explore the potential benefits of theatre instruction. Because of the importance of effective communication in music classrooms, and the apparent lack of attention paid to the development of effective communication skills, it is vital that music education researchers explore more deeply the usefulness of theatre seminars in developing these skills.

Implications

For Music Teacher Education

The music classroom is a complex and fluid environment requiring a teacher to diagnose and adapt to changing conditions. Every teacher is influenced by personal, interpersonal, and environmental factors that when combined, make each instructional setting unique. Most music teacher education programs prepare their students for these conditions by emphasizing musical performance skills as well as a knowledge of music history, music theory, music pedagogy, and general theories of learning. Though valuable, such instruction does not sufficiently address the manner in which a teacher
presents his/her knowledge and skills. There are many effective ways to communicate with students and every teacher must determine which ways are most effective for him/her in a given setting. As music teacher educators, we need to prepare teachers to be better communicators in the classroom.

Better communication does not just mean saying the right words. It means using all of the tools at a teacher’s disposal both verbal and nonverbal. Teachers send nonverbal messages whether they are aware of them or not so it is important that these messages not only complement the verbal content of a presentation, but enhance it. Several factors are involved in determining what nonverbal communication behaviors will be most effective in a given setting, and we cannot account for every possible scenario our students might encounter. Therefore, we need to teach them how to determine what behaviors are called for in a situation and how to use those behaviors effectively. The discipline of acting involves effective communication and has the potential to provide insight into these concepts. Actors are also skilled at perceiving their role in a given context and knowing how to construct a role. The following are suggestions for the field of music education that emerged from this study:

- Determine how strategies for effective verbal and nonverbal communication can be included in existing music education courses

During the first music education course undergraduate students take, the importance of effective verbal and nonverbal communication should be introduced. Observations of master communicators in various settings could provide a starting point for awareness and discussion. Visits from theatre faculty could be opportunities for
initial explorations of the importance of facial expressions, body movement, and gestures. All of these play a significant role for music educators and should be part of the initial music education coursework. As coursework progresses, strong relationships with theatre faculty might result in regular demonstrations and seminars that reinforce the concepts and benefits of effective verbal and nonverbal communication.

- Provide multiple opportunities for the development of self-reflective habits

Also during initial coursework, faculty should include multiple opportunities for reflection and introspection. The use of journaling, on-line blogs, vignette construction, and exploration of self should be encouraged, if not required. The first steps might include sharing narratives about family history, educative experiences, pivotal memories, goals, and fears. These narratives would allow students to construct windows into their backgrounds that might reveal personal tendencies. Videotaping teaching segments, analyzing them, and evaluating them are also important first steps into developing reflective habits. As self-reflection is crucial in making improvements in one’s teaching, it is important to begin these critical practices as early as possible.

- Encourage and nurture the construction of the teacher role

The current study suggested pre-service band teachers construct teacher roles for themselves both in general and specific terms. As teacher educators, we need to explore ways of assisting them in role construction. We can begin by validating their individual perceptions of the process. We should engage them in self-exploration and reflection regarding who they are and who they see themselves becoming as they assume various teaching roles. The discipline of acting has long encouraged these
activities and others in order to facilitate the perception and construction of roles. We should seek the expertise of our fellow artists as we explore the applications of theatre concepts to the perception and construction of teacher roles.

- Acknowledge the importance of mentoring in the pre-service teaching experience

There are multiple levels of mentoring that might be emphasized and developed. First, faculty must serve as mentors for pre-service teachers, providing exceptional models of effective nonverbal communication. Faculty should also demonstrate their own reflective natures and share their own concepts of role and identity. Second, faculty must serve as mentors for the graduate students who observe and work with student teachers, giving ample feedback, support, and guidance. Third, faculty might act as mentors for the cooperating teachers in the public schools, giving seminars concerning ways to assess pre-service teachers’ abilities, to allow them time and opportunities to develop their individual roles, and to be exceptional models of effective nonverbal communication.

- Allow sufficient time for the exploration of nonverbal communication and the concept of role development

In order to allow sufficient time for self-exploration, reflection, and experimentation, nonverbal communication behaviors and role perceptions should be addressed earlier and more often in music teacher education programs. As Farren (1992) stated, “it takes more than a few hours to achieve behavior alteration” (p. 71). The current study took an initial step toward collaboration between music teacher
educators and theatre professionals by organizing three theatre seminars for pre-service band teachers. Music teacher educators should continue to seek such collaboration. Perhaps together, we can achieve a balance between science and artistry in teacher education.

For Future Research

This study suggested pre-service band teachers might find meaning and value in theatre instruction with respect to nonverbal communication behaviors. Effective communication skills are vital to music teaching and theatre exercises appear to be helpful in addressing these skills. Prior studies have suggested potential benefits of theatre instruction for teachers, but the value of such instruction for music teachers has not been explored. Nonverbal communication behaviors are particularly relevant in the music classroom and every music classroom is unique. As such, future research should examine nonverbal communication behaviors with regard to specific music classrooms before attempting to identify larger trends. The current study focused on three pre-service band teachers in the context of their assigned schools. Additional studies of this type should be conducted involving other types of music teachers and classrooms.

This study also supported the findings of previous studies suggesting pre-service music teachers construct teacher roles for themselves as they prepare to enter the profession. One aspect of this process was the transition from the role of student-performer to the role of teacher. As discussed earlier, researchers differ as to whether music teachers transition out of the role of performer or continue that role while adding
the role of teacher. This performer aspect is not found in the field of general education, but only in arts contexts. Music education researchers might look to the fields of art and dance education and focus research on the struggle between the roles of performer and educator. Another aspect was the transition into the role of authority figure. This study did not examine whether pre-service music teachers assumed pre-defined roles, but rather asked the informants to describe the roles they assumed. Among the studies examining pre-service music teacher role-identity, more have employed a confirmatory stance than an exploratory one. The informants demonstrated that many factors can influence role perception and future research should use an exploratory approach in order to avoid overlooking potentially relevant factors.

An additional suggestion for further research into the developing roles of music educators is to clearly define the terms used, whether role or identity. As stated previously, the research literature indicated that these terms have been used interchangeably in the past. In the context of this study, I see identity as aspects that are more stable, existing across time and different settings. Role is more contextual and temporary. Future research must choose and define these terms clearly so consistency might be established and both aspects can be fully explored.

Regarding methodology, collecting data before and after the seminars might be more effective in determining the potential meaning and value of theatre seminars with respect to the nonverbal communication behaviors and role perceptions of pre-service music teachers. Future research should continue to use qualitative methodology to explore music teachers’ nonverbal communication behaviors and role perceptions.
Allowing participants to describe the factors influencing them provides more authentic data than asking them about specific factors. Researchers should not presume to know what factors might influence a person. Because these factors vary, we must continue to examine the contexts in which role perception and construction occurs. The use of interviews, videotaped teaching observations, and videotaped reflections can be particularly helpful in collecting such data. Online peer discussions and journals can be helpful for some but others find them unnecessary.

Regarding the theatre seminars, the informants in the current study felt they were worthwhile, but would have been more beneficial if they had been scheduled differently. The informants found it difficult to reflect on the seminars and engage in self-exploration since there were heavy demands placed on them during pre-service teaching. However, concurrent teaching experience provided them with an authentic context in which to apply seminar concepts and served as a point of reference resulting in more meaningful seminar discussions. Future research in this area should experiment with more seminars, longer seminars, and seminars scheduled earlier in the semester or the semester before pre-service teaching. When combined with previous studies, the current study suggests that the use of theatre instruction might be beneficial in the education of teachers, particularly music teachers. Further research into different ways of incorporating theatre exercises into music teacher education programs is warranted.
APPENDIX A

CASE-STUDY INFORMANT CONSENT FORM
Before agreeing to participate in this research study, it is important that you read and understand the following explanation of the purpose and benefits of the study and how it will be conducted.

**Title of Study:** The impact of theatre training on the nonverbal communication behaviors and role perception of pre-service band teachers.

**Principal Investigator:** Allen Vandivere, a graduate student in the University of North Texas (UNT) Division of Music Education.

**Purpose of the Study:** You are being asked to participate in a research study that involves theatre seminars for pre-service music teachers. The purpose is to gather information from you about your experiences in these seminars and in your student teaching.

**Study Procedures:** The Division of Music Education is requiring you to participate in a series of student teacher seminars. Four of these seminars involve theatre exercises designed to improve your communication skills. You will also be required to participate in online guided journaling and peer discussion via WebCT. The Principal Investigator seeks your permission to review any online submissions made by you and possibly include them in a dissertation. In addition, you will also be asked to do the following:

1) Allow the Principal Investigator to observe and video record you while teaching at each of your assigned schools, once at each site before the first theatre seminar and once at each site after the third seminar. Each teaching episode will be 20 minutes long.

2) Watch the video recordings of yourself and complete a written reflection form

3) Allow the Principal Investigator to interview you at the end of the semester (audio recorded and transcribed) regarding your student teaching/seminar experiences

**Foreseeable Risks:** The foreseeable risk to you is the possible adverse psychological effects of evaluating/reflecting on your own teaching performance. As with any online discussion, there is the risk of adverse responses to comments you submit.

**Benefits to the Subjects or Others:** I expect the project to benefit you by giving you additional feedback on your teaching with regard to your communication skills. It will also contribute to existing research on theatre training and teacher education.

**Procedures for Maintaining Confidentiality of Research Records:** Your name will appear on any data collected from you. Only the Principal Investigator and the faculty advisor may view your online journal entries, video recordings, interview transcript, and reflection form. Your peers will view your online discussion submissions. All online submissions will be stored on WebCT and will not be made public to anyone not already specified. Your electronic and non-electronic data may be transferred to the Principal Investigator’s home computer for further analysis. This information will not be publicly distributed once transferred. Any personally identifiable information collected during the study will not be made public. Any excerpts from
your data that appear in the dissertation will appear under a pseudonym. This consent form will also be kept on file at the Principal Investigator’s home and not made public in any way. The confidentiality of your individual information will also be maintained in any subsequent publications or presentations of this study.

Questions about the Study: If you have any questions about the study, you may contact the Principal Investigator, Allen Vandivere at [redacted] or the faculty advisor, Dr. Donna Emmanuel, UNT College of Music, Division of Music Education, at 940-369-7973.

Review for the Protection of Participants: This research study has been reviewed and approved by the UNT Institutional Review Board (IRB). The UNT IRB can be contacted at (940) 565-3940 with any questions regarding the rights of research subjects.

Research Participants’ Rights: Your signature below indicates that you have read or have had read to you all of the above and that you confirm all of the following:

- Allen Vandivere has explained the study to you and answered all of your questions. You have been told the possible benefits and the potential risks and/or discomforts of the study.
- You understand that you do not have to take part in this study, and your refusal to participate or your decision to withdraw will involve no penalty or loss of rights or benefits. The study personnel may choose to stop your participation at any time.
- You understand why the study is being conducted and how it will be performed.
- You understand your rights as a research participant and you voluntarily consent to participate in this study.
- You have been told you will receive a copy of this form.

________________________________________
Printed Name of Participant

________________________________________
Signature of Participant                                ____________  Date

For the Principal Investigator or Designee: I certify that I have reviewed the contents of this form with the participant signing above. I have explained the possible benefits and the potential risks and/or discomforts of the study. It is my opinion that the participant understood the explanation.

________________________________________
Signature of Principal Investigator or Designee                                ____________  Date
APPENDIX B

STUDENT TEACHER CONSENT FORM
University of North Texas Institutional Review Board
Student Teacher Informed Consent Form

Before agreeing to participate in this research study, it is important that you read and understand the following explanation of the purpose and benefits of the study and how it will be conducted.

Title of Study: The impact of theatre training on the nonverbal communication behaviors and role perception of pre-service band teachers.

Principal Investigator: Allen Vandivere, a graduate student in the University of North Texas (UNT) Division of Music Education.

Purpose of the Study: You are being asked to participate in a research study that involves the examination of online journal and discussion submissions made by you regarding your student teaching/theatre seminar experiences.

Study Procedures: The Division of Music Education is requiring you to participate in a series of student teacher seminars. Four of these seminars involve theatre exercises designed to improve your communication skills. You will also be required to participate in online guided journaling and peer discussion via WebCT. The Principal Investigator seeks your permission to review any online submissions made by you and possibly include them in a dissertation.

Foreseeable Risks: The foreseeable risk to you is the possible adverse psychological effects of evaluating/reflecting on your own teaching performance. There is also the risk of adverse responses to comments you submit online during peer discussion.

Benefits to the Subjects or Others: I expect the project to benefit you by giving you additional feedback on your teaching with regard to your communication skills. It will also contribute to existing research on theatre training and teacher education.

Procedures for Maintaining Confidentiality of Research Records: Your name will appear on any online journal and discussion submissions you make, but only your discussion submissions will be viewed by your peers. Only the Principal Investigator, his faculty advisor, and faculty in charge of student teacher supervision may view your online journal entries. No other personally identifiable information will be collected. All submissions will be stored on WebCT and will not be made public to anyone not already specified. This consent form will also be kept on file and not made public in any way. Your submissions may be transferred to the Principal Investigator’s home computer for further analysis. Any excerpts from your online submissions that appear in the Principal Investigator’s dissertation will not bear your name. The confidentiality of your individual information will be maintained in any subsequent publications or presentations of this study.

Questions about the Study: If you have any questions about the study, you may contact the Principal Investigator, Allen Vandivere at [contact information redacted] or the faculty advisor, Dr. Donna Emmanuel, UNT College of Music, Division of Music Education, at 940-369-7973.

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**Review for the Protection of Participants:** This research study has been reviewed and approved by the UNT Institutional Review Board (IRB). The UNT IRB can be contacted at (940) 565-3940 with any questions regarding the rights of research subjects.

**Research Participants’ Rights:** Your signature below indicates that you have read or have had read to you all of the above and that you confirm all of the following:

- Allen Vandivere has explained the study to you and answered all of your questions. You have been told the possible benefits and the potential risks and/or discomforts of the study.
- You understand that you do not have to take part in this study, and your refusal to participate or your decision to withdraw will involve no penalty or loss of rights or benefits. The study personnel may choose to stop your participation at any time.
- You understand why the study is being conducted and how it will be performed.
- You understand your rights as a research participant and you voluntarily consent to participate in this study.
- You have been told you will receive a copy of this form.

________________________________
Printed Name of Participant

________________________________                                ____________
Signature of Participant                                     Date

**For the Principal Investigator or Designee:** I certify that I have reviewed the contents of this form with the participant signing above. I have explained the possible benefits and the potential risks and/or discomforts of the study. It is my opinion that the participant understood the explanation.

________________________________________                            ___________
Signature of Principal Investigator or Designee   Date
APPENDIX C

STUDENT AND PARENT/GUARDIAN CONSENT FORM
Before agreeing to your child’s participation in this research study, it is important that you read and understand the following explanation of the purpose and benefits of the study and how it will be conducted.

**Title of Study**: The impact of theatre instruction on the nonverbal communication behaviors and role perception of pre-service music teachers.

**Principal Investigator**: Allen Vandivere, a graduate student in the University of North Texas (UNT) Division of Music Education.

**Purpose of the Study**: You are being asked to allow your child to participate in a research study which involves the use observation/video recording of your child’s music class. The study is examining the impact of theatre instruction on the nonverbal communication behaviors of pre-service music teachers. The focus of the study is the teachers, not the students. However, the students’ actions will impact the teachers’ behaviors.

**Study Procedures**: Your child will be asked to participate in two typical music classes at his/her school. The classes will be taught by a student teacher from the University of North Texas. This teacher has been assigned to your child’s campus. The sessions will occur during your child’s normal music class time. A 20-minute segment of each class session will be observed and video recorded for later review by the Principal Investigator and the student teacher. There will be no time commitment or other responsibilities outside of your child’s normal music class. Your child will not be asked to do anything he/she doesn’t normally do during music class.

**Foreseeable Risks**: There are no foreseeable risks to your child involved in this study. Neither participation nor non-participation in the study will have any impact on your child’s grade.

**Benefits to the Subjects or Others**: This study will not directly benefit (or harm) your child. However, I expect the project to benefit your child indirectly by having a positive impact on the quality of instruction administered by the music student teacher on your child’s campus. It will also add to existing research on theatre training and teacher education.

**Procedures for Maintaining Confidentiality of Research Records**: The video recording containing your child’s image will not be distributed or made public in any way. Only the Principal Investigator and the music student teacher will view the video. No personally identifiable information on your child will be collected. Both the video recording and this consent form will be kept on file at the home of the Principal Investigator until the study is complete and will never be distributed. The confidentiality of your child’s individual information will be maintained in any publications or presentations regarding this study. If you do not consent, your child will not appear in the video recording.

**Questions about the Study**: If you have any questions about the study, you may contact Allen Vandivere at telephone number [redacted], or the faculty advisor, Dr. Donna Emmanuel, UNT College of Music, Division of Music Education, at telephone number 940-369-7973.
Review for the Protection of Participants: This research study has been reviewed and approved by the UNT Institutional Review Board (IRB). The UNT IRB can be contacted at (940) 565-3940 with any questions regarding the rights of research subjects.

Research Participants’ Rights: Your signature below indicates that you have read or have had read to you all of the above and that you confirm all of the following:

- Allen Vandivere has explained the study to you and answered all of your questions. You have been told the possible benefits and the potential risks and/or discomforts of the study.
- You understand that you do not have to allow your child to take part in this study, and your refusal to allow your child to participate or your decision to withdraw him/her from the study will involve no penalty or loss of rights or benefits. The study personnel may choose to stop your child’s participation at any time.
- You understand why the study is being conducted and how it will be performed.
- You understand your rights as the parent/guardian of a research participant and you voluntarily consent to your child’s participation in this study.
- You have been told you will receive a copy of this form.

________________________________________
Printed Name of Parent or Guardian

________________________________________  _______________
Signature of Parent or Guardian                                  Date

For the Principal Investigator or Designee: I certify that I have reviewed the contents of this form with the parent or guardian signing above. I have explained the possible benefits and the potential risks and/or discomforts of the study. It is my opinion that the parent or guardian understood the explanation.

________________________________________  _______________
Signature of Principal Investigator or Designee                  Date
Child Assent Form

You are being asked to be part of a research project being done by the University of North Texas Division of Music Education.

This study involves someone videotaping one of your normal music classes taught by a Student Teacher. The study is investigating the Student Teacher’s performance, not yours.

You will be asked to behave as you would in a normal music class period.

If you decide to be part of this study, please remember you can stop participating any time you want to.

If you would like to be part of this study, please sign your name below.

_________________________                                __________________
Signature of Child      Date

_________________________________                  __________________
Signature of Principal Investigator or Designee         Date
APPENDIX D

SAMPLE OBSERVATION FORM
Observation Form

Observer: Allen Vandiver  Date: 11/4/07  Site: Ganger HS
Teacher: Paul  Type of Class: Clarinet Section

Start time: 11:30am  End time: 11:37am  Total time: 17 min.

---

**OBSERVATIONS**

- When he is thinking about what to do next and not giving directions, he rubs his hands together or holds them together, looks down at the music, sometimes scratches his head, or combination of these.

- When isolating the third clarinet part, he turns to face them and looks at them.

- Facial expression is very plain throughout, not animated.

- There was a period of time where there was no playing because he was discussing what part to practice next. He made very few gestures during this period.

- Eye contact while playing is not as necessary in this type of rehearsal because there are no cues and very few long segments of playing.

**INFERENCES**

- Fidgety gestures not directed at anyone else.

- Visibly shifting his attention to a group of students.

- More workmanlike approach, fixing notes and rhythms does not call for him to show the style in his face as much. Not a true conducting situation, just a rehearsal section.

- Wasn't communicating any ideas or information, just studying the music trying to make a decision.

- Switching out of instruction mode momentarily.

---
APPENDIX E

TIMELINE FOR DATA COLLECTION
Week 1  (Wk of Aug. 20)  Orientation meeting for pre-service band teachers explaining the study and the seminar schedule.

Week 7  (Wk of Oct. 1)  Student and Parent/Guardian Consent Forms distributed.

Week 8  (Wk of Oct. 8)  Participant Consent Forms Completed. Theatre Seminar 1 videotaped, researcher field notes. Online journals and discussion begin.

Week 9  (Wk of Oct. 15)  Theatre Seminar 2 videotaped, researcher field notes.

Week 10  (Wk of Oct. 22)  Theatre Seminar 3 videotaped, researcher field notes.


Week 15  (Wk of Nov. 26)  Teaching Observations and Video Reflections concluded. Semi-structured Interview Questions designed based on initial review of data collected.

Week 17  (Wk of Dec. 10)  Interviews conducted. Online journals/discussion concluded.
Where did you grow up?

How would you describe the town in which you grew up?

How old are you?

How and when did you get involved in music?

How would you describe the music instruction you received?

How and when did you decide to become a teacher?

Why did you choose UNT?

Have you ever had any theatre classes or acting experience before this semester?

How did you see yourself as a teacher at the beginning of this semester?

How do you see yourself as a teacher now?

How did you feel about your ability to communicate as a teacher at the beginning of the semester?

How do you feel about your ability to communicate as a teacher now?

What impact, if any, did the theatre seminars have on you?

Did some of aspects of the theatre seminars impact you more than others? If so, which ones and how?

Is there anything you would change about the theatre seminars?

Would you recommend the theatre seminars to other student teachers?

What impact, if any, did the video reflections have on you?

What impact, if any, did the online journal and discussion activities have on you?

What differences, if any, did you observe between teaching middle school and teaching high school students this semester?

Did you notice any differences in your behavior when teaching middle school students versus high school students?
APPENDIX G

TAILORED INTERVIEW QUESTIONS
Questions for Mark

Your comments during the video reflections suggested that you were perhaps less sure of yourself in front of the high school students and perhaps more self conscious. Would you agree with that statement? Why?

You also referred to yourself as being on “autopilot” at certain times. Can you elaborate on that?

In your reflections, you referred to being more or less relaxed at certain times, trying to appear relaxed, and you referred to certain situations as being more or less stressful. What causes you stress or discomfort in front of a class and how do you deal with that?

Your comments during the video reflections suggested that you are very conscious of your conducting and of how you appear to the high school students when you are teaching them. Would you agree with that statement? If so, why?

During reflection, you seemed to make more comments regarding your conducting and your appearance when teaching the high school students than you did when teaching the middle school students. Why do you think that is?

I observed you making more body movements when teaching the middle school class. You did things like stand on one leg, looking down and around, folding your arms behind your back or across your chest. To what do you attribute that?

Questions for Paul

Many of your comments during reflection were about your facial expressions and body movements while teaching. Are you conscious of what you do with your face and body while teaching or did you just notice these things upon watching yourself on video?

You stated that you feel more comfortable using movement rather than words to express ideas. You also said that you sometimes have difficulty putting your thoughts into words, particularly when teaching high school students. When it comes to what you do with your body when teaching, how much is driven by your natural tendency and how much is driven by your discomfort with using words?

You expressed difficulty with putting your thoughts into words during the high school rehearsals but not during the middle school rehearsals. Why do you think that is?

When reflecting on your middle school teaching you made several references to using your facial expression to convey a mood, a musical style, or to put the students at ease.
You referred to keeping a soft expression or having a stern expression. In your opinion, how well did the students respond to your facial expressions?

What do you mean when you refer to having a “soft” expression?

At one point in your reflections, you referred to yourself as going into instructor mode when trying to explain something to the high school students. What did you mean by “instructor mode?”

You said that you think showing the musical style with your body is something that works better with younger students. Why do you think that?

You said that the high school students don’t see you as a strong person with discipline because you are a student teacher. You also said that one reason you let them talk amongst themselves more because, “I know my place.” Can you elaborate on those feelings?

Your comments suggest that you are very sensitive to the emotional state of the students. You seem cautious of not wanting to impact them negatively. Would you agree with that statement? Why or why not?

Questions for Laura

Most of your facial expressions seem to be reactions to what you see and hear the students doing. Except for eye contact and a few other instances, you didn’t talk much about actively trying to communicate something with your face. How conscious are you of your facial expressions while teaching?

To what extent are your facial expressions intentional?

At one point, you did say that you made a “teacher face.” What did you mean by that?

There were only a few instances where you mentioned doing something with your body, other than conducting gestures, to communicate something to the students. How conscious are you of the messages your body is communicating when you teach?

To what extent are your body movements intentional?

You said you are more used to teaching high school. Why is that?

Your reflection comments suggested that much of your attention is on the content of your speech when teaching. You made several references to how you were explaining things, the need to use certain terminology, the need to connect one concept to
another, wondering how you can explain something so the students will understand. You seemed very verbal oriented. Do you agree with that observation? Why or why not?
### Data Codes

#### Global Concept Codes

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<thead>
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<th>Level</th>
<th>Description</th>
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<td>HMD</td>
<td>2</td>
<td>High School/Middle School Differences</td>
</tr>
<tr>
<td>ONL</td>
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<td>Online Activities</td>
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<td>ROL</td>
<td>2</td>
<td>Teacher Role/Identity</td>
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#### Nonverbal Communication Codes

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<td>Body Position</td>
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<td>GS</td>
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<td>HF</td>
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#### Participant Characteristic Codes

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#### High School/Middle School Differences Sub-Codes

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Ware, J. E., & Williams, R. G. (1975). The Dr. Fox effect: A study of lecture expressiveness and ratings of instruction. *Journal of Medical Education, 5*, 149-156.


