The Impact of a Professional Development Program in Popular Music on a Music Teacher's Beliefs and Practices

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THE IMPACT OF A PROFESSIONAL DEVELOPMENT PROGRAM IN POPULAR MUSIC ON A MUSIC TEACHER’S BELIEFS AND PRACTICES

By

Donna Hewitt

A DISSERTATION

Submitted to the Faculty of the University of Miami in partial fulfillment of the requirements for the degree of Doctor of Philosophy

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the requirements for the degree of
Doctor of Philosophy

THE IMPACT OF A PROFESSIONAL DEVELOPMENT PROGRAM IN POPULAR
MUSIC ON A MUSIC TEACHER’S BELIEFS AND PRACTICES

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The purpose of this study was to examine the process of music teacher change resulting from a long-term professional development program in popular music. Specifically, it sought to examine change in a general music teacher’s beliefs and practices over a three-year period. This study utilized a case study methodology informed by a pilot study with the same music teacher. Data were collected over four months in the form of observations, interviews, field notes, and artifacts. Analysis revealed five emergent themes: opportunity, ownership, teamwork, discipline, and bravery.

The findings of this study provide support to extant research suggesting that meaningful and impactful professional development is (a) chosen by the teacher, (b) occurs over a sustained period of time, and (c) requires reflection by the teacher regarding his/her curricular beliefs and practices. This study offers a theory of teacher change through professional development and provides suggestions for educational settings.
Dedication

This dissertation is dedicated to my family. Thank you for your continual love and support throughout this journey and beyond.
Acknowledgements

I would like to express my deepest gratitude to “Ashley” for sharing significant amounts of time with me in conversation, laughter, and responding to my many questions. You are an amazing human being and I am honored to call you friend.

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Thank you to the members of my committee: Dr. Don Coffman, Dr. Dina Birman, Dr. Stephen Zdzinski, and Dr. Corin Overland. I truly appreciate the time and perspectives you have shared with me to transform this study into a meaningful contribution to the field of music education.

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Chapter 1

Introduction

Personal Vignette

It is the last day of school and I am seated on stage with 80 fourth-grade students at our annual school awards ceremony. The event has been a longstanding tradition to bid farewell to the fourth-grade class and wish them well as they prepare to enter fifth grade in a new school. The students and I were feeling sentimental as we reminisced about our years together—playing “Ode to Joy” on the recorder, singing “Frère Jacques” as a round, or playing “Zum Gali Gali” accompanied by Orff instruments.

A few months earlier, when the school principal requested that the fourth-grade students sing the popular song, “Friends Forever” by Vitamin C for the ceremony, I expressed some hesitancy. I rarely included popular music in the school repertoire because I believed it was my responsibility as a music teacher to introduce new and unfamiliar music to students rather than utilize what they already knew and enjoyed outside of school. I also believed that popular music was inferior to other repertoire since the songs could be simplistic, repetitive, and contain explicit lyrics. Despite my hesitancy, I decided to teach the song, which students seemed to enjoy.

As the curtain opened, I walked off stage to conduct the fourth-grade class as the nine soloists took their place at the front of the stage. The soloists sang the verses and rapped while the fourth-grade class sang the chorus. The song seemed to be well received by the audience. I was extremely proud of the students, especially the nine soloists who came to see me daily at lunchtime to rehearse and sing in two-part harmony.
Despite my students’ enjoyment of singing and performing a popular song, I reverted to what I believed was the best approach to music learning as an elementary music educator. I continued to rely on folk songs and other repertoire less familiar to students rather than question my curricular beliefs about utilizing popular music in the classroom. The professional development workshops that I attended as a teacher reinforced and deepened my understanding of the approaches with which I was already familiar rather than challenge my beliefs and practices on music teaching and learning. I did not reconsider popular music in the classroom until a colleague who was pursuing his doctorate mentioned Lucy Green, a researcher who implemented a popular music program in secondary schools in England (Green, 2008). I was intrigued and sought to learn more by reading her work on popular music in schools. As I read *Music, Informal Learning, and the School: A New Classroom Pedagogy* (Green, 2008), I noted a gradual change in my beliefs on popular music’s value in the classroom. I started with the belief that popular music was an inferior source of music for the classroom, but I gradually began to consider the benefits of utilizing repertoire with which students were already familiar as a way of fostering excitement in music-making and connecting with students’ musical identities.

This opening vignette serves to foreshadow a dissertation on teacher change, a change in beliefs and practices that I resisted. Perhaps a professional development program in popular music would have helped to make the change for me more pertinent. This study seeks to examine how a teacher changes through a professional development program focused on popular music. In this chapter, I begin with a brief discussion on popular music followed by a historical overview that situates popular music within
formal educational institutions in the United States. I then use a sociological perspective to describe how educational and social background might shape a music teacher’s beliefs and actions in the classroom, and how those beliefs and actions afford a new space for popular music in music education. After describing the role of professional development in creating the potential for teacher change, I articulate the research questions that guided the study.

**Popular Music**

Many scholars agree that defining popular music is a challenging task (Bowman, 2004; Gracyk, 2004; Mantie, 2013; Rodriguez, 2012; Smith, 2013). Popular music can be defined by its commercial success as determined by record sales or its position on the Billboard charts, increased appearance in media through items such as sheet music and movie scores, or what people listen to most frequently (Kassabian, 1999; Middleton, 1990; Tagg, 1982). This approach to defining popular music seems to imply a sense of fluidity to the definition since popularity determined by sales and exposure to the public constantly shifts throughout the years. Humphreys (2004) elaborated on the implications of the previous definitions, stating that music from the Western Classical canon would have been considered popular music at one point or another in time as it was what most people listen to a regular basis.

While using mass appeal as determined by what is prevalent at a given point in time allows for a broad definition of popular music, it lacks inclusivity of certain genres that often fall under the term of popular. Creators and aficionados of music such as punk rock, gothic music, and heavy metal often pride themselves in not being part of the masses as a way of subverting the mainstream. In this sense, musicians seek a way of
forming their own identity either for political reasons or as a way of celebrating their own individuality and style (Smith, Dines, & Parkinson, 2017) and not being normalized by a Billboard chart. Middleton (1990) suggests that a person’s desired alignment to an artist’s style, viewpoints, and music is one of the three ways in determining whether or not certain music can be considered popular. His first two determinants of popular music deal with measurable consumption and prevalence in various forms of media.

Similar to Middleton’s (1990) three approaches towards defining popular music, Gracyk (2004) describes four ways in which popular music can be distinguished from other genres. His approaches are similar to those previously discussed but he also states that popular music can be seen through a sociological lens of high and low cultural perspectives. In his book, *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America*, historian Lawrence Levine (1988) described how society placed cultural objects such as plays, literature, and music in a vertical hierarchy where one cultural object would have greater importance over another. When viewed from this perspective, the distinction between popular and classical music become apparent since popular music has historically been seen as inferior and therefore considered lowbrow (Covach, 2017; Roy & Dowd, 2013). This is similar to my previously internalized belief in popular music’s inferiority and lack of worth in the school curriculum when compared to other music. Yet this distinction can become blurred when popular music is compared to itself. Gracyk (2004) uses Elton John singing at the funeral of Lady Diana in 1997 as one of the examples in which popular music is connected with high culture, thus problematizing using high and low culture as a defining feature of popular music.
In *Bridging the Gap*, Rodriguez (2004) encourages music educators and their students to think critically about how they define popular music in the hopes of “developing a didactic approach to the study of popular music” (p. 15). This is not new. In 1971, Karl Heinrich Ehrenforth called for a “didactic interpretation of music” in part due to narrow musical definitions and overly formulaic musical analyses (Richter, 1996). I will apply this didactic approach to defining popular music in order to operationalize it within the context of this dissertation. Therefore popular music will be defined as music that has widespread appeal either socially or commercially yet can also attract smaller groups with whom a particularly affinity is shared such as the case of punk rock music. Additionally, popular music is music that is most often viewed from a lowbrow perspective when compared to other more “sophisticated” music, yet there are instances in which it can be viewed from a highbrow perspective and therefore subject to change (Levine, 1988). This latter sociological characterization is critical to my didactic definition of popular music, as it will help shape the contentious history of popular music in formal educational institutions in the United States.

**Popular Music in Schools**

This section provides a historical overview of the tensions that existed with popular music in both K-12 schools and tertiary institutions in the United States. I have chosen to simultaneously address these institutions to capture the interplay between and impact on their respective curricula. For the sake of clarity, the term *school* refers to K-12 schools unless preceded by the term *normal*, which refers to the historical label of post-secondary teacher-training institutions. This overview will provide an understanding of popular music’s complex history within the school system as seen through the lens of
culture and lay the foundation for understanding music teacher beliefs and actions in both teacher training and classroom practice.

Popular music has arguably been present in U.S. American schools since the early part of the nineteenth century as taught by singing-school masters such as Lowell Mason (Humphreys, 2004). Prior to music being part of public education, the singing schools existed from 1720 to the second half of the nineteenth century in order to improve singing in church as well as serve as a social outlet for the community in Boston (Mark, 2008). Although the singing-school masters used and composed religious repertoire, they also included songs from their European roots such as parlor songs and British folk songs (Humphreys, 2004). As the demand for music teachers grew within the school system, singing-school masters were some of the earliest educators, thus incorporating popular music as part of their school repertoire (Humphreys, 2004).

Although it is likely that popular music was incorporated into the curricula around the same time that vocal music became an official curricular subject in 1837, it is important to note that society’s distinction between highbrow and lowbrow began to permeate many aspects of culture throughout the United States and subsequently shaped peoples’ opinions towards popular music (Powell, Krikun, & Pignato, 2015). Culture, in this sense, refers to that which is cultivated as if molded from its natural state into something more desirable (Erickson, 2004). Levine (1988) describes how leaders of venues such as museums, galleries, parks, theatres, and opera houses employed certain standards and rules as a way of imposing their ideal order among members of society. When an orchestra director heard of an audience’s dislike of Wagner’s music, for example, he chose to include the music in his programs until the audience learned to
appreciate Wagner’s music. Levine points out that enforcing a sense of order was not necessarily an outward means of social control as it simply was a way in which people conceived of culture. He notes that during the nineteenth century, the idea of culture and order were so connected that it was difficult to extract one concept from the other. He states:

But as important as the motif of order was, it was never an end in itself; it was a necessary means to the creation and maintenance of standards that would permit the establishment and appreciation of true culture in the United States: culture free of intrusion, free of dilution, free of the insistent demands of the people and the marketplaces; culture that would ennable, elevate, purify; culture that would provide a refuge from the turmoil, the feelings of alienation, the sense of impotence that were becoming all too common (p. 206).

The divide between what is considered highbrow and lowbrow plays a significant role in understanding popular music’s dissolution from public school repertoire through ways in which music teachers were taught and the philosophy in which they were steeped. Normal schools (early teacher-training institutions), colleges, and universities offered music teacher training in the nineteenth century. Normal schools originally trained classroom teachers to teach music until Julia Ettie Crane opened the Potsdam (New York) Musical Institute in 1884 specifically for music teacher training. Mark (2008) describes two philosophies of music teacher training at that time. The first belonged to Crane, who believed that music should be taught to all children. Although she was inclusive in her philosophy towards who deserved musical training, her views towards genres outside of Western classical music were not as can be seen in her Music Teacher’s Manual (1892):

To familiarize children with music of the highest quality suited to their understanding and ability is to build one of the surest defenses against the lure of popular trash. While it is impossible at the present time to keep the
young from hearing and even singing and playing the meaningless and vulgar ditties of the day, to have had daily contact with music of a worthy type, to have stored in memory the beautiful gems of Schubert, Mendelssohn, Mozart, and Brahms, is to possess a standard of judgment which will eventually mean the discarding of the worthless and the love of the good (p. 65).

The second philosophy pervaded colleges and universities, where “proper” music training was reserved for those who had talent (Mark, 2008). Music teachers who attended these institutions were likely to be trained in meeting the musical needs of the department rather than their future public schools thus representing a shift in the overall purpose of music training since the singing-schools of the early nineteenth century existed to serve the needs of the public (Humphreys, 2004; Mark, 1996).

Regardless of philosophical orientation, the members of colleges and universities were strongly in favor of teaching and maintaining the Western classical tradition. As a result, preservice music teachers believed that it was their duty to improve their future students’ musical tastes through teaching Western classical music thus perpetuating the hierarchical divide between Western classical as highbrow and popular music as lowbrow (Humphreys, 2004; Mark, 1996). An examination of a music teacher’s beliefs could be beneficial to revealing such philosophical orientations that may prevent a teacher from utilizing popular music in the classroom.

The 1960’s brought much social and political unrest during this time due to factors such as the Civil Rights Movement, the push for greater equality and celebration of diversity, as well as the politically charged youth counter-culture that often used popular music as a platform for its message. The multicultural education movement emerged to advocate and provide support for various cultural and economic groups (Banks, 2005). As a result, in the 1960’s music scholars and educators began to consider
the inclusion of more diverse genres in schools as a way to increase relevance for all students, especially minorities, women, and youth (Krikun, 2017). The Music Educators National Conference (now known as the National Association for Music Education) sponsored the Tanglewood Symposium in Massachusetts, inviting a wide range of attendees such as musicians, politicians, sociologists, and corporate leaders to ensure a holistic discussion on music education’s place in American society (Mark, 1996). The resulting declaration called for diverse and popular musical styles such as “currently popular teenage music and avant-garde music, American folk music, and the music of other cultures” (Choate, 1968, p. 139). Popular music was officially deemed worthy of study in American schools as a result of the Symposium.

Despite popular music’s official acceptance into American schools in 1968, its worthiness in music curricula continued to be questioned and debated. Scholars and educators who subscribed to a lowbrow perspective of popular music felt it was aesthetically inferior and morally damaging to youth (Shehdan, 1969; Fowler, 1970). Some scholars sought a middle ground with a “peaceful coexistence” among popular and classical styles in order to teach musical elements (MacClusky, 1979, p. 54). Although these beliefs towards popular music occurred in the 1960’s and 1970’s, popular music remains relatively absent from many schools (Rodriguez, 2004). Further examination through qualitative research could provide useful insights regarding popular music’s absence from schools and reveal a teacher’s possible apprehension towards including popular music in the school curriculum.

Humphreys (2004) suggests that music teachers still desire to reform tastes towards Western classical as those did in the nineteenth century as a potential reason for
the debate’s continuation and popular music’s lack of inclusion in schools. This creates a dissonance between the goals and values of music teachers and that of their students, who demonstrate strong preferences toward popular styles of music (Hargreaves & North, 1997; LeBlanc, 1979; May, 1985; Mills, 2000). From this perspective, it appears that the adage “old habits die hard,” a phrase that dates back to the mid-eighteenth century, is playing a role in music teacher beliefs and actions and their inability to change (Speake, 2015). An in-depth exploration of a practicing music teacher’s beliefs, actions, and changing attitudes towards popular music in the classroom would greatly contribute to the understanding of music teacher change.

**Habitus**

Pierre Bourdieu, the French anthropologist, philosopher, and sociologist, has written extensively on topics such as culture and taste throughout the nineteenth and early twentieth century. Much of his work was in response to the “ruinous” dichotomy between objectivist and subjectivist traditions that prevailed during his time in academe (Bourdieu, 1990, p. 25). Ruth Wright (2015) explains that these differences were about human behavior and the following of social norms. Those who subscribed to the objectivist tradition felt that people generally followed social rules in terms of who they were permitted to marry, taboos such as incest, and what society considers sacred. Wright continues to explain that those who subscribed to a subjectivist tradition believed that people were free to make their own choices regardless of social norms.

Bourdieu sought to contribute another perspective that focused on the role of the culture to which one belongs in shaping behaviors and beliefs rather than subscribing to the objectivist/subjectivist dichotomy. Culture, in this sense, refers not only to that which
is cultivated as desirable as in the highbrow/lowlbrow distinction, but also extends into that which gains power in society through status and prestige as a result (Erickson, 2004). He developed what he describes as thinking tools, which consist of habitus, capital, and field, as ways to reveal a deeper understanding of the extent to which one follows societal rules and why. He describes their interaction in the equation:

\[(\text{habitus}) (\text{capital}) + \text{field} = \text{practice} \] (Bourdieu, 1984, p. 101).

Bourdieu (1977) describes habitus as a “community of dispositions” (p. 35) that encompass a person’s past, explain a person’s present beliefs and actions, and to a certain extent, predict a person’s future. In his edited text of Bourdieu’s Language and Symbolic Power (1991), John Thompson elaborated that habitus can be further understood as “habits [that] are inculcated, structured, durable, generative and transposable” (p. 12). The term inculcate implies that principles, beliefs, and opinions are impressed upon the mind through constant repetition (Oxford, 2017). According to Bourdieu, a person’s upbringing and experiences such as those acquired at home and in school play a large role in shaping a person’s habitus since those are influential places in which habits are inculcated (Grenfell, 2007; Wright, 2015). Habits that occur over an extended period of time tend to become part of a person’s subconscious and can be acted out often without much personal awareness (Bourdieu & Passeron, 1977). For children who grew up in an education system that valued Western classical music or even eschewed popular music and then continued to study to be a music teacher at an institution with similar values, it is likely their habitus predisposes them to teach Western classical music and view popular music as a lowbrow art form. While research has been conducted on preservice and inservice teacher attitudes on popular music in the classroom (Emmons, 2004; Green,
few studies have used the sociological lens of habitus through which to examine the potential for change in teachers’ uses of popular music in the classroom.

Yet as seen in Bourdieu’s equation, the habitus does not act alone to determine a teacher’s practice. Bourdieu uses the metaphor of a marketplace to describe the terms field and capital (Bourdieu, 1991). Field can be considered a structured social space, like a farmer’s market, in which various resources (capital) are available for purchase. Just as different types of markets exist in different locations, field could refer to a larger conception such as the field of music, or a smaller microcosm such as a music organization.

Figure 1 identifies five overarching fields with regards to music and also provides examples of the sub-fields within (Burnard, 2015). The fields are interconnected and can share certain types of capital that can be used to gain status or power within that field. Types of capital can include money (economic capital), language (cultural capital), family and friends (social capital), qualifications (symbolic capital) and, in the context of this study, musical skills and knowledge (musical capital) and music teaching and learning (pedagogical capital) (Wright, 2015). In Figure 1, the top box outlined in red represents the primary field on which I will be focusing, the field of cultural production and social spaces, since it includes the formal institutions where music teachers are formally trained and where their respective habitus are shaped. The field of cultural production and social spaces also includes music organizations and professional organizations as they are often sources of further education for teachers through workshops and courses and have the potential to shape a teacher’s beliefs and practices.
Research indicates that music teachers had little to no training in popular music education during their undergraduate teacher training (Springer, 2016; Wang & Humphreys, 2009). Perhaps this is due to a music education system that perpetuates the
lowbrow distinction of popular music and therefore such musical and pedagogical capital is not necessary within these institutional fields. If the musical and pedagogical capital inherent to popular music education is not valuable to formal institutions and the teachers they train, how could change occur?

**A Bourdieusian Approach to Change**

Bourdieu’s concepts of habitus, capital, and field can be helpful in revealing why a teacher believes in and adopts a certain practice yet does not fully lend itself to understanding the process of change from a sociological perspective (Yang, 2014). It is interesting to note that music education researchers use Bourdieu as a theoretical lens for studies in which change has occurred (Wright, 2008; Finney & Philpott, 2010; Burnard, Trulsson, & Söderman, 2015) but little discourse is dedicated to understanding the process of change with a Bourdieusian lens. Since Bourdieu provides a useful lens to consider why teachers perpetuate the Western classical canon as opposed to other genres such as popular music, it would be helpful to explore how change could occur using a Bourdieusian approach.

Yang (2014) analyzed Bourdieu’s body of work and posited that some of his concepts, to which Bourdieu himself discussed but gave little import, could be used to theorize the process of change. Essential to Yang’s theory of change is utilizing Bourdieu’s notion of a primary and secondary habitus. In relation to the process of change, primary habitus refers to the habitus that exists within a person as a result of their formative experiences. This would include the subconscious beliefs, thoughts, and ways of being that have been shaped over time by the socio-cultural field to which they belong such as family or school. The secondary habitus refers to a habitus that is distinctive from
the primary habitus and therefore represents new beliefs, values, and practices different from the primary habitus. In essence, the secondary habitus develops as a result of meaningful change over time.

Yang (2014) developed a theory of change that was based upon Bourdieu’s thinking tools (habitus, capital, and field) and other areas of his work in order to better describe the process of change (Figure 2). In her theory, she utilizes the idea of primary and secondary habitus as can be seen in the boxes on the left and right in Figure 2. The top and bottom boxes identify field and reflexivity as concepts that occur during the change process and assist in transforming and conditioning the secondary habitus as can be seen by two arrows on the right-hand side of Figure 2. According to Yang, four conditions are necessary to break the reproductive cycle of the primary habitus: (1) mismatch between habitus and field, (2) reflexivity to challenge the primary habitus, (3) explicit pedagogy to assist habitus transformation and, (4) and open system to support change. I will elaborate on each condition in the subsequent paragraphs and also identify where they reside in Figure 2.

Mismatch between habitus and field. The arrow on the bottom left-hand side of Figure 2 notes the mismatch between habitus and field. According to Yang, the greater the mismatch or “distance” between a person’s primary habitus and field, the greater the likelihood of the unconscious habitus being rendered conscious, thus presenting a potential for change (p. 1531). Therefore if a musician with primary training in jazz keyboard performance wished to perform the works of Johann Sebastian Bach, a mismatch between the primary habitus and field would occur. The field in this particular
instance could refer to moving from the sub-field of jazz to classical music or a different educational institution (see Figure 1), or both.

The capital that a person possesses as part of their primary habitus serves to aid their social trajectory. From the previous example, a jazz musician could acquire musical and social capital by studying and performing with well-known jazz musicians in a city. They may also attend a university or conservatory that may yield symbolic capital in the form of a degree thus acquiring sufficient capital to forward their social trajectory as a well-known jazz performer. Yet the capital that this hypothetical performer acquired will most likely not forward their social trajectory as a performer of Baroque music.

According to Yang (2014), the mismatch between the primary habitus and field serves as one of the conditions to raise consciousness of the primary habitus and present an opportunity for change. For practicing music teachers who potentially possess a Western
classical habitus, such mismatch between their primary habitus and a field such as professional development programs could present an opportunity to render change possible.

**Reflexivity.** Another condition in the change mechanism includes Bourdieu’s idea of *reflexivity* and is located in the top box of Figure 2. Bourdieu conceived of reflexivity as something separate from the primary habitus that served to raise consciousness when the primary habitus is being challenged (Bourdieu, 1990). Since it required the ability to objectively regard one’s circumstances, Bourdieu initially felt that reflexivity was something only scientists could possess due to their training in the scientific process. Yang (2014) includes the idea of reflexivity as part of her change theory but challenges the notion that it is only available to those of scientific backgrounds. She summarizes that the habitus exists to reproduce that which is familiar to it at the subconscious level. This is represented by the arrow in the upper left-hand side of Figure 2 that notes inertia between the primary habitus and reflexivity. Reflexivity serves to challenge the habitus at the conscious level to overcome this inertia and thereby present an opportunity for change.

**Explicit pedagogy.** Explicit pedagogy is a component to reflexivity that serves to support transformation of the primary habitus. Bourdieu and Passeron (1977) referred to *implicit pedagogy* as the mode through which habits are inculcated and form the primary habitus. As such, they placed great emphasis on implicit pedagogy as it plays a primary role in shaping the habitus. Yang (2014) felt that Bourdieu and Passeron should have given just as much emphasis to their idea of *explicit pedagogy* since, according to Yang, it helps to understand the change process. Explicit pedagogy stands apart from implicit
pedagogy in that it is “methodically organized” with “articulated and even formalized principles” (Bourdieu & Passeron, 1977, p. 47). Yang further builds upon explicit pedagogy to include a strategic planning of what needs to be learned and a recognition that the learning can take place in formal academic settings and informal daily activities. Thus implicit pedagogy helps to understand why teachers continue to teach the way in which they were taught and, from popular music’s historical perspective, value certain forms of music over others due to several years of inculcated experiences. Explicit pedagogy allows for the possibility of change when it is rendered conscious, as similar to a mismatched field and habitus, through strategic planning and practice. To summarize in simpler terms up to this point, a teacher can change provided they are in a different context, made aware of their habitus, and have some sort of plan through which to work through change.

An open system. Just as explicit pedagogy is an important component to reflexivity, an open system is an important component to field as can be seen in the bottom box of Figure 2. The final, and most important, condition of Yang’s (2014) theory of change is recognition that the fields to which people belong today are more open than the fields that Bourdieu originally described due to increase technology and a more integrated world. Yang views Bourdieu’s concept of field as an open system without firm boundaries thus changing the inherent capital and rules to any given field which would allow opportunity for one to succeed when they originally might not have. Such an open system can be considered when recalling the many music fields and sub-fields that are interconnected in Figure 1. It is possible that certain types of capital can be utilized across fields or sub-fields or perhaps serve as a barrier to achieving success due to lack of
sufficient capital. With regards to change, it appears as if Yang (2014) suggests that a given field should recognize and utilize various forms of capital that could potentially be part of another field in order to support the development of a secondary habitus.

In considering the field of music education from after the Tanglewood Symposium (1968) to the current day, popular music has been met mostly with contention yet there have been instances where musical and pedagogical capital within the field have changed in favor of popular music offerings for music education majors at tertiary institutions (Covach, 2017; Williams & Randles, 2017). While these instances currently represent curricular change for preservice music teachers, they have little impact on practicing teachers who have already received their degree. An examination of a field, such as professional development, could provide an understanding of the musical and pedagogical capital that an inservice teacher may value that could potentially lead to teacher change through incorporating popular music.

**Professional Development**

Understanding the nature of professional development in the field of music education can be somewhat challenging as the term can be interpreted in many ways. Hookey (2002) identified four distinct ways in which professional development is discussed in research literature: (a) a process of personal professional change, (b) a set of activities designed to promote personal professional change, (c) a lifelong project and (d) an overarching framework for professional change. Although music researchers often study the process of how teachers develop over time (the first interpretation) including career stages (the third interpretation), professional development within this context is best understood as a set of activities that can contribute to an overarching framework for
professional change. On a micro level, activities could include workshops or presentations in which teachers learn new concepts or skills with the intent to implement in their classroom. On a macro level, these activities could be part of a greater framework that informs either teachers’ or schools’ visions for a desired change. Most states require teachers to take at least six semester credit hours of professional development approximately every five years in order to maintain their teaching licensure (“State Professional Development Requirements”, 2018).

Hallmarks of effective professional development for all teachers include that which is content-specific, has a supportive network that can involve feedback from other teachers as they explore new ideas in their classroom, and has a collaborative culture in which teachers view themselves as learners (Martin, Kragler, Quatroche, Bauserman, & Hargreaves, 2014). Music education researchers also discuss the importance of music teachers choosing their own professional development and further suggest that short courses or workshops can be conducive to meaningful change (Barrett, 2006; Conway, Hibbard, Albert, & Hourigan, 2005; Schmidt & Robbins, 2011).

When applied to inservice music teachers, Yang’s (2014) theory of change suggests that teachers need to be confronted with a different field in which their primary habitus is revealed and therefore challenged through the process of reflexivity to develop a secondary habitus. A professional development opportunity in popular music could provide the necessary conditions in which a teacher’s Western classical habitus is revealed, challenged, and potentially changed.
Statement of Problem

Music teachers who have been trained in the Western classical canon possess a primary habitus that predisposes them to perpetuate the canon. Professional development opportunities in popular music offer teachers an opportunity to confront their primary habitus and potentially change their beliefs and practices to include popular music. Few professional development programs exist in the United States that use popular music as their central canon. While music education research has been dedicated to understanding the importance of music teachers choosing their own professional development (Conway, Hibbard, Albert, & Hourigan, 2005; Schmidt & Robbins, 2011), little research has been dedicated to understanding the impact of a popular music program on a teacher’s beliefs and practices.

Purpose and Research Questions

The purpose of this study was to examine the impact of a professional development program in popular music on a music teacher’s beliefs and practices in the classroom. A primary goal of this study was to understand the process of teacher change and how a professional development program in popular music shaped a music teacher’s beliefs and practices over time in the classroom. Questions guiding the study were:

1. What beliefs and practices did a music teacher hold about music, music-making, and music teaching and learning before implementing a popular music curriculum for the first time?

2. How did a professional development program in popular music shape a music teacher’s beliefs and practices over an extended period of time?
Theoretical Framework

Yang’s (2014) theory of change (Figure 2), which is based on Bourdieu’s thinking tools of habitus, capital, and field, was used as a theoretical framework. A music teacher’s primary habitus was elucidated through exploring what beliefs and practices a music teacher held about music, music-making, and music teaching and learning before implementing a popular music curriculum for the first time (research question 1). New musical and pedagogical capital combined with opportunities for critical self-reflection through reflexivity contributed to understanding the process of change. The potential emergence of a secondary habitus was explored in how a professional development in popular music shaped a music teacher’s beliefs and practices over an extended period of time (research question 2).

Definitions

Capital. Resources that can be used to gain power or prestige within a given field. Types of capital include money (economic capital), language (cultural capital), family and friends (social capital), qualifications (symbolic capital), musical skills (musical capital), and teaching and learning skills (pedagogical capital).

Change. Adopting and enacting beliefs and practices over a period of time that are different from previously held beliefs and practices. The presence of new beliefs and practices that have been incorporated over time indicate that a secondary habitus may have developed.

Doxa. Tacit rules of a particular social space (field) that inform a person’s social position and behavior in relation to others.
Explicit pedagogy. The strategic planning of skills that can be learned in formal academic settings or informal, non-institutional settings. Explicit pedagogy aids in developing the secondary habitus through strategic planning and practice when the primary habitus is rendered conscious.

Field. The structured social space that a person occupies. Each field possesses its own set of rules (doxa) and resources (capital) that can determine the success of an individual within a given field.

Habitus. Unconscious, habituated ways of thinking and acting as a result of socialization, especially by family and education, over time. Habitus has the potential to predict a person’s future beliefs and actions if it remains unconscious to the individual.

Highbrow. The perception that a particular cultural object such as art, music, or architecture is more valuable or sophisticated than another and thus receives a higher cultural status (Levine, 1988). A highbrow distinction can be used to reinforce social or cultural inequity.

Lowbrow. The perception that a particular cultural object such as art, music, or architecture is less valuable or sophisticated than another and thus receives a lower cultural status (Levine, 1988). A lowbrow distinction can be used to reinforce social or cultural inequity.

Open system. A holistic and interconnected interpretation of fields, sub-fields, and their related resources (capital). This perspective considers the multitude of capital at a person’s disposal due to greater access and fewer barriers.

Popular music. Music that has widespread appeal either socially or commercially yet can also attract smaller groups with whom a particularly affinity is shared. Popular
music possesses a history of being perceived as culturally superior or inferior, depending on the institution, context, or society.

**Primary habitus.** Within the context of change, primary habitus refers to the initial habitus that exists as a result of early formative experiences. This includes the subconscious beliefs, thoughts, and ways of being that have been shaped over time by the socio-cultural field to which they belong such as family or school.

**Professional development.** A set of activities such as workshops, courses, or collaborative meetings that can contribute to an overarching framework for professional change.

**Reflexivity.** The process of rendering subconscious beliefs and practices conscious through objective awareness. Reflexivity exists outside of the primary habitus and challenges subconscious beliefs and practices so that they are revealed.

**Secondary habitus.** Within the context of change, secondary habitus refers to ways of thinking and acting over a period of time that are distinctive from a person’s primary habitus. The secondary habitus struggles with the primary habitus in order to enact change.

**Limitations and Delimitations**

The research setting was chosen due to the teacher’s willingness to participate, the teacher’s participation in a professional development program in popular music education and subsequent incorporation into the school curriculum, and access to the school. The choice of a single case study design indicates that results will not be generalizable to other cases or settings; however, the goal of the study is to provide “an adequate description, interpretation, and explanation of the case” in order to better understand the
impact of a professional development in popular music on a music teacher’s beliefs and practices (Maxwell, 2013, p. 79).

This study is limited to the perspectives of a music teacher, participating students in a rock band, and a professional development trainer. Although the nature of before and afterschool music programs, or extracurricular programs, may contribute to certain details of a popular music curriculum, I am focusing specifically on a music teacher rather than a popular music curriculum that occurs at a specific time of day.

**Personal Connection**

My impetus for teaching a popular song to the fourth-grade class was at the request of the school principal for the award ceremony. Despite the positive reception from both students and faculty, I continued to teach songs that were unfamiliar to students and that I implicitly believed were part of a balanced music curriculum. Perhaps this is because I lacked the explicit pedagogy that professional development could have offered to help me reflect upon my primary habitus and consider change (Yang, 2014). Perhaps my lowbrow perception of popular music as school repertoire prevented me from realizing an open system that valued the musical and pedagogical capital that popular music could offer in my classroom (Covach, 2016; Yang, 2014). This study seeks to examine these beliefs and practices in the hopes of contributing greater understanding of teacher change, popular music education, and professional development.
Chapter 2

Review of Literature

Professional development is one way through which music teachers can gain ideas and develop skills that enable change in their pedagogical thinking and action. By attending a workshop or completing a course, teachers can be exposed to new materials or concepts and/or experience new approaches and ideas for teaching. They might also be provided with guidance and support for the application of these new ideas in the classroom. Whether a teacher chooses to implement change using their own resources and expertise or whether they seek the guidance of a workshop or program, a teacher’s underlying beliefs about music teaching and learning help determine the extent to which change might occur in their music classrooms.

To better understand the process of teacher change as impacted by professional development in popular music, I have organized this review of literature into four sections. The first section reviews studies in music education that examine beliefs and practices through Bourdieu’s thinking tools (i.e., habitus, capital, and field). This will help the reader understand how habitus, capital, and field have been utilized in music education research to examine change and lay the foundation to understanding the role of habitus in the change process. The second section addresses naturalistic teacher change and reviews studies on music teachers as social agents who have chosen to implement a program, course, or a particular pedagogy of their own accord. The third section addresses professional development and will review studies on teachers’ needs as well as professional development workshops and programs on specific topics such as Orff-Schulwerk and technology. The fourth section addresses professional development in
popular music. The aim of this chapter is to review and synthesize the findings of these studies in order to situate the current study within the related literature in the hopes of contributing knowledge to the process of music teacher change as it relates to professional development and popular music education.

Beliefs and Practices

Music education researchers that have utilized Bourdieu’s thinking tools (habitus, capital, and field) as a theoretical framework have sought to understand the nature of teachers’ habitus and to what extent it shapes their beliefs and practices in the classroom. Dwyer (2016) conducted a multiple case study with four secondary music teachers at different schools over the course of a year in Queensland, Australia. She examined the nature of a music teacher’s beliefs in music teaching and learning, how those beliefs were shaped by educational experiences, and how they were enacted through curriculum and pedagogy. The participants included four music teachers, their respective school principals, and a small number of students at each school. Data were collected using semi-structured interviews, observations, informal conversations, and artifacts. Dwyer used narrative inquiry to synthesize and present the data to describe each teacher’s habitus as well as how Bourdieu’s notion of doxa contributes to a teacher’s actions in the classroom. Doxa refers to the “rules of the game” which are tacit understandings into which one has been socialized that guide how people behave and act in a given field (Wright, 2016, p. 83). Dwyer noted that for some of the teachers, change had occurred to their beliefs and practices through the research process.

At the beginning of the study, one of the music teachers demonstrated strict adherence to the doxa of his classroom due to the dislike of his own early musical
experiences as a student. He felt that his early musical experiences were inadequate since they spent much time focused on upcoming assessments on musical analysis rather than providing students with the musical skills and knowledge he learned at university that would lead towards musical literacy. The music teacher valued singing songs using solfège followed by written notation of the same song. These skills became the doxa of his classroom as they were embedded in every lesson and understood by students who had previously participated in his music classes, despite being difficult for new students to follow that were unfamiliar with his approach to music teaching. As he was asked to reflect upon the research text through the narrative process, he realized that the doxa of his classroom provided little consideration for a student’s musical needs and desires, especially those who were new, since his lessons focused on concepts that were likely foreign to new students and potentially excluded them from music learning. The research process provided a space for reflection so that the music teacher could consider change in his classroom.

The teachers in Dwyer’s (2016) study had participated in professional development programs throughout their career yet few engaged in conversations regarding their beliefs and practices. Dwyer suggested that the practice of “reflective dialogue” assisted with teachers changing their previously held beliefs on music education (p. 142). Through the process of reflective dialogue, teachers were provided the space to speak with the researcher who served as a knowledgeable other and experienced the teacher’s classroom practice. This presented an opportunity for teachers to confront the pedagogical manifestation of their habitus. While Dwyer’s study did not seek to address teacher change through professional development, the result of the study
lead her to suggest that reflective dialogue on beliefs and practices could be a valuable tool for teachers participating in professional development programs. This study builds upon Dwyer’s work and seeks to contribute knowledge to the dialogue on teacher change through a professional development program on popular music.

Music education research has also examined preservice music teachers revealing their own habitus as it relates to teaching and learning. Finney and Philpott (2010) suggested that adopting a “meta-pedagogy” which combines informal learning and pedagogy could provide preservice teachers with authentic informal experiences that reveal their habitus through the concepts of “living” and “excavating” (p. 7). They stated “learning for music teachers is most effective when it is lived as opposed to being ‘downloaded’ ” (p. 11). They conducted a case study of a university course involving 20 post-graduate initial teacher education recruits where they would “live” informal practices through peer learning. The participants were split into two groups of ten members and were given instructions to use whatever materials available to learn something new and to help others in the group learn as well. These initial sessions occurred for one hour over the span of five weeks. Finney and Philpott served as participant observers and witnessed subgroups being formed as students addressed their given interests. Some of the groups such as the guitar group and the boomwhacker group (hollow, pitched plastic tubes) maintained a formalized approach to their learning. Other groups such as those dedicated to mastering the bass guitar or drum kit maintained an informal approach where they were deciding “what to learn, how to learn it and who to learn it from” (p. 15). Five students were chosen to individually record their thoughts in general and how they had been learning without the presence of the researcher. The
participants of the study continued to reflect for the duration of the course as they engaged in practicum experiences at local schools, some of which were modeling informal approaches to music learning.

Similar to the findings in Dwyer (2016), reflective dialogue was crucial to helping the preservice teachers confront their preconceived beliefs on music teaching and learning and thus present an opportunity for change. The participants reflected on dissonances with regards to their own habitus and how the informal learning process helped to challenge and change their beliefs. Finney and Philpott conclude:

Habitus, understood as the process of socialization, leading to unconscious habituated ways of acting socially can be changed. Excavating what is thought to have been suppressed yet having latent potential involves the creation of challenge leading to dissonance and the possibility of working through this in a productive way. (p. 17)

Whereas the previous two studies sought to reveal a person’s habitus in order to facilitate reflection on beliefs, research has been dedicated to understanding the development of a classical musician’s habitus through instrumental teaching methods. Understanding how music instruction plays a role in classical habitus development could reveal insights to music teachers who have been trained in the Western classical tradition and seek change in their teaching practice. Sagiv and Hall (2016) described an ethnographic study that occurred over two years at three different music conservatories in Israel. Since musical skills are often honed through repetition, they sought to understand the role that the body plays in developing a classical habitus in students of ages 9-18. The broader context of the study was to examine the extent to which physical demand and strict adherence to the art form could be viewed as oppressive to the student as observed through the body. Data were collected through observations of conservatory lessons, field
journals, and semi-structured interviews with 18 teachers. Sagiv and Hall noted a
“pedagogic duality” that occurred since developing a classical habitus required “daily
regimentation” and “endless laboriousness” yet the pleasure and joy that students
received as a result of their efforts led to students having increased agency in the musical
expression of their art (p. 124). For music teachers who possess a classical habitus that
wish to learn new skills such as performing popular music, understanding their own
learning process in forming a classical habitus could assist with the transition as new
skills are practiced, acquired, and then subsequently taught to future students. Reflective
dialogue could also be utilized to help music teachers identify ways in which popular
music approaches are similar to and different from classical approaches in order to better
utilize their skills that are already established and define ones that have yet to be learned.

As a musician’s habitus is developed, social and musical capital can be acquired
to elevate a person’s social position within a given field. A typical example could be a
high school ensemble where students gain social capital through belonging to a group of
like-minded peers and developing friendships. Students could also gain capital through
awareness and recognition of their musical prowess as skills are acquired. Capital can
help positively (or negatively) reinforce a person’s beliefs and practices by providing the
quality and quantity of tools necessary to be successful.

Burstein’s (2016) retrospective study found that the perceived capital that students
acquired in a high school rock band class contributed to a transformation of habitus and
social trajectory into adulthood. He conducted semi-structured interviews with 13 former
students of his from an urban high school in Los Angeles on the perceived impact of the
rock band on their lives. Participants indicated that the rock band contributed to their
social and cultural capital by providing a space to shape and form their identity, value their own culture as well as others, and relate to others. Participants also indicated that the rock band contributed to their musical and pedagogical capital by playing instruments, teaching and learning from others in the group, and forming their own musical identities. The perceived social, cultural pedagogical, and musical capital that the students received served to reinforce beliefs about themselves and others in order to positively affect their lives through adulthood. Although this study did not use music teachers as participants, it could suggest that the various types of capital that teachers receive throughout their career and training shapes their beliefs about music teaching and could potentially affect the type of capital they manifest in their own classrooms with their students.

**Section summary.** The music education literature on habitus contributes several layers of understanding to the development of beliefs and practices as a student and as an adult. From the student perspective, developing a Western classical habitus could be viewed as oppressive yet Sagiv and Hall (2016) presented a different viewpoint. They suggested that the structure and regimen in developing a classical habitus is a necessary part of the process through which students can develop a deeper intellectual and emotional musical response thus contributing to agency in musical expression. With regards to habitus formation through popular music ensembles such as rock bands, Burstein (2016) revealed that the social, cultural, musical, and pedagogical capital received through ensemble participation could assist students with their social trajectories into adulthood. From the adult perspective, Finney and Philpott (2010) found that immersing preservice teachers in an informal learning context where they had to reflect
upon their learning process was beneficial to revealing deeply held beliefs about music teaching and learning. Dwyer (2016) found that reflective dialogue with a trustworthy professional was also beneficial in challenging teacher beliefs as they are enacted in classroom practice.

From the reviewed literature on beliefs and practices, meaningful dialogue with another appeared to be a key factor in teacher change. For inservice music teachers reflecting on their primary beliefs and practices, it could be beneficial to identify and discuss which forms of capital were received throughout their musical training and to what extent that capital shaped the teacher they had become and reflecting the teacher they wished to be. It could also be beneficial to reflect and discuss the process through which skills were acquired and to what extent the process helped or hindered a teacher’s ability to be musically expressive. This could contribute not only to self-understanding but also empathy for students as they go through their own learning process.

The meaningful dialogue discussed in these studies is similar to Yang’s (2014) concept of reflexivity in her theory of change. Reflexivity, according to Yang, is a reflective process where subconscious beliefs are rendered conscious so that the potential of change is possible. When applied to the related literature, participants such as those in Dwyer (2016) and Finney and Philpott (2010) could engage in a dialogue with another person about their current practices and possibly be prompted to reflect upon their beliefs based upon question being posed by another. Whereas the meaningful dialogue in these studies is meant to reveal and potentially transform beliefs, Yang’s concept of reflexivity goes deeper to include a strategic plan for acquiring new knowledge and skills as well as time for implementation. The intent of Yang’s theory is to establish more meaningful and
lasting change with the potential of developing a secondary habitus. While the studies in this section identified meaningful dialog as important to the process of change, such dialog is only one component to the entire process. By utilizing Yang’s (2014) theory of change as a theoretical framework, this study seeks to contribute a deeper understanding to the process of change by considering how meaningful dialog, strategic planning in skill acquisition, and classroom implementation over time contribute towards music teacher change.

The studies in this section utilized a qualitative methodology in order to understand beliefs and practices of teachers and development of a musician’s habitus. Some of the studies concluded with implications for professional development of teachers particularly as it relates to reflexive dialogue. At the time of this study, there is a gap in the literature that examines the process of teacher change through a professional development program in popular music. This study seeks to fill the gap in qualitative music education research in order to provide greater understanding of teacher change through examining the impact of a professional development program in popular music on a teacher’s beliefs and actions.

**Naturalistic Change**

In a review of literature on teacher change, Richardson and Placier (2001) described and categorized studies that occur as a result of a teacher’s biography, personhood, and experience as voluntary and naturalistic change. They elaborated that research on the naturalistic change process is complex since it seeks to understand why and how a teacher changes rather than whether or not a change occurred. It is perhaps of little surprise that many of the studies included in the current review are qualitative in
nature since qualitative research is best used to answer questions of why and how. Within this section, I will review studies where music teachers have sought change within their classroom through new curricular offerings, such as a Mariachi ensemble or technology course, that fall outside of the typical band and choir paradigm often seen in public school music programs. I have chosen to identify these studies as naturalistic since the mechanism for affecting change is informed by the teacher’s own classroom experience or personal life rather than a formal opportunity that offers sequential guidance, such as a professional development workshop. Professional development will be explored in the third and fourth sections of this chapter.

A person’s primary habitus can often predict future beliefs and practices yet it is not fixed and is therefore subject to change depending upon influential social experiences such as education (Bourdieu, 1977; Grenfell, 2007; Wright, 2015; Yang, 2014). For music teachers, this could imply that a teacher’s Western classical habitus shaped by undergraduate teacher training will most likely favor Western classical approaches in the classroom such as reading standard notation and favoring Euro-centric repertoire. Wright (2008) studied a teacher who had Western classical teacher training yet utilized popular music approaches in the classroom. She examined both teacher and student perspectives on their music curriculum at the end of Key Stage 3 (Grade 8 in the US) in order to understand what factors contribute to students’ continued desire to study music in school as it becomes optional in Key Stage 4 (Grades 9 and 10 in the US). She conducted an ethnographic case study at a secondary school upon learning of an increase in students who elect to take music in Key Stage 4. The music teacher in the study had a traditional Western classical teacher training background and developed an affinity for popular
music during the course of her teaching career. Her affinity for popular music inspired her to base her curriculum upon popular styles that she perceived her students enjoyed, playing instruments typical of a rock band (drums, keyboards, guitars, etc.), and composition through computer sequencers. Data from the music teacher, school administrator, and 30 students were collected over five months. Student perspectives were explored through questionnaires, individual interviews, and a focus group.

The music teacher viewed all of her students as musicians yet only about half of the students self-identified as being musical. Wright suggested that from their perspective, ‘being musical’ meant playing a ‘real instrument’ that was used in the music that they enjoyed outside of school (p. 397). She noted a difference between those who played guitar and drums as considering themselves musical whereas those who played more unfamiliar pitched percussion did not. In addition, even though the program predominantly used popular music, more than half of the students did not consider it ‘real music’ since it was “old,” not what they listened to at home, and was not selected by them (p. 395). Although the music teacher’s curriculum was connecting with some of her students in meaningful ways, it was not connecting with everyone. Wright suggested that perhaps if students had more autonomy over their curriculum in regards to repertoire and instruments played, some of these tensions could have been alleviated.

Tensions in regards to repertoire selection are not relegated to popular music alone. These tensions can exist when a teacher adopts a new extra-curricular program with the intent of being culturally responsive to students. In seeking to understand why and how a teacher becomes culturally responsive, Abril (2009) conducted a case study of a music teacher who developed an extra-curricular Mariachi program at a suburban
middle school in Chicago. The music teacher, who identified as White, non-Hispanic, recognized that over the past five years of teaching at her school, there was an increase in the Hispanic population of students yet her elective ensemble comprised mostly of White, non-Hispanic students. She turned to Mariachi in order to connect with her students’ Hispanic backgrounds and also to encourage them to join her more traditional elective ensemble. Abril’s (2009) methodology allowed for an in-depth understanding of the music teacher and her development of the Mariachi ensemble. Data were collected over four months and included informal discussions, observations, the teacher’s journal, Abril’s field notes, and artifacts such as lesson plans.

The results of the study discussed tensions that arose within the Mariachi ensemble, especially when an eighth grader of Mexican-American descent felt one of the songs should not be performed since it could be interpreted as a caricature of her Hispanic culture. In an additional case study, the student expressed frustration and sometimes anger towards the repertoire selection, songs to be performed, and additional activities and discussions that appeared to essentialize her culture (Abril, 2010).

The music teacher seemed caught “between two musical worlds” (p. 81) in which her formal classical training from the university completely overtook her identity as a popular musician in an Emo band (a style of popular music characterized by emotional sensitivity). Campbell (2002) suggested that teachers who seek to understand musical cultures beyond what is familiar to them will experience greater appreciation of their own traditions as well as respect for those of others. Although participation in this study created the space for the music teacher to consider all aspects of her musical identity and re-think those of her students, perhaps some of the tensions could have been avoided had
she been encouraged earlier in her formal education to explore various aspects of her musical identity.

Additionally, recall that the music teacher in Abril’s (2009) study created the Mariachi ensemble, in part, as a means to recruit for her more traditional ensemble. Cutietta (1991) described this in relation to popular music as a “bait-and-switch” tactic where music teachers create a popular music program but for the wrong reasons (p. 27). From this viewpoint, it is possible that embracing Mariachi for its musical integrity and authenticity rather than being viewed as a recruitment tool could have led to greater cultural awareness and sensitivity.

Music education research has also examined a teacher who, in addition to having traditional Western classical teacher training, had extensive experience performing as a popular musician yet had similar struggles as the music teacher in Abril’s (2009) study. Ruthmann (2006) selected a single teacher as focus for an ethnographic case study that uses narrative inquiry to voice how a music teacher negotiates teaching and learning with her sixth grade students in a music technology lab. Ruthmann shared a common interest with his participant through technology and sought to understand the successes, challenges, and issues as the teacher and students navigated a 10-week music technology course. Ruthmann served as participant observer in every class over the 10-week period and collected data through copious field notes, video camera documentation, two focus groups with all 16 students in the class, and three in-depth interviews with the music teacher.

Findings from the study revealed tensions between the music teacher’s formal teacher training and her own informal musical experiences. Although she participated in
formal lessons in piano and voice from an early age through to college, she found the strict adherence to the Western classical canon to be lacking in exploring her own creativity and expression in music. During the music teacher’s undergraduate degree, she had the opportunity to perform in a band as a lead singer and compose jingles on the side. Rather than pursue a career as a music teacher immediately after college, she spent over fifteen years as a performing artist where she learned how musicians function in the “real world” and gained further skills in ear training, playing guitar, working with keyboard synthesizers, and studio recording (Ruthmann, 2006, p. 173). When the music teacher entered the classroom as a seasoned popular musician with formal music teacher training, she struggled to find balance between traditional approaches to teaching music and the curricular innovation that had inspired her musical creativity. Ruthmann also described tensions between teacher control and learner agency where the teacher was somewhat over-prescriptive at times with students in the class rather than allowing them the opportunity to explore their own sound and vision when working on projects such as creating a movie soundtrack.

The music teacher’s course offerings in technology were deeply rooted in her personal biography as a popular musician and composer (Ruthmann, 2006). Although she implemented these courses of her own choosing, her underlying beliefs about music education appeared relatively unconscious to her. For example, she was able to better embrace her musicianship as a popular musician, yet her formal musical training created tensions in her curricular and pedagogical decisions in the classroom. This perhaps suggests the value of engaging in meaningful dialogue with another music teacher in order to provide insight and perspective. Whereas the music teacher engaged in this
dialogue through participating in research, this study contributes professional
development as an additional factor to the change process that considers reflexive
practice through meaningful dialogue, strategic planning, and implementation of a new
program.

While music education research has examined how a teacher respond to students’
culture, studies have also examined the music-learning culture that exists throughout a
music program at a school by examining the various music classes it offers. Snead (2010)
conducted an ethnographic study at a secondary school in order to understand the school
music-learning culture and how adolescents interact within that culture. Participants
included two music teachers of the school and seven students who participated in
orchestra, marching band, chorus, or guitar class. Snead acted as a participant observer as
he collected data over the span of five months in the form of observations, interviews,
artifacts, and music mixes or playlists in order to better understand participants’ musical
preferences. Snead found that the music teachers’ own values and those of the students
determined the school music-learning culture. The music teachers mostly adhered to
standard repertoire and teacher-directed ensembles for chorus and orchestra yet students
were encouraged to select repertoire for marching band and guitar class. Whereas the
music teachers attributed students participating in a particular ensemble due to the
repertoire, the students indicated that they base their decisions of music participation
upon socio-emotional connections with music, relevance and challenge, and
independence. Snead’s study appears to support Wright’s (2008) suggestion for student
autonomy yet also underlies the importance of the findings in Abril (2009) in that music
teachers should get to know their students’ preferences rather than being guided by assumptions.

Whereas teachers in Wright (2008), Abril (2009) and Ruthmann (2006) ultimately possessed the power with regards to repertoire selection and pedagogy, the teachers in McPhail’s (2013) study were able to achieve a better balance. McPhail sought to understand how teachers negotiate the balance between popular and classical repertoire selections in secondary schools in New Zealand. The study was contextualized with the understanding that the incorporation of popular music has become more prevalent in the school system, yet this can create tensions for teachers who have a Western classical background or feel that the Western classical canon should take precedence in teaching due to their primary habitus. He chose a case study design with six music teachers and collected data through interviews, observations, and field notes. The rationale for including popular music in the classroom varied between teachers and included a desire to have music that is socially relevant for students and to affirm and legitimize students’ musical interests. McPhail suggested that music teachers who are attuned to their educational intent and the values of their students are better equipped to balance both popular and classical repertoire in the classroom rather than take a more dichotomous approach. McPhail noted that New Zealand teachers are given a great deal of autonomy with regards to curricular decisions yet they were able to share those decisions with their students. From the teachers in Wright’s (2008) and McPhail’s (2013) studies, it appears that teacher autonomy is important to implementing something different in the curriculum yet allowing students greater power to choose throughout the curriculum can lead to a more successful educational experience.
Music education studies have also examined the implementation of popular music courses as a result of surveying students’ needs. Cohen and Roudabush (2010) described the results of a music teacher implementing several popular music programs at a school based upon surveying students’ needs the previous year. Cecilia Roudabush, who is the co-author and music teacher in this study, drew upon her training in music education and music therapy to create three popular music classes for students who did not participate in the traditional band, choir, and orchestra ensembles. In conjunction with another music teacher, she evaluated the needs of students over the course of a school year and re-structured their music classes for those who identify as nonmusicians. The results were three courses that included music technology and popular music with differentiated levels of instruction for all learners. The underlying philosophy is that “every student, even the unmotivated adolescent, can make music if given the right opportunities and appropriate guidance” (p. 68). Although it appears that Roudabush does not have formal training in popular music or technology, she attributes her success with students to her music therapy background, which enables her to be attuned to students’ strengths and weaknesses and to adapt accordingly. Cohen and Roudabush (2010) describe the program as successful in that there is increased student attendance in the classes and parent attendance during conferences where they share positive musical feedback from their children at home.

In addition to seeking feedback from students and connecting with all aspects of one’s musical identity, teachers also use a variety of resources when seeking to implement change in their classroom. In the cases of Berberick (2014) and Vasil (2015), the music teachers attributed their own research and experiences (naturalistic change) in
conjunction with professional development (formal programs for teacher change) to their
success in implementing something new in their classroom outside of their typical music
teacher training.

In order to examine what aspects of teaching and learning assist music teachers
with implementing a new approach, Berberick (2014) conducted a multiple case study
with four music teachers who were implementing a new course outside of a typical band,
choir, and orchestra setting. Berberick used the term “alternative music activities” as a
means to be inclusive to the courses and facilitate referring to the courses as a whole. He
 chose four cases based upon their low prevalence as reported in a survey by Minnesota
secondary music teachers: Jazz Band, Steel Pan Ensemble, Show Choir, and Guitar Club.
Data were collected through observations at each site, semi-structured interviews with the
music teacher and two students from each case, as well as field notes. Findings of the
study revealed that teachers attribute informal learning as well as other professional
experiences (collaboration with colleagues, professional development, etc.) rather than
their prior university training to acquiring skills necessary to offer alternative music
activities in their schools. Additionally, teachers of the guitar club and steel drum band
viewed themselves as “co-learners” with their students (p. 173) as opposed to being the
expert in regards to their respective subjects. Teachers of all four cases indicated using a
variety of pedagogical approaches ranging from teacher-centered direct instruction to
peer learning in their classrooms. Based upon students responding favorably to this wide
range of approaches, Berberick states that teachers can create a “quality and enjoyable
experience” (p. 174) regardless of pedagogical approach to alternative music activities
since students responded favorably to the wide range of approaches.
Vasil (2015) conducted a multiple case study in order to understand how teachers enact change with regards to incorporating popular music and informal music learning approaches in their secondary-school classrooms. Participants included four music teachers with three to nine years teaching experience who self-identify as teachers who use popular music and informal music learning approaches in their classroom. Data were collected over four months through four semi-structured interviews, observations, artifacts, and field notes. Thematic analysis supported teacher autonomy as a characteristic of naturalistic change and also indicated that teacher-selected professional development proved important as contributing to the change process. The four teachers of the study indicated that they elected to participate in professional development through music workshops, short music courses such as Orff training, or graduate courses in music.

**Section summary.** Many of the findings within this section on naturalistic change suggest that providing students with greater autonomy with decisions such as choosing repertoire and instruments is valuable to authentically connecting with students’ own musical identities. While allowing students greater autonomy in the music classroom is not a new concept (Dewey, 1916), listening and learning from students appears to be invaluable when seeking to implement something new like popular music that is often outside the scope of a typical Western classical teaching degree or a teachers primary habitus (Abril, 2009; McPhail, 2013; Snead, 2010; Wright, 2008). By allowing students agency in musical and pedagogical decisions, teachers have the potential to learn that students are capable of greater musicianship through developing and leading their own
ensemble, composing music, learning new instruments, or helping their peers learn how to play a song (Allsup, 2003; Campbell, 1995; Davis, 2005; Jaffurs, 2004).

For most of the teachers, with the exception of a few participants in McPhail (2013), they were teaching courses that were not part of their undergraduate teacher training. It is likely that many of the teachers were utilizing their primary habitus to inform the structuring of their new curriculum since habitus is the subconscious dispositions formed through prior experiences such as school. Similar to Yang’s (2014) concept of reflexivity as discussed in the first section of this review, perhaps these teachers could have provided greater autonomy or agency to their students had they participated in meaningful dialogue with another in order to render their subconscious beliefs conscious. It is also possible that these teachers could have challenged their primary habitus through professional development if it existed in their chosen program. Professional development could have presented new ways of music teaching and learning through explicit pedagogy and implementation of new knowledge in the classroom (Yang, 2014).

**Professional Development**

The studies in this section center on professional development as a set of activities that are designed to bring about personal professional change and also contribute to an overarching framework for professional change (Hookey, 2002). The set of activities that lead to personal professional change could be seen as a micro level of professional development where teachers attend one-time workshops or courses either of their own volition or that of their school district with the hopes of learning new knowledge to apply to the classroom. The overarching framework could be seen as the macro level of
professional development that could include more systematic and longitudinal goals and approaches to apply to music teaching and learning. On the micro level, a one-time workshop or staff development could be used to utilize new techniques or approaches in the classroom. On the macro level, graduate studies, short courses, or workshops that build upon previous knowledge over time could contribute to an overarching framework of new knowledge that leads to teacher change. Although there can be overlap between these types of professional development, this review will focus on workshops and courses as they are most relevant to understanding teacher change within the context of this study. This section on professional development will be subdivided into two sections: (1) teacher needs and; (2) workshops and programs. This section will conclude with a summary to synthesize the findings and situate the current study within the related research.

**Teacher needs.** Survey studies have been conducted to determine the professional development type (workshop, graduate courses, etc.) and topic that would best suit a music teacher’s needs. Bowles (2002) reported on the responses of a questionnaire sent to 1,541 active members in an upper Midwest music association regarding their professional development needs. The questionnaire included 18 topics from which teachers could choose for desired professional development activity and also included a write-in category if a desired topic was not mentioned. From the 456 completed surveys that were returned (a 29.6% rate), teachers indicated a desire for courses in technology, assessment, and instrumental/choral literature. The results also indicated preference for workshops sponsored by universities as well as professional development that took place on consecutive days over the summer. In addition to the
previously mentioned courses, general music teachers also wanted to learn about multiple intelligences, multiculturalism, and interdisciplinary curriculum.

Similar to the previous study, Bush (2007) found that not only do music teachers prefer summer and weekend courses for professional development but also desire opportunities to converse with fellow music teachers. A survey was administered to 42 music teachers who were members of a midwestern state music education association. The teachers were asked to rate their interest level on a five-point scale to determine their interest level in resources for learning such as journals, discussions with other teachers, state music conferences, and workshops. Teachers were also asked to rate their level of interest in 15 predetermined topics for professional development as well as type and location of the professional development. A fill-in section was provided for topics that were not mentioned on the predetermined list. Similar to Bowles (2002), most teachers expressed interest in learning more about technology. However, a discrepancy was noted between the interests of general music teachers and choral teachers. Whereas the general music teachers rated state music education conferences lower than other professional development opportunities, choral teachers favored discussions with non-music professionals higher than others. Bush (2007) suggested that school districts should be aware that offering one type of professional development to all music teachers in the district might not sufficiently address the individual needs and desires of music teachers. Given teachers’ desire to converse with and learn from other teachers, he suggested universities offer professional development programs in addition to guidance on how music teachers can facilitate workshops for their music colleagues in a district. More than
half of the teachers reported incorporating new areas into their teaching such as standards-based teaching, technology, interdisciplinary approaches, and World Music.

Survey studies have also focused on the professional development needs of elementary music teachers. Tarnowski and Murphy (2003) conducted a survey of 281 elementary music teachers from a mid-western region of the United States to determine which professional development topics do teachers tend to participate in and which new topics do teachers tend to incorporate into their teaching. The topics included music teaching and learning approaches such as Orff-Schulwerk and Kodály, multicultural music education, technology approaches, standards-based teaching, and assessment with an optional fill-in if a topic was not listed. The teachers overwhelmingly participated in Orff-Schulwerk and Kodály approaches to music learning. Teachers noted topics such as Comprehensive Music Through Performance, MIDI-keyboard labs, and an American Indian Curriculum as additional topics in which they participated that were not listed on the survey.

Building upon the findings of Tarnowski and Murphy (2003), Bernard (2009) surveyed 479 elementary music teachers in a southeastern region of the United States in order to understand their professional development needs. Building upon a previous survey instrument on professional development (Tarnowski & Murphy, 2003), he created a twenty-question online survey to determine which topics are of interest to elementary music teachers as well as teachers’ perceived impact of their professional development on student learning. The pre-determined topics included assessment, Kodály methods, Orff-Schulwerk approaches, and multicultural learning as well as a fill-in the blank if a topic was not listed. Teachers indicated a strong desire to learn more about approaches such as
Orff-Schulwerk and Kodály, teaching with technology, application of content-standards, and assessment. Teachers also believed that their preferred professional development topic, such as Kodály methods, would lead to increased student achievement in the classroom. Similar to the findings of Bush (2007), teachers expressed a desire to learn best practices from fellow music teachers rather than general district or staff mandated professional development.

Research suggests that the professional development needs of music teachers in the early stages of their career may be different than those of veteran teachers. Conway collaborated with two of her previous undergraduate students to understand their experiences as first-year music teachers (Conway & Zerman, 2004; Conway & Christensen, 2006). Both studies utilized narrative inquiry and case study design to help reveal issues that may be unique to beginning music teachers. In Conway and Zerman (2004), the data revealed that early professional development experiences provided by the district in support of first-year teachers were less than helpful, as they did not include opportunities to talk with other music teachers. Although Zerman was able to choose a fellow instrumental music teacher as her mentor during her first year of teaching, the mentor’s capacity for support was limited due to not being able to observe Zerman’s teaching to provide better context for feedback.

In a similar study with a middle school instrumental music teacher, Conway collaborated with a former student, Christensen (2006), to examine Christensen’s perception of professional development during her first year of teaching. Data were collected over the course of Christensen’s first year through reflective journals, participant observations, interviews, and written responses to readings on professional
development. Similar to Conway and Zerman (2004), the help and support offered by
district-level professional development lacked the specificity to address beginning music
teachers’ unique needs with regards to music content or classroom issues. Although an
all-day professional development for music teachers was provided, Christensen found the
information too overwhelming and challenging to implement during this early stage of
her career. Furthermore, her band received negative ratings during a festival, which led to
feelings of failure as a teacher and a band director. The findings of first year music
teacher experiences could suggest that professional development for early career teachers
should be first and foremost music-related, offer support with issues related to first year
concerns such as festival preparation, and provide opportunities for a skilled music
mentor to observe and give feedback in the classroom.

Music teachers’ perception of professional development changes over the course
of their careers. Conway (2008) conducted a phenomenological study of 19 music
teachers in order to examine their perceptions on professional development in music. The
participants were mid-career to veteran teachers who taught general music, band, choir,
or orchestra in urban, suburban, or rural settings. Data were collected through
observations at school, informal and unstructured interviews, and a focus group with four
veteran teachers to discuss emergent themes. Although the study centered on the
phenomenon of professional development, teachers were not offered a definition of
professional development during data collection. Similar to the findings of Bush (2007)
and Bernard (2009), teachers felt that informal conversations with other music teachers
were the most valuable form of professional development. Teachers also stated that they
were more proactive in seeking out their own professional development as they matured
into their career. These findings could suggest that teachers who are in earlier stages of their career might be more concerned with meeting the immediate needs of their classroom such as lesson planning or classroom management rather than actively seeking out the implementation of new ideas through professional development.

Given the overwhelming response of teachers who desire time to meet with and learn from other teachers, Stanley (2009) conducted a study that facilitated a collaborative teacher study group with three elementary music teachers as a means of professional development. The term *collaboration* in this study is used to describe how the teachers work together in the group to share ideas and encourage reflection on their practice. The teachers met seven times for two hours after school and viewed videos for the purpose of seeing how their students collaborated during their music class. Stanley served as a facilitator during meetings and only provided feedback to the extent that it guided teacher reflection and discussion on collaboration. During each meeting, the group followed a protocol where the chosen teacher shows their video without offering context, the members describe what they see, and interpret the students’ musical interactions. The teachers also participated in two individual interviews with Stanley during the study. The findings revealed that the teachers felt positive towards the group in that it provided support without judgment, offered unique perspective on their practice, and encouraged self-reflection. Although the collaborative group had many positive outcomes, the teachers expressed a desire to make music together during the meetings in addition to the group protocol. Stanley suggests that perhaps this form of professional development could have been enhanced by honing musical skills in addition to pedagogical skills.
Given the nature of a music teacher’s work honing students’ musical skills, it is curious that music-making is often overlooked as a meaningful and valid form of professional development for music teachers. Perhaps the only study that exists that explores the potential of music-making as professional development was conducted by Pellegrino (2010). In this study, she examined the intersection of music-making and teaching with four string teachers. She included a music-making session in addition to interviews and classroom observations as part of the methodology. The teachers described being more fully present in both their teaching and performing as a result of connecting with their identity as musicians with their colleagues and students. This feeling of presence allowed teachers to feel more at ease in their classrooms rather than feeling stressed over issues such as classroom management. Teachers also described sharing their own passion for music-making with their students in the classroom. Pellegrino suggests that professional development programs could consider music-making components in order to foster a sense of well-being through music-making by more authentically connecting with music teachers’ identities as both musicians and teachers.

**Workshops and programs.** Some of the more prevalent forms of teacher change through professional development include workshops and classes on specific approaches to music teaching and learning such as Orff Schulwerk, Kodály, Dalcroze, or Music Learning Theory. Each of these approaches has its own unique philosophy and pedagogy. Multiple levels of certification are offered to teachers typically by attending two intensive weeks over the summer at a university and successfully demonstrating applied lesson planning and teaching through that approach. These approaches and their subsequent
certifications can also be connected to graduate coursework such as the case at West Chester University where teachers can earn their Master of Music Education Degree with a focus on one of these approaches (“Music Education,” 2017).

Workshops and programs that offer support to music teachers as they implement new approaches have the potential to combine learning new knowledge and practical implementation in the field with the meaningful dialogue that teachers seek. Robbins (1995) facilitated a cooperative learning group as she documented the work of six music teachers over a period of two years as they completed their Level 1 and Level 2 Orff Certification at Eastman School of Music in New York over two summers. The participants served as teacher-researchers in a grouped entitled Orff SPIEL (Schulwerk Project: Implementing Eastman’s Levels) and contributed to the direction and overall focus of the research. The teachers documented their experiences implementing principles and ideas of Orff Schulwerk level training in their classrooms through shared journals and also met four times throughout the year for further discussion. Initial data analysis revealed themes of how teachers utilized their time and physical classroom space to explore new ways of music learning through Orff Schulwerk. The teachers also discussed outcomes of moving towards a student-led approach rather than teacher-directed. Data also revealed that through participation in Orff SPIEL, the teachers were able to experience the power of belonging to a professional community through which they could share ideas with one another and also validate their own experiences as professionals within their field.

Professional development programs, such as those that offer various levels of learning, allow teachers the opportunity to build upon their previous skills and
experiences implementing a new approach in the classroom. Such long-term professional development provides teachers with a framework to engage with a new approach at a deeper level of understanding. Sogin and Wang (2008) examined the music teaching-learning environment of 49 music teachers with varied certification levels in Orff-Schulwerk. The participants were music teachers at an Orff-Schulwerk training at a southern university in the United States. The teachers were given a questionnaire at the end of the two-week course and asked to share information regarding their educational background and classroom teaching practices. The results indicated that teachers with higher levels of Orff-Schulwerk certification not only included more playing, creating, and moving in their lessons but also more opportunities for students to make decisions.

Professional development programs can also combine the scholarly knowledge of a new approach with the practical implementation in the field by combining programs with graduate coursework. The Collaborative Approach to Music Instruction represents a more integrated approach between professional development and graduate coursework with emphasis on a Kodály approach to music teaching (Junda, 1994). Montclair State College and the Frank & Lydia E. Bergen Foundation offered twelve elementary music teachers a funded, two-semester program that centered on learning the basic principles, pedagogical practices, and curriculum design of a Kodály-based music education. The participants focused on topics such as sight-singing with moveable-do, hand signs, repertoire through folk songs, developing the child’s voice, musical literacy, and included Kodály-based texts such as The Kodály Method and The Selected Writings of Zoltan Kodály. The participants received three graduate credits for attending a weekly three-hour course and program participation. Data were collected through observations, course
assignments, questionnaires, videotapes, and interviews throughout both semesters of the course. Upon completion of the program, teachers and their respective students showed increased vocal and aural skills and the teachers showed increased variety of strategies to support students’ sight-reading skills. Junda (1994) concluded that long-term professional development for music teachers that connects to their own classrooms and includes supervision from the instructor can be a powerful tool for teacher change.

The previous studies suggest that teachers have greater opportunity for success in implementing a new approach when they receive support from either a professional development provider or a support group of colleagues using a similar approach, often with the assistance of a group facilitator. This could also suggest that teachers have less of a chance at being successful when implementing and maintaining a new approach when such support is absent. Bauer, Reese, and McAllister (2003) sought to understand the effectiveness of a one-week intensive technology course for music teachers and also determine its lasting effects. The study involved 203 participants who completed a one-week music technology course over the summer designed by a professional organization at one of nineteen participating institutions. The participants, who varied with years of experience and type of music position at a school, were given a pre-test to determine their basic background and understanding of music technology in the classroom. The teachers were also given a similar post-test at the conclusion of the course and then a follow-up survey approximately nine to ten months after the course to determine how often they used music technology over the past school year. Of the original 203 participants, 63 surveys were returned and the researchers examined the demographics of the returned surveys to ensure a similar sample size during analysis. The results indicated an increase
in teacher knowledge, teacher comfort, and teacher use of music technology over the span of the study. The findings also noted a decrease in those three areas from the end of course post-test to the follow up survey after ten months. Similar to the participants of Robbins (1995), the researchers discussed the importance of having post-workshop follow-up to provide additional support for teachers once they return their classrooms.

Section summary. The professional development literature on teacher needs provides both quantitative and qualitative perspectives on the type of professional development and preferred topic that teachers seek. Technology appears to be a topic of interest for all music teachers and general music teachers seek courses specific to their classroom approach such as Orff or Kodály, multicultural music learning, and interdisciplinary learning (Bernard, 2009; Bowles, 2002; Bush, 2007; Tarnowski & Murphy, 2003). Additionally, music teachers appear to prefer more intensive forms of professional development that occur over consecutive days such as the weekend and also during the summer (Bowles, 2002; Bush, 2007). This could suggest that professional development at the micro level, such as a one-time workshop, appears to be meaningful to teachers only to the extent that it contributes to the macro level, which could be the systematic and longitudinal goals in music teaching and learning that teachers wish to achieve over time. For example, teachers with little experience in songwriting may not find value in attending a one-day workshop on songwriting due to the short duration and lack of subsequent support. In contrast, a more intensive songwriting course that occurs over several days and also includes additional workshops and materials for further support appears to be more valuable in meeting teachers’ professional development needs over a period of time.
Popular music was not listed or suggested as a topic of interest in any of the survey research. Perhaps this is reflective of popular music’s historical lack of inclusion in teacher training and therefore teachers do not consider popular music as a possibility for professional development. It is also possible that teacher preferences are reflective of what is typically offered in professional development. For example, the teachers in Tarnowski and Murphy (2003) noted that teachers incorporate topics such as MIDI-keyboards and an American Indian Curriculum in their classroom. The inclusion of MIDI-keyboards could be attributed to a broader teacher interest in technology, as suggested in other studies (Bernard, 2009; Bowles, 2002; Bush, 2007). The inclusion of an American Indian Curriculum could also be attributed to a broader interest in multicultural education (Bowles, 2002; Bush, 2007; Tarnowski & Murphy, 2003). Further research could track teacher needs in popular music professional development in relation to professional development offerings in popular music to further examine the relationship.

Perhaps one of the most common findings across the professional development literature on teacher needs is the desire to share with and learn from other music teachers. For beginning music teachers, it is crucial to have a fellow music teacher to offer guidance and support as they navigate instructional content, classroom challenges, and out-of-school activities such as festivals (Conway & Zerman, 2004; Conway & Christensen, 2006). Although experienced music teachers may already possess a multitude of skills in terms of classroom management and instructional techniques, they recognize the value in sharing and learning new approaches from their fellow music
colleagues through informal conversations and collaborative groups (Bernard, 2009; Bush, 2007; Conway, 2008; Stanley, 2009).

The first section of this literature review discussed meaningful dialogue as an important component to the change process. Through meaningful dialogue, music teachers have the opportunity to reveal and confront their own beliefs and practices to consider change. Robbins (1994) discussed the importance of the professional learning community that teachers developed as a result of study participation that could foster such meaningful dialogue. Follow-up and specific support in the teachers’ classrooms were also mentioned as important themes for continued success that could also contribute to such dialogue (Junda, 1994; Bauer, Reese, & McAllister, 2003). Given that music teachers across all career stages often seek the guidance and support of fellow music teachers, it would be worthwhile for professional development opportunities to foster conversations between and among music teachers so that they can share best practices and provide support as they enact change within their classrooms. It would also be worthwhile to examine professional development programs that emphasize music-making among teachers since music-making is important to teacher identity and a source of passion for many music teachers (Pellegrino, 2010; Stanley, 2009). This study could provide insight to the topic of meaningful dialogue and music-making among teachers as a component of change by examining the process of change through professional development in popular music over a period of time.

**Professional Development in Popular Music**

Perhaps one of the greatest contributions to advancing popular music education in K-12 schools through professional development stems from the research of Lucy Green.
Green (2002) conducted interviews with fourteen popular musicians, ages 15 to 50, from London in order to understand how they learned music and the contributing factors to their musicianship. One of the key findings of the study was that participants attribute *informal learning* rather than formal music lessons or classes in school to their success. Participants described their formal music lessons as “boring” and that they felt “alienated” during school music programs in that there was no support or recognition for their popular music interests from the school (p. 148).

Within the context of Green’s (2002) study of popular musicians, *informal learning* is music learning that is primarily self-guided, although family members or peers can encourage or assist. Imitating or referring to other musicians for which the student has an affinity is also an important aspect of the informal music learning process. Although Green specifies that formal music learning, such as music classes in a school, and informal music learning are not mutually exclusive, they can be seen as existing along a spectrum where formal learning is on one side and informal music learning is on the other, with a span of practices in between. Many scholars have delved into identifying the practices and characteristics across the formal/informal continuum as it relates to music education and include but are not limited to location (ex. school, home), intention (ex. to learn, to play), and ownership (ex. teacher led, student led) (Coffman, 2002; Folkestad, 2006; Veblen, 2012; Wright, 2016).

As a result of the findings of Green (2002), another study was conducted that incorporated informal music learning practices and popular music in secondary school music classes (Green, 2008). This longitudinal research study, known as Musical Futures, spanned three academic school years at 21 secondary schools in England and included
seven different stages in which students applied informal music learning practices to their chosen songs as well as songs of a different genre with which they may have familiarity such as Beethoven’s “Für Elise.” Teachers, students (ages 11-19), and administrative staff served as participants and data were collected through observations, individual interviews, questionnaires, and focus groups. The learning sequence included student-selected repertoire, the formation of friendship groups (as opposed to groups assigned by the teacher), and aurally copying and performing the chosen song with little guidance from the teacher.

The teacher participants of the study expressed initial concerns and anxiety at the beginning of the Musical Futures project. Most of the teachers had Western classical teacher training which did not include the emphasis on aurally copying popular songs or encouraging students to figure out how to play songs through informal means. Green (2008) noted that in addition to teacher background, the professional ramifications of potentially not following England’s National Curriculum for Music could have contributed to teacher anxiety. Teachers were instructed to “stand back and observe” and then determine students’ needs and potentially serve as a musical model if needed (p. 30). Students were told that their teachers would be available for assistance as needed but would not be teaching through direct means as they were accustomed.

Teacher perspectives of the project were mostly positive and indicated an increase in teaching enjoyment, confidence, and satisfaction due to student enthusiasm. Teachers also noted an increase in student enrollment in music classes after Key Stage 3 (Grade 8 in the US), which they attribute to students’ increased instrumental skills and ability to work independently. Assessment was seen as an advantage in regards to group and
individual work and the incorporation of peer assessment. The project also met almost all of the National Curriculum for Music (Green & Walmsley, 2006) standards. Teachers discussed concerns of control in regards to their students’ work and classroom management. The concern of controlling their students’ work was alleviated once they saw positive results from their students. When asked what was the primary barrier to implementing Musical Futures, teachers expressed reluctance due to “fear [of] losing control of the class” (p. 19). Although teachers viewed the benefits as outweighing the challenges, they stated concerns over including students with special needs, having space and time for meaningful work, and challenging students for the appropriate level of their musical abilities. Teachers also indicated concerns of Musical Futures being more suited to boys than girls.

Due to the success of the project, Musical Futures is now a non-profit organization that provides teacher training and resources to music educators for the purpose of making music accessible to all young students (“Musical Futures,” 2017). They offer one and two-day workshops based on the principles of the original study on various topics such as composing, improvising, vocal work, and working in ensembles for music teachers throughout the United Kingdom, Australia, Singapore, and New Zealand. At the time of this dissertation, there are yet to be any Musical Futures workshops offered in the United States.

**Little Kids Rock.** The program that most resembles Musical Futures in the United States is the non-profit organization Little Kids Rock (LKR). Whereas Musical Futures was developed as a means to bring informal music-making practices and popular music approaches into secondary schools, LKR was born out of an elementary teacher’s
desire to provide music education to students in underserved areas (“Our History,” 2017). The founder, Daniel Wish, used the term “Modern Band” to identify LKR’s curriculum that uses student-selected repertoire often in popular styles such as rock, hip hop, or pop and features instruments of a typical rock band like electric guitars, drum set, keyboards, and various musical technologies (“Modern Band,” 2017).

The underlying pedagogical principles promoted by LKR, known as “Music As A Second Language” (MSL), are based upon the work of linguistic scholar, Stephen Krashen, and his theory of second language acquisition (Powell & Burstein, 2017). Krashen (1982) stated that there is a fundamental difference between acquisition and learning of a second language where the former is a subconscious process and the latter involves conscious awareness of language learning. In relation to music, acquisition is similar to enculturation, where a child is surrounded by musical practices from an early age through performing, creating, or listening and thus absorbing the musical practices of their environment on an almost subconscious level (Merriam, 1964; Green, 2008). Music As a Second Language attempts to musically re-create how children acquire language through an immersive experience in playing music rather than focusing on the particulars of learning specifics such as notation (Powell, Smith, & D’Amore, 2017). Music educators often refer to this as sound before sight, a concept that has been the hallmark of many other approaches to music-making such as Suzuki, Kodály, and Gordon. Since the focus is on the process of playing and enjoyment rather than producing a polished product, students are encouraged perform in a manner that is close to the original re-created piece so that it is educational and musically satisfying. MSL refers to this process as approximation and encourages teachers to understand this as an essential part of their
students’ learning process in playing the songs they wish to play. Finally, creating a safe space where students can explore, perform, create, and improvise is important to the MSL pedagogy. This is achieved through awareness of a students’ *affective filter*. Krashen (1982) posited that in order for students to feel comfortable in acquiring a second language, they must be in a situation where they feel confident and motivated. If these conditions are met, it is said that the student has a low or weak affective filter and that they will be open to learning and taking risks. If a student is not motivated or experiences high anxiety, then their affective filter will be high or strong and therefore struggle with learning. LKR encourages teachers to help lower students’ affective filters by valuing their music, performing in large groups, and celebrating student success while fostering a non-competitive environment (Powell & Burstein, 2017).

LKR has a rather prolific presence in the media as many of its supporters are celebrity musicians that span decades of popular music from blues legend, B.B. King to popular singer-songwriter, Lady Gaga. The organization also has a growing presence across the United States where, at the time of this study, it has served over 270 school districts in 45 different states, inclusive of some of the biggest school districts in the nation such as Los Angeles, Chicago, and New York (“Where We Rock,” 2017).

As the body of research on popular music education grows, so do conversations describing Modern Band and its contribution to popular music education in schools (Powell, Krikun, & Pignato, 2015; Krikun, 2017; Powell & Burstein, 2017; Powell, Smith, & D’Amore, 2017). Through action research in a New Year School, Claus, Beard, and Chadwick (2017) revealed that Modern Band provided an ensemble opportunity for more diverse students in terms of race and socioeconomic status when compared to
existing ensembles. They concluded that Modern Band had the potential to provide more inclusive and representative musical experiences for a diverse student body.

Byo (2017) conducted a case study on school music as Modern Band at the Lower Manhattan Community School (LMCS) in New York. The music program at LMCS is unique because it only offered Modern Band for its music classes. Byo served as a participant observer to all sixth, seventh, and eighth grade modern band rehearsals for one week. Additional data were collected through interviews with students, the music teacher, and principal. Parents were also surveyed to further understand the value of music at LCMS.

Students were emphatically positive towards their music teacher. They noted his energy, especially in contrast to other teachers, and responded positively to his teaching style, which Byo (2017) characterized as being playful, interactive with large and small groups, and “alternately looking and sounding like a rock musician and teacher” (p. 7). The music teacher embraced his teenage years as a garage-band musician, held degrees in composition and performance and therefore was hired as a vendor for LCMS since he did not hold a standard music-teaching certificate. Byo suggested that the music teacher’s identity as a rock musician contributed towards the students’ enjoyment of his classes and teaching style since he authentically brought his culture into the classroom.

Whereas most LKR teachers of Modern Band require a “mindset shift” from their formal training as music teachers (Powell, Smith, & D’Amore, 2017, p. 740), the music teacher in Byo’s (2017) study appeared to have little difficulty conceiving and implementing a Modern Band curriculum as school music. For music teachers with little
background in popular music education, Byo (2017) suggested reflecting on what it means to be a culturally responsive teacher in a Modern Band setting.

Similar to the mindset shift that is sometimes required to enact change, the process of reflexivity could also be helpful to overcoming subconscious ways of thinking and being produced by the primary habitus. The process of reflexivity includes two vital processes that could assist music teachers to enact change: explicit pedagogy and raising of consciousness (Yang, 2014). Explicit pedagogy refers to “intentional and strategic learning combined with practical familiarization (Yang, 2014, p. 1533). Professional development has the potential to offer teachers the “intentional and strategic learning” of new skills and knowledge through various workshops and programs that offer different approaches to music teaching and learning. When teachers return to their classroom, they may choose to implement new skills, which provides the “practical familiarization” component to explicit pedagogy where teachers gain first-hand experience implementing something new. As teachers learn and implement a new approach in their classroom, their former and often subconscious beliefs are rendered conscious thus contributing to the reflexive process to enact change.

From the perspective of primary habitus, it would make sense that a professional learning community or continual support by professional development programs would be helpful in prompting the reflexivity necessary to implement new pedagogical practices in the classroom over an extended period of time. Also recall that the greater the distance between a person’s habitus and field will provide an opportunity for the habitus to be rendered conscious thus presenting the opportunity to overcome inertia and enact change. Therefore teachers would need to seek professional development opportunities that
challenge them to move beyond their comfort zones in order to reveal and reflect upon their primary habitus and have the explicit pedagogy necessary to support change and the potential development of a secondary habitus.

Professional development programs, such as Little Kids Rock, offer teachers that may have a Western classical habitus the opportunity to move out of their comfort zones by learning instruments associated with popular music, such as drum set and electric bass, and teaching popular music that is valued by their students. While research on Modern Band is proving to be a growing area of study, there is no research at the time of this study that specifically explores the impact of professional development in popular music, such as those provided by LKR, on a music teacher’s beliefs and practices. This current study hopes to contribute a better understanding of the process of teacher change as it relates to professional development in popular music.

Precursor to the Dissertation: A Pilot Study

During the spring of 2016, I conducted an exploratory study that examined why and how a music teacher implements a popular music curriculum and the perceptions of a music teacher and her respective students towards that curriculum. My research advisor recommended I contact a local teacher as a possible participant for my study, knowing that she had attended a Little Kids Rock workshop where she received instruments and initial training in popular music education. At the time of the study, the music teacher, who I will refer to as Ashley (a pseudonym), was offering an afterschool club called Modern Rock Band to select middle school students at a school located north of the city center of Miami. The students were chosen based on their interest, abilities, commitment, grades, and parental consent. Ashley and all ten members of the Modern Rock Band
agreed to participate in the study. Data were collected over the span of four months in the form of observations, interviews, field notes, and artifacts.

From the first rehearsal observation in January 2016 leading up to the spring concert in April 2016, I witnessed an evolution in Ashley’s beliefs and practices in the classroom. For example, she felt it was important that the members of the rock band learn music theory and dedicated rehearsal time early in the school year to familiarize her students with fundamentals such as half steps, whole steps, and scales. But then the focus on these fundamentals seemed to gradually disappear after about the fourth rehearsal. Ashley also stated that she did not use LKR’s resources and materials at the beginning of her program for fear of learning she was implementing her program incorrectly. Yet during pilot study, Ashley expressed a desire to have an LKR teacher trainer visit her school so that her modern rock band could perform for the trainer and she could receive feedback on her teaching and program. I wanted to support Ashley so I arranged for an LKR teacher trainer to visit the school and offer an informal master class for Ashley and her students. LKR workshops and an informal rock band master class with an LKR trainer left a lasting impact on Ashley and helped validate her pedagogical practice with the rock band.

Two themes were revealed as a result of the exploratory study: (1) relationships and (2) legitimating the program. The members of the Modern Rock Band all supported one another, offered each other advice on non-musical aspects of life, and assisted each other with learning musical skills on instruments. Similar to the positive relationships between the students, the members of the band viewed Ashley as a friend and felt that they could confide in Ashley with personal details of their lives just as they would
confide in each other. The popular music curriculum facilitated positive relationships and friendships between the members of the band and their music teacher by providing a space of mutual interest, enjoyment, and teamwork.

Legitimating the program was an important facet to how Ashley implemented a popular music curriculum. Ashley and the students felt that the band needed to be respected by members of the school community if it were to be successful. Grades were viewed as one of the ways in which Ashley and the students gained respect and approval of the other teachers in the school and their parents. If students did not achieve satisfactory letter grades on their report cards, then they were on probation in the band and couldn’t return until their grades improved. Additionally, Ashley sought to legitimize her program in the eyes of the professional development trainer with whom she received the majority of her training in Modern Band despite initially feeling as if she were not utilizing the resources correctly.

Ashley and I developed a friendship and remained in contact after the exploratory study ended in May. Over the summer, Ashley attended a four-day workshop entitled Rockfest offered by LKR that appeared to leave a lasting impact on Ashley. When she returned from the workshop, Ashley and I reflected on changes within her practice, which gradually became more transparent to her during our time together, and I started to feel that I would be remiss as a researcher if I did not consider examining further the impact of these long-term professional development programs, that seemed to serve as the catalyst for so many changes in Ashley. A hallmark of the qualitative research process is that the design is fluid, can evolve, and is therefore subject to change (Creswell, 2007; Maxwell, 2013). With this in mind, I returned to the pilot’s original purpose statement of
why and how a music teacher implements a popular music curriculum and its impact on
the learning community. The findings of the study appeared to reveal only a small
component to the bigger phenomenon, which was the process of change through
professional development. Informed by the data and themes of the exploratory study, my
purpose statement evolved into the impact of professional development on a music
teacher’s beliefs and practices to guide the current study.

The purpose of this study is to examine the impact of a professional development
program in popular music on a music teacher’s beliefs and practices in the classroom.
The following questions guide the study:

1. What beliefs and practices did a music teacher hold about music, music-making,
   and music teaching and learning before implementing a popular music curriculum
   for the first time?
2. How did a professional development program in popular music shape a music
   teacher’s beliefs and practices over an extended period of time?

This study seeks to examine these beliefs and practices in the hopes of contributing
greater understanding of teacher change, popular music education, and professional
development.
Chapter 3

Research Method and Design

The purpose of this study was to examine the impact of a professional development program focused on popular music education on a music teacher’s beliefs and practices in the classroom. This chapter focuses on the research methodology and study procedures. The following research questions guided the study:

1. What beliefs and practices did a music teacher hold about music, music-making, and music teaching and learning before implementing a popular music curriculum?

2. How did professional development in popular music education shape a music teacher’s beliefs and practices over an extended period of time?

This chapter begins with an overview of the research methodology and procedures and then explains the research setting and its participants. Pseudonyms are used to identify the research setting and participants in order to maintain confidentiality.

Methodological Overview

*Case study design.* A single case study design was chosen to study the ways professional development in popular music education impacts a teacher’s beliefs and practices. Creswell (2013) describes a case study as an in-depth analysis of a specific case or cases involving multiple means of data collection that occurs over a period of time within a bounded system. Creswell suggests that case study methodology is most appropriate for when one seeks to understand a specific issue or problem. The current study is considered an instrumental case study since it centers on understanding the issue of teacher change (Creswell, 2013).
The study was bound within a four-month data collection period at a K-8 school, which I will refer to as North K-8 Academy (a pseudonym). Data were collected through observations in the field, interviews, field notes, and artifacts. There were two interviews that occurred after the four-month time period. Data that were collected from the pilot study (described in Chapter 2) were used to the extent that they contributed to and/or illuminated the current research questions.

**Sampling and gaining access.** Qualitative research uses various types of purposeful sampling of contexts and participants in order to examine or understand a phenomenon (Creswell, 2006). Concept sampling, a type of purposeful sampling, allows the researcher to select specific locations or people based upon an overarching concept that is being examined (Creswell, 2006). Since the data from the pilot revealed professional development to be influential in shaping Ashley’s beliefs and practices in her classroom, Ashley, Daniel, and North K-8 Academy (pseudonyms) were chosen through concept sampling in order to examine the phenomenon of teacher change. In addition to providing professional development to Ashley, Daniel served as a key informant since he had been working with LKR for several years and could best articulate the objectives, procedures, and desired outcomes of the workshops. This provided another layer of evidence that was used to understand the impact of experiences with LKR on Ashley’s beliefs and practices and protected against threats of validity of emerging themes (Maxwell, 2013).

I first met Ashley at a LKR workshop in the fall of 2014 and our paths occasionally crossed at subsequent professional development events throughout that year. As I prepared to conduct the pilot study in the fall of 2015, my research advisor
suggested I reach out to Ashley since we both knew that she was implementing a popular music curriculum at her school. I emailed her and asked if she would like to participate in the pilot study pending her school principal and IRB approval. She willingly agreed.

Ashley and I both enjoyed our working relationship throughout that pilot study period and we maintained contact after the four-month pilot had ended. In the fall of 2016, I met with my research advisor and shared the developments on Ashley’s practice after attending Rockfest, a four-day summer conference on Modern Band, sponsored by Little Kids Rock. He encouraged me to reach out to her once again to see if she would be interested in participating in the current study which focused on the impact of professional development on teacher’s beliefs and practices. Ashley willingly agreed and I began seeking approval from Ashley’s school principal at North K-8 Academy, the University of Miami’s IRB, as well as the Miami-Dade Public School’s Research Review Committee (RRC). IRB approval was granted in December 2016 (see Appendix E) and RRC approval was granted in January 2017.

**Data Collection**

**Observations.** Creswell (2007) describes the possibilities of a researcher’s role during observations as an observer, a participant, or somewhere along the continuum between the two roles depending upon the researcher’s preferences. The changing participant role allows the researcher to adapt to the research environment and decide the level of engagement that is best suited to the observation (Creswell, 2012). I preferred to adopt a changing observational role that allowed me to respond to the needs of the study during observations. During the pilot study, I acted as a participant observer and assisted the students as needed to learn musical concepts or skills on instruments. I began the
current study as a participant observer but quickly realized that the students had become more independent since the pilot and required less assistance. As such, I felt it best to act more as an observer unless Ashley or the students asked for assistance. Viewing myself in a changing participant role provided me the flexibility to respond in the moment during observations without feeling the rigid structure of whether or not I should participate during rehearsals. I conducted a total of 12, two-hour observations. All observations were audio and video recorded to serve as supporting data and informed themes that arose through analysis.

**Semi-structured interviews.** Semi-structured interviews lie somewhere between an open conversation with no predetermined path and a highly structured interview that relies upon several predetermined questions. The benefit of a semi-structured interview is that the researcher creates a general list of questions to guide the participant but also maintains flexibility to explore relevant information that could potentially arise (Roulston, 2014). Additionally, the data collected will be richer by allowing participants the freedom to further explore related topics rather than maintaining strict adherence to the interview guide (Weiss, 1994). I applied semi-structured interviews for all participants (the music teacher, the students, and the professional development trainer) because they provided the necessary structure to address the research questions while still providing participants the ability to contribute perspectives that the interview guide may not have addressed. All interviews were recorded and transcribed by an outside professional assistant.

In order to create a logical and coherent structure across all of the interviews, I utilized the framework of “curricular commonplaces” as described by Elliott and
Silverman in *Music Matters* (2015, p. 407). They discuss seven “curricular commonplaces” as factors that “appear and reappear in all teaching-learning situations and in all discussions of curriculum making” (p. 407). They are identified as (a) aims, (b) knowledge, (c) learners, (d) teaching-learning processes, (e) teacher(s), (f) assessment, and (g) learning context. Elliott and Silverman emphasize that these are merely “open categories” until they are “filled in” by each teacher’s beliefs, understandings, intentions, and actions” (p. 407). Elliott and Silverman propose that the notion of curriculum “is something that teachers and learners experience in specific situations as a result of the interactions between and among curriculum commonplaces” (Elliott & Silverman, 2015, p. 407).

In order to understand a music teacher’s beliefs and practices before implementing a popular music curriculum (research question 1), I used the seven curricular commonplaces as a framework to inform my interview guides with participants to understand how a music teacher “fills in” the “open categories” (Elliott & Silverman, 2015, p. 407). These curricular commonplaces also assisted in revealing how professional development shaped a music teacher’s beliefs and practices over a period of time (research question 2) since my guiding questions referred to both past and present perceptions and events such as curricular beliefs prior to implementing a popular music curriculum and current classroom practices (refer to appendix for interview guides).

**Music teacher interviews.** I conducted three, audio-recorded interviews with Ashley (the teacher) at a mutually agreeable time. The interviews lasted approximately 90-120 minutes. I reminded Ashley at the beginning of each interview that her responses to my questions would not be shared with her principal, fellow faculty members, and
students unless there was reason to do so, with her permission. I also informed Ashley that she would have access to her interview transcript upon request.

The seven curricular commonplaces served as an outline for guiding questions (see Appendix B). For each of the seven commonplaces, I asked questions that helped reveal both past and present beliefs and practices. I chose two to three commonplaces on which to focus for each interview. Also, Ashley had the freedom to discuss relative topics that she felt were important in order to maintain the semi-structured nature of the interview. I perceived that Ashley appreciated the time to reflect upon her practice during our interviews together. She would sometimes return to a question that I had previously asked in order to elaborate upon something or present a different perspective. Ashley was thoughtful in her responses and the topic would often change due to the semi-structured nature of the interviews. I would re-state the question or return to a topic as needed when Ashley requested.

**Group and individual student interviews.** Following the work of Davis (2013), this study utilized both group and individual interviews. Davis conducted both large and small group discussions with members of her fourth-grade class in order to understand informal processes in an elementary music classroom. As the sole teacher and researcher of the study, Davis was able to incorporate large group discussions into the observations and use small group discussions, “which provided opportunities for students to discuss aspects of the project in greater detail than was possible in the whole class discussion (p. 28). This study followed a similar format to Davis’ student interviews but on a smaller scale. I conducted one group interview with the 14 members of the rock band in order to create a space to hear their thoughts and perspectives. I then selected three students for
individual interviews in order to delve deeper into their experience based upon their
group interview responses. I sought students who were particularly verbose but also
contributed unique perspectives on Ashley’s beliefs and practices over time. The
interview guide (see Appendix D) served as guiding questions to discuss during both
group and solo interviews. Data from the group interview also provided the opportunity
to cater solo interview guides to the three students. Using the curricular commonplaces as
a framework, I asked questions regarding their past and present experiences with Ashley
and the rock band. The group interview took place at a mutually agreeable time and
lasted approximately 45 minutes. It was audio and video recorded in order to aid the
transcription process. The solo interviews lasted approximately 30-60 minutes and took
place via Skype. The solo interviews were audio recorded and transcribed using an online
transcription service that used encryption services and confidentiality agreements with its
employees to ensure data protection. Similar to Davis’ (2013) study, the group discussion
combined with solo interviews served as member checks against my observations and
reflections for this study (p. 29).

**Professional development trainer interviews.** I conducted two, audio-recorded
interviews with Daniel that took place at a mutually agreeable time and lasted
approximately 90-120 minutes. I reminded Daniel at the beginning of each interview that
with the exception of the written report and presentation, his responses to my questions
would not be shared publicly unless there was reason to do so, with his permission, and
using a pseudonym. I also informed Daniel that he would have access to his interview
transcript upon request.
The seven curricular commonplaces served as an outline for guiding questions (see Appendix C). For each of the seven commonplaces, I asked questions in order to understand the nature of a professional development in popular music pedagogy as provided by Little Kids Rock and to potentially see which specific areas may or may not have had an impact on Ashley’s beliefs and practices in her classroom. Daniel also served as a key informant to better understanding Ashley’s potential changes as a result of a professional development in popular music since he has been the teacher trainer of the majority of workshops which Ashley has attended.

Field notes and artifacts. I used a combination of descriptive fieldnotes during observations and reflective fieldnotes after each observation to gain a broad understanding of what was observed and how the data could be understood or interpreted in relation to the research questions (Creswell, 2012). I typed descriptive fieldnotes during observations on a template that I created that contained the research questions and curricular commonplaces to help guide my thinking. Following the observations, interviews, and informal discussions, I used an audio recorder to document my thoughts, perspectives, questions, and connections regarding the experience. I began reflecting upon curricular commonplaces to serve as a loose framework and then reflected on additional details that may have fallen outside the seven curricular categories. The recordings were transcribed and served as field notes to provide an additional source of data and served to guide my thoughts in discovering related topics or issues that arose while I was in the field. Additionally, artifacts such as rehearsal agendas, Ashley’s teaching philosophy that she wrote a few years prior to the study, and concert programs
provided supporting documentation and data that I took into consideration during data analysis.

**Data Analysis**

Data analysis was conducted utilizing Creswell’s (2007) data analysis spiral. Through this approach, data is managed and interpreted through the following procedures: (a) data managing; (b) reading and memoing; (c) describing, classifying, and interpreting; and (d) representing and visualizing. Since this study occurred over four months rather than one fixed point in time, it was necessary to re-visit the spiral each time new data were collected. In this manner, data collection and analysis were a synergistic process where I was in one part of the spiral during an observation but in another part of the spiral regarding previously collected data. By going back and forth between the various parts of the spiral provided the opportunity to be better informed for subsequent data collection thus facilitating a more structured analysis.

I used the qualitative research software, NVivo, to manage the data from this study. During the data management phase, I utilized NVivo’s design framework to structure how the interviews, observations, field notes, and artifacts were stored. Transcribed interviews were imported into the NVivo software and exported to a Word document for the next phase of the analysis spiral. During the reading and memoing phase, I read printed transcripts of the interviews in order to immerse myself in the data. I also highlighted and kept a preliminary list of codes to allow me to move to the next phase of the spiral in which analysis occurred.

In keeping with Creswell’s (2007) recommendation of winnowing the data, I began my analysis with five categories that were informed by my research questions as
well as the data. Creswell (2007) describes this process as “lean coding” where the researcher uses “five or six categories with shorthand labels or codes” that inform the beginning of the coding process (p. 152). The five lean codes were music teacher beliefs, music teacher practice, professional development, change, and reflexivity. During analysis, I remained open to emergent codes that may not have fit the initial five lean codes. These categories served as a guideline for the final phase of the data analysis spiral in which five themes emerged to understand the phenomenon of teacher change as it relates to a professional development on popular music.

Validation

Creswell (2009) recommends that qualitative researchers choose at least two of his eight proffered strategies to ensure that a researcher’s findings are reasonably grounded in the data and accurate. Of these eight strategies, this study used five: extensive time in the field, triangulation of data, peer review, member checking, and thick description.

Extensive time in the field is crucial to naturalistic inquiry. It is important to get to know the surrounding environment to understand context, the participants, as well as how the participants interact with one another. Prior to this study, I spent time with Ashley during LKR workshops and also spent four months with her students during the pilot study at North K-8 Academy. These experiences prepared me to better decide what is “salient to the study, relevant to the purpose of the study, and of interest for focus” (Creswell, 2007, p. 207). I spent an extensive amount of time in the field considering the four months for the pilot study as well as the four months for the current study.
Triangulation refers to the process of collecting and utilizing data from multiple sources in order to ensure that one’s findings are accurate and not a result of bias (Maxwell, 2013). In doing so, one can demonstrate “commonality of assertion” between participants of the study, artifacts, and what is seen and interpreted by the researcher (Stake, 1995, p.12). In order to provide validity to my interpretation of what beliefs and practices a music teacher held before implementing a popular music curriculum for the first time (research question one), I triangulated the data using artifacts such as those from the pilot study, Ashley’s interview responses, and student interview responses. In order to provide validity to my interpretation of how a professional development in popular music education shapes a music teacher’s beliefs and practices over time (research question two), I triangulated the data using Ashley’s interview responses, Daniel’s interview responses, and my observations.

Fielding and Fielding (1986) explain that “triangulation puts the researcher in a frame of mind to regard his or her own material critically, to test it, to identify its weakness, to identify where to test further doing something different” (p. 24). As such, I utilized iterative questioning during interviews with the music teacher and students. Iterative questioning refers to returning to and rephrasing previous responses by participants in order to reveal potential discrepancies or varying explanations (Shenton, 2004). By utilizing iterative questioning, I was able to guard against validity threats to ensure that the participants provided data that most accurately reflected their perspectives and sentiments.

Peer review, also called debriefing, is a way in which the researcher can gain greater insight into the data through open discussion with another knowledgeable person.
or peer (Creswell, 2007, p. 208). The other person serves to challenge the researcher by asking about alternative possibilities and also acts as a sounding board in which the researcher can work through ideas during data analysis. My adviser and another member of my committee served as knowledgeable mentors in the peer review process and helped guide and challenge my interpretations of the data.

Member checking affords research participants an opportunity to review all or parts of the researcher’s work (data, analyses, interpretations, and conclusions) in order to check for accuracy and credibility (Creswell, 2007). As a researcher and, quite simply, an ethically-minded human being, I have a responsibility to “do no harm” and therefore sought member checks throughout the research process when in-depth descriptions of participants and interpretation of data are involved. I provided Ashley and Daniel with a copy of my descriptions of them to allow for their feedback. I also provided Ashley a digest version of my interpretations during data analysis as another opportunity for their feedback. Although this is an important step in achieving credibility, Stake (1995) suggests that it is not necessary to include the desired changes of the participant in the final report. I was open to participants’ suggestions of phrasing and content but also reserved the right to what was included in the final report in order to answer the research questions.

Finally, I used thick description as a technique in achieving validation of findings. By providing detailed descriptions throughout the case, the reader is better equipped to understand the “actual situations that have been investigated” and the surrounding context (Shenton, 2004, p. 69). Thick description also aids the reader in determining “transferability” due to the high level of detailed writing (Creswell, 2007, p. 209;
Shenton, 2004, p. 70). I used thick description throughout the report in order to aid the reader in understanding events, contexts, and the extent to which the findings relate to their own situations.

**The Research Setting**

North K-8 Academy is a public school located in a densely populated city north of the Miami’s urban core called Hialeah. In 2016, the population in this city was 236,387 and census data from 2012-2016 estimated 93.6% of the population spoke a language other than English at home (“Quick Facts,” 2016). Although not specifically mentioned in census data, it is assumed that Spanish is predominantly spoken since the area has attracted a large number of Hispanic immigrant groups, predominantly Cuban. Education levels indicate 70.7% of the population are high school graduates and 13.4% have obtained a bachelor’s degree or higher. According to United States census data from 2012-2016, the median household income was $29,817, which was 46% below the national average of $55,322 and 33% below Miami’s median household income of $44,224 (“QuickFacts,” 2016).

North K-8 Academy serves 1,462 students from Pre-K through to 8th Grade. Ninety seven percent of the school population is Hispanic, most of the students are fluent in English, and 35% of the student population is described as English Language Learners. Given the low median household income of the surrounding area, it is not surprising that 86% of the students qualify free or reduced lunch program (“Great Schools,” 2016).

Although I was aware of the lower socioeconomic status of the area, the route I traveled to the school did not show signs of economic struggle. I drove past many strip malls with typical American stores such as Starbucks and Home Depot. Storefronts were
generally well maintained and seemed to be drawing large numbers of consumers. The main roads through the city were often busy, with at least two lanes of traffic in both directions. The smaller, residential side streets led to many one-story homes that appeared to be single-family with small front yards and multiple cars stationed nearby.

At the time of this study, there were three music teachers at North K-8 Academy. The music teacher who participated in this study taught Grades 2-5. Another music teacher taught selected classes from Grades 2-5 and also a keyboard class to Grades 6, 7, and 8. The third music teacher at North K-8 Academy taught musical theatre and orchestra to Grades 6, 7, and 8.

I usually arrived at the school just after classes finished and as I walked through the front doors to the building, I could hear a mixture of Spanish and English from both children and adults. When I entered the main school office, I heard mostly Spanish but the person assisting me would immediately switch to English. The breezeway that cut through the middle of the building leading towards the music room was often bustling with students. As I reached the main intersection of hallways that lead to the music room, the crowd of students thinned and I would walk past the quiet outdoor classroom nook on the left equipped with a whiteboard and wooden benches. The music room was part of a cluster of classrooms just beyond the garden nook that stemmed from their own hallway past an often-locked door on the left. I always knew whenever students had already arrived for afterschool rehearsals since I could hear the sound of drums, electric guitar, and loud conversations getting louder as I approached.

The music room was spacious with storage cabinets along the front and sidewalls. There were tables in the front facing the Smart Board and enough space in the back of the
room to set-up the rock band. The drum kit sat at the center and keyboards were placed behind it. Guitars were located along the sidewalls. The back wall had a white board that displayed examples from earlier lessons as well as informal messages to the teacher from the students. When I entered the music room, students were usually either talking and playing instruments or preparing for the afternoon rehearsal by sitting in desks and going over the agenda.

Participants

The participants of the study selected pseudonyms to identify themselves and the name of the school in the study. The participants were (a) Ashley, who is the general music teacher for grades 2-5 at North K-8 Academy; (b) all 14 members of Ashley’s middle school rock band, and (c) Daniel, a professional development trainer for a non-profit organization called Little Kids Rock (LKR). LKR was the professional development provider and also supplied Ashley with the modern band instruments. I had had worked with most of the above participants in a pilot.

The music teacher. Ashley has straight, dark brown hair, brown eyes, and an ever so faint accent which hinted that English was not her first language. Although she was born in Puerto Rico, she has lived in Miami for most of her life and commuted from home while earning her bachelor’s degree at a local university. It is clear that her parents and siblings are a strong presence in her life. Ashley often mentioned her family members (siblings, parents) in our informal conversation. I noted that they were in attendance at one of her school concerts. It is clear that her parents and siblings were still a strong presence in her life.
Prior to university music studies, Ashley claimed to enjoy singing and excelled at playing melodies by ear. She played flute in the high school band, relying primarily on her strong aural skills rather than note-reading abilities. Ashley appeared to reflect fondly on her experiences in band by often stating her love of performing with the band. She also appeared to respect and admire her band director by the way she expressed a desire to teach in the same district as her band director. Ashley stated that she attributes her foundation in music to her experiences in band and with her band director.

As a music education major, her primary instrument was voice and she took classes typical of most vocal music education majors such as aural and written theory, Western music history, conducting and keyboard skills, and choral ensembles. She also took electives such as jazz music education where she learned to improvise using a blues scale. As a college student, she sang in the university salsa orchestra.

Prior to teaching in the public school system, Ashley taught music at a summer camp. Her experiences teaching popular music at the time were limited to teaching children to sing pop songs on a few occasions. During the pilot, Ashley was in her second year teaching music at North K-8 Academy; She was in her third year at the same school for the current study. She reported having no formal training or experience in popular music other than listening to it for her own enjoyment, until she enrolled in the professional development course in popular music through Little Kids Rock (LKR).

As a result of enrolling in LKR, Ashley received free instruments from the organization (acoustic and electric guitars, keyboards, electric bass, and a drum set). Upon receiving the instruments, she began offering two after-school rock bands at North K-8 Academy that met once a week on separate days. The first rock band consisted of
about thirty-fifth graders who were new to playing the instruments. The second rock band consisted of sixth, seventh, and eighth graders who auditioned to become members of the smaller ensemble of 14 students.

The students. Most of the modern rock band members were Hispanic. They primarily spoke English during rehearsals and informal conversations with one another though they reverted to Spanish on some occasions. As with any group of students, there was a wide variety of personalities present ranging from quiet and introverted, to loud and boisterous. In these ensembles, students seemed to mostly work and play cooperatively with one another. The students had a wide variety of musical backgrounds: some played in the school orchestra, others learned to play an instrument informally from a family member, and others did not have formal training beyond school music education but had parents who supported their musical interests.

Ashley wanted to instill a strong work ethic in her students that included taking their academic studies seriously. She established a policy that required students to maintain A’s and B’s on their report card in order to remain in the extracurricular modern band. She compared the policy to a real life scenario such as a scholarship where students needed to maintain a certain academic status in order to keep the scholarship. A few students struggled with this and were consequently put on academic probation until their grades improved and they could resume rehearsal attendance. Some students had even worked out an accountability system with Ashley so that their grades could improve in order to resume their band membership.

The professional development trainer. Daniel taught music at an urban, public high school in Los Angeles for twelve years. His primary instrument was guitar and he
had previous experiences performing in traditional ensembles such as choir, marching 
band, and jazz band. When he was younger, bands such as Guns ‘N Roses and Metallica 
were an early source of musical inspiration for him but over time, the music of Johann 
Sebastian Bach and other Western classical composers were influential to him. He has a 
degree in classical music theory and a Doctor of Musical Arts in Music Teaching and 
Learning. Daniel seemed passionate about validating students’ musical interests and 
utilizing them to teach music.

At the time of this study, Daniel had worked for Little Kids Rock for ten years 
providing professional development in popular music education to public school music 
teachers in the United States. For the past four years prior to this study, Daniel had been 
one of two trainers at LKR workshops in Miami, FL and had provided training at six of 
the LKR workshops that Ashley had attended. The workshops were either two-day or 
one-day events depending upon whether or not they were for teachers who were new to 
Modern Band (two-day workshop) or for teachers who wished to learn additional Modern 
Band approaches and skills (one-day workshop).

**Researcher’s position**

At the time of this study, I was in my third year of doctoral studies at the 
University of Miami, the same university where Ashley received her bachelor’s degree a 
year prior to my arrival. We knew many of the same professors of the music education 
program. Attending the same university was only one of the many similarities I have 
noticed between Ashley and me.

Prior to formal musical training, many of our experiences with music were 
informal, self-taught, and aural-based. Whereas I noodled around on the keyboard and
eventually taught myself how to play piano, Ashley sang and played melodies relying on her strong aural skills rather than written notation. I primarily sang in the high school choir and took piano lessons outside of school and Ashley played the flute in her middle school school marching band. Although our undergraduate music education training differed in terms of time (about ten years), location (northeast and southeast) and primary instruments (piano and voice), our undergraduate curricula featured many elements of Western classical approaches through repertoire, notation, and Western music history. Our first foray into the world of teaching rock band was at a training session provided by Little Kids Rock. Two years later, I taught a fourth and fifth grade rock band twice a week after school as part of my teaching assistant responsibilities with an outreach community music program.

Throughout this study, I sought to maintain self-awareness of my position as a music educator with primarily Western classical training who was learning about popular music instruments and pedagogy through graduate coursework, research, and attending professional development programs in popular music. This position afforded me the ability to empathize with Ashley as someone who was new to learning instruments, repertoire, and pedagogy in popular music. I was able to connect easily with Ashley and the participants of the study due to my interests and own experiences. Such a close connection also made it apparent to me that I needed to ensure that the findings of the study were true to the research and not mere assumptions of mine with little evidence from the data. Although I embraced using my position as a lens for this study, I strove to maintain self-awareness and regularly sought feedback from members of my dissertation committee to ensure reliability. These experiences combined with my knowledge of
qualitative research situate my position within this study as a teacher, researcher, musician, and human being.
Chapter 4
Findings

This chapter will be divided into three main sections. The first will describe a
music teacher’s beliefs and practices and reveal how they changed over a three-year span.
Key moments or events will be highlighted as a way to shed light on this music teacher as
a person, professional, and musician. This will serve as a way to document the process of
change as she attends professional development workshops and implements a new
popular music curriculum in her school.

The second section of this chapter will present the data conceptually, by
discussing five emergent themes: opportunity, ownership, teamwork, discipline, and
bravery. These themes will be examined in relation to professional development and
teacher change. Yang’s (2014) theory of change—the theoretical framework for this
study—will be used as a way to document the process of change for this music teacher
(Ashley).

The third section of this chapter will answer the following research questions that
guided this study:

1. What beliefs and practices did a music teacher hold about music, music-making,
   and music teaching and learning before implementing a popular music curriculum
   for the first time?

2. How did a professional development program in popular music shape a music
   teacher’s beliefs and practices over an extended period of time?
Teacher Change Over Time

Year one. Ashley was in her early twenties when she began teaching 2nd through 5th grades at a K-8 school in Hialeah, FL. Although she had experience teaching music as an undergraduate student through a student teaching semester and working at summer camps, this was her first full-time position as a music teacher. She described beginning her teaching career with great enthusiasm, implementing lessons and curricula that she had developed or collected from her coursework in a collegiate music teacher education program. Ashley envisioned teaching elementary school music through a “traditional pedagogy,” which for her would include a focus on rhythmic and tonal concepts experienced through songs and other types of activities, toward the goal of developing musical literacy (Ashley, Interview 1, July 3, 2017). These were the core goals that she established as a music teacher and wanted to supplement and/or reinforce that through composition, improvisation, and guided listening.

As with many teachers in the early stages of their career, it appeared as if Ashley struggled to find balance between classroom management and providing an enjoyable music experience for her students. One of the students described her recollection of Ashley as a first-year teacher:

She was definitely a young teacher and I’m pretty sure this was her first year as a teacher. When she came to this school, she wanted to be a fun teacher, she wanted to go in and be that good teacher, the teacher everyone loves. Obviously, a lot of younger teachers are going to want that. They don’t want to be as strict and as mean and so she took it really easy at the beginning and she was always just going with the flow. So she had things she wanted to do, but she wouldn’t. But because of the impression she made, there were a lot of classes that didn’t take her seriously. (Amari, Interview, August 16, 2017)
From the previous quote, it seemed as if this student sensed that Ashley was not able to achieve her own curricular goals. Whereas the student seemed to attribute Ashley’s relaxed demeanor as a first-year teacher to this inertia, it appeared as if pressure from school district mandates for standardized testing affected Ashley’s curriculum.

Ashley’s plans to teach what she described as a “traditional pedagogy” changed in her first year teaching when her school district decided to implement an End-of-Course Assessment (EOC) in music. An EOC is a computer-based, criterion-referenced assessment given to students at the end of every school year that measures students’ understanding of educational standards taught in courses such as mathematics and English language arts (“End-of-Course (EOC) Assessments,” 2018). In general, EOCs can be perceived as “high-stakes testing” since important milestones such as graduation are often dependent on successfully passing these tests.

In one of our interactions, I noted that Ashley appeared anxious about this assessment by the way she described it. She worried that it would be used as an indicator of her teaching success. She stated, “I was freaked out. This was how I was going to be evaluated and I was a first-year teacher. I was like, ‘Agh!’” (Ashley, Interview 1, July 3, 2017). She was able to do some rhythmic and tonal pattern training at the beginning of a lesson but then the rest of the lesson was dedicated to Western classical song recognition by title and composer, a major portion of the EOC. Although Western classical song recognition could be viewed as part of a traditional curriculum by many music educators’ standards, Ashley’s notion of “traditional” went beyond composers such as Beethoven. For Ashley, a traditional curriculum was more calculated, purposeful, and sequential, as she will describe later in her first year of teaching a modern rock band.
In preparation for the EOC, Ashley created different lessons using flowing scarves or balloons in order to help her students associate a particular song with an activity. Music recognition was what the EOC demanded so it dominated most of Ashley’s curriculum in her first year of teaching. She applied techniques she learned as an undergraduate for connecting movement to music listening experiences for the purpose of a music identification objective. With two months left in the school year, Ashley was notified, with no explanation, that the EOC was cancelled. She assumed it was due to the exorbitant number of tests (EOCs) and hours that students were testing. End-of-Course Assessments were cancelled within weeks of the exam, for a wide array of subjects (including music), in schools throughout the district because of overarching concern that students and teachers were overwhelmed with the sheer number of exams that had to be administered district-wide (Abril & Abril, 2016).

**The professional development.** During her first year of teaching, Ashley found out that Little Kids Rock (LKR) would be offering a two-day workshop at the University of Miami for music teachers in her district. She expressed some skepticism when she found out that participants would receive free instruments from LKR simply for attending the workshop. She was hesitant to attend because she thought they might be trying to “sell something” or expect something in return from her. She decided to attend because of the encouragement she received from one of her undergraduate music professors.

The first LKR workshop that Ashley attended was known as MB101: Introduction to Modern Band (Figure 3). Figure 3 provides a description of MB101 from LKR’s Course Catalog:
This was my first LKR workshop as well and I was unaware at the time that professional development in popular music would be a future research interest of mine. Therefore the recollections that I share regarding this first workshop are from memory rather than a research journal. I recall sitting in a large music room with about forty music teachers, some of whom were preservice teachers. The environment seemed friendly and collegial from both the music teachers and the teacher trainers as there were many times for laughter, informal conversations about our respective music programs, and musical backgrounds. The workshop was very “hands-on” as there were many opportunities to learn and play all of the modern band instruments throughout the weekend. In an interview with Daniel, one of the LKR teacher trainers at this workshop, he elaborated on LKR’s philosophy of being student-centered:

Student-centered is really important. Student-centered instruction is not always just a teacher conducting with 40 kids looking at them and following along. The kids should have some ownership…A really good modern band teacher spends a good deal of time instructing the whole class, and a good deal of time not instructing at all. And the kids are able to shift from one to the other seamlessly because they’re used to that. So there’s a lot of focus on that in terms of student-centered. (Daniel, Interview 1, May 26, 2017)
Ashley described the workshop as “a dream” and was excited to learn about and play modern band instruments despite her admitted fear of performing. Yet she still did not believe her school was going to receive any instruments. To her surprise, the instruments began arriving in January 2015 and Ashley became excited by the opportunity to have her first rock band ensemble. Soon after, she formed a fifth grade modern rock band with about 30 fifth grade students that met for an hour and a half, once a week after school in the music room. For this first band, she focused on what she called “fundamentals,” which consisted of skills such as how to play simple chords as well as back beats on the instruments in order to play a popular song that was selected by Ashley. She chose music that she felt had similar chord progressions such as “Heroes” by Alesso and a song from the Disney Channel entitled “Send It On.” The instruments were set-up in stations and each group would receive ten minutes at a station before they rotated to a new station. After a few weeks, Ashley would then decide which instrument would be a successful match for a student and then the student would focus more specifically on learning one instrument during rehearsals. The students seemed to naturally gravitate towards instruments with which they would be successful by the way she described their ease playing the keyboard and guitar parts to one of their songs. As the spring concert drew near, interested students met in the music room in the morning before school began since Ashley offered extra rehearsal time to provide support learning certain parts of a song.

Ashley admitted feeling overwhelmed by the entire popular music curriculum at the beginning of its implementation. Although Ashley learned guitar and keyboard as part of her undergraduate training, she did not feel confident in her keyboard abilities and the
bass guitar and drum set were new instruments to her. She described how she was “trying to get by” as a first-year teacher with the pressure of End-of-Course Assessment preparation combined with implementing a popular music curriculum where she needed to learn how to play and teach new instruments to 30 students so that they could be successful (Ashley, Interview 1, July 3, 2017). As a result, Ashley did not utilize the curricular resources that were offered to her at the workshop such as the 380-paged teacher manual entitled “Music As A Second Language and the Modern Band Movement” (2014). Additionally, she did not read the biweekly email from LKR’s mailing list that was sent to her inbox with song suggestions to use with her band. When I asked her why she did not use any of LKR’s resources, she admitted to being afraid of doing it incorrectly. At the time, Ashley felt she had figured out what worked best for her and her students, and she did not want to refer to LKR’s resources for fear of having to change what she was already doing.

Ashley’s original perception of LKR was that it was meant to be a program that occurred after school rather than in the regular curriculum. I suspected that standard music notation was the difference in Ashley’s mind between an after-school program and a curriculum that takes place during the school day. In an interview during the pilot study, Ashley compared her popular music program with the orchestra teacher’s program at the middle school. She stated:

She does a lot of traditional music theory exercises and her orchestra students can read. And I think it’s very important. I love what the modern band is doing and I will keep doing it but I think reading is important. (Ashley, pilot study interview, November 16, 2015)

Rather than learning to read music using a staff with various note values, the students in Ashley’s rock band focused on reading chord charts. Figure 4 is an example
of what Ashley had on the board in front of the band during rehearsals. The top song is “Beat It” by Michael Jackson and the bottom song is “Boulevard of Broken Dreams” by Green Day. The pink boxes on the left are to protect the identity of the students but also to note where Ashley delineated what the students would play. She used the abbreviations V (vocals), K (keyboard), G (guitar), B (bass), and D (drums) in front of each student’s name.

Figure 4: Song Charts for Rock Band Students

It appeared as if Ashley’s perception of a “traditional” curriculum was shaped by her experiences playing flute in her middle school concert band. She contrasted her middle school experience with the modern rock band:

I just see modern rock band as laid back—there’s no rush to learn anything, there’s no curriculum, it’s just learn the chord whenever you got
it and if you got it for the song, great. If you don’t, just do the easy chord. I feel like it’s not like you have to learn this note to get to the song or this scale or you have to know how to read this rhythm, or you have to understand sharps and flats. This is more like a sound before sight and I don’t even know if we will ever get to sight. I want to. I feel like a band or orchestra teacher because I was in middle school band. I was in a traditionally run band with a really strict teacher when I was in middle school, 6th, 7th, and 8th grades, all three years. So I’m kind of comparing my music education with theirs. I wish they had what I had but I also wish I had what they have. (Ashley, pilot study interview, July 4, 2016)

Ashley’s idea of a traditional curriculum is one that is more structured, as opposed to being “laid back” and informal. A structured curriculum would have specific aims and objectives to be met throughout the year as opposed to learning a chord when one is able to or feels the need to. Perhaps Ashley’s concept of a traditional curriculum is reflective of Ralph Tyler’s (1949) Basic Principles of Curriculum and Instruction, an approach to curriculum design that is linear and emphasizes a hierarchical structure in the classroom as knowledge is dictated and given to students by the teacher (Hanley & Montgomery, 2002). The influence of the Tylerian model can still be seen in today’s classrooms and curricula where method books and standardized assessments reign supreme without taking into account the unique perspectives, experiences, and desires of students.

Ashley’s description of a “laid back” approach to learning when one is ready is similar to the approach to learning espoused by Maria Montessori. Montessori believed that children are inherently inquisitive and, when given the freedom to explore, will meet their own learning goals and achieve a sense of dignity by doing so independently (Montessori, 1992). Montessori schools for all ages of students have been built around this approach and have existed throughout the world for the past 100 of years. Such an approach is often misunderstood as
children are left to their own devices without any guidance from the teacher when, in fact, the teacher constructs an environment in which the child is interested, engaged, and is curious to learn (often referred to as constructivism).

A laid back approach could also be indicative of informal music learning, a process of music learning that can be characterized by its occurrence outside of formal educational settings, non-sequential skill acquisition, and student-centered learning (Folkestad, 2006; Green, 2002; Marsh, 2008; Wright, 2016). Although the conditions in which the rock band met did not meet all of the informal music learning characteristics since it met in a school setting that was guided by a music teacher, Ashley’s description of the “no rush” pacing of learning chords to a popular song seemed to align itself with the informal music learning practices of popular musicians (Green, 2002).

Perhaps this more informal approach with modern band left Ashley concerned that her students would not learn anything and therefore, she was conflicted about implementing a popular music curriculum during the school day. Towards the end of Ashley’s first year of teaching however, she slowly began incorporating elements of the rock band instruments into her classes during the school day. She elaborated on her thought process at the time:

I had the instruments. I would hide the drum set. I would stack the drums and I would cover them with a blanket, because I didn’t want the kids during the day to want to play all the time. Then I thought to myself, ‘But I have all these instruments and I’m only giving the opportunity to the students that come after school,’ because I thought that’s what it was supposed to be for…it was just my mind was set on this program that I was running after school. (Ashley, Interview 1, July 3, 2017)
In order to balance her End-of-Course Assessment obligations, she continued practicing music recognition with her classes during the day but also began doing a “keyboard week” with all of her classes. She taught the students finger numbers and how to play simple chords in root position on the keyboard. Towards the end of her first year, Ashley designed and taught a “rock band unit” with her classes during the school day that included a one-week focus on each instrument in the rock band.

*Performances.* Ashley was one of three music teachers at North K-8 Academy. There was another elementary music teacher as well as a middle school musical theatre and orchestra director. Since Ashley did not have a music ensemble assembled until the second half of her first year of teaching, she offered to assist the other elementary music teacher, Ms. Schwartz, with the winter and spring concert performances. Ashley quickly learned that assisting Ms. Schwartz with her well-established concert routine would limit Ashley’s agency in creative decision-making as a music teacher as since her input was seldom accepted.

Ashley described Ms. Schwartz as a seasoned music teacher that had established her own concert program through years of experience that included ensembles such as a beginner and advanced recorder group, a chorus, and a group of students that played resonator bells. For the winter concert, Ms. Schwartz would invite select third through fifth grade students to rehearse after school while Ashley assisted with the rehearsals. It appeared that playing the role of the assistant to another music teacher was challenging for Ashley since Ms. Schwartz did not allow her any creative input for the concert. She described the difficulty of assisting Ms. Schwartz:

I would help her all the time and I would try to input ideas by saying, ‘Oh, how about this,’ and she’s like, ‘No.’ It was just her, it was her thing. Her
thing in terms of how she’s always done it, every year, and it’s her concert, her ensembles, and her music. It belongs to her. I helped her. I’m an assistant, you know what I mean? (Ashley, Interview 2, July 18, 2017)

Although Ashley continued to help Ms. Schwartz with the spring concert, she was able to have her fifth grade modern rock band perform for the first time in a school concert. The instruments for the rock band were set-up on the floor in front of the stage while the risers were set-up on the stage for the chorus. The stage curtain was used to signify a change between the performing ensembles and would close and open depending upon whether one of Ashley’s or Ms. Schwartz’s ensembles were performing. I had the impression that the performance may not have been as polished as the students may have liked. One student reflected, “We were a bit of a wreck. We were so unorganized and still trying to memorize songs the day of the concert” (Student 2, Interview, August 20, 2017).

Figure 5: Year One Summary

![Year One Summary](image)

In summary, Ashley began her first year of teaching at North K-8 Academy with the intention of implementing what she believed was a traditional curriculum that she perceived as having a scope and sequence, developed musical literacy through aural and kinesthetic musical experiences, rhythmic and tonal pattern training, followed by standard Western notation. Ashley also wanted to supplement her curriculum with improvisation and composition but the policy demands on music teachers, from the
district, further limited her curricular choices. After attending a two-day workshop by Little Kids Rock (LKR), Ashley received modern rock band instruments (guitar, bass, keyboards, drum set, and related equipment) which enabled her to create a popular music program at her school. She was simultaneously “excited” and overwhelmed by the instruments and chose to teach her afterschool fifth grade modern rock band in a way that she felt was successful rather than rely on LKR’s curricular resources. Due to the success and students’ enjoyment of the modern band instruments, Ashley began incorporating modern band instruments into her curriculum during the school day. Additionally, Ashley was able to creatively contribute rather than merely assist the other elementary general music teacher in the spring concert by having her fifth grade modern rock band perform.

**Year two.** Although collaborative efforts with the elementary general music teacher proved frustrating and challenging during Ashley’s first year, she found collaborative opportunities in her second year with the middle school music teacher at North K-8 Academy. In the fall, she volunteered after school once a week at North K-8 Academy to co-teach the middle school chorus with the orchestra teacher and director of the middle school musical theatre program for sixth through eighth grade students. Ashley seemed more positive and at ease when describing her partnership with Ms. Flores.

Ashley said:

> I think that we hit it off well, as co-workers, to the point where we could work together and head for the same goal and listen to each other’s ideas…something that I wasn’t able to do with Ms. Schwartz. (Ashley, Interview 2, July 18, 2017)

Their mutual goal was to recruit for the middle school musical and improve the vocal quality of the students. Ashley warmed up the students’ voices and discussed vocal
technique each week after school. She felt that her collaborative efforts with Ms. Flores were a success since the vocal quality of the spring musical had improved from previous years.

Ashley’s efforts with the middle school students extended beyond working with the chorus to include offering an after school rock band so that her previous fifth year students could continue. She auditioned interested middle school students, accepting three or four new people that were different from last year for a total of twenty members. Ashley and Ms. Flores worked together to perform a 1980’s-themed concert with students at the middle school that included Ashley’s modern rock band, dancers, orchestra, and the middle school chorus.

Ashley liked having the middle school rock band for the duration of the entire school year and having a new fifth-grade rock band only in the second half of the school year. She described the schedule between the two bands as follows:

It worked out to the point where I was able to focus on the new kids coming in to the middle school and focus on the middle school band and then kind of let it go the second part of the year. They were pretty much on their own, and then I could focus on the fifth graders. (Ashley, Interview 2, July 18, 2017)

Ashley mentioned that her middle school rock band students were on their own during the second half of the school year but I suspected she meant this figuratively. During observations, I often witnessed the band members assisting each other with setting up, breaking down, and learning songs. The band was not truly own their own as much as they were taught to rely on each other for support as was seen during observations and discussed during interviews with both students and Ashley.
The middle school modern rock band eventually became known as The Elite Group and the incoming fifth-grade band became known as The Art of Music. During the second half of the school year, Ashley would meet with The Art of Music after school, once a week, for two hours and teach them the fundamentals of playing their instruments just like the previous fifth grade rock band. The Elite Group focused on looking and sounding together as a cohesive unit during rehearsals and performances. They practiced stage presence and listening to one another, especially the drummer, so that they could musically stay together while performing.

Ashley believed in performance opportunities for her modern rock band students. She described an event that her district created as a way to showcase all of the middle school extracurricular possibilities for future students that were graduating from the elementary school. The middle schools used this as a recruitment technique for their future students in the district. Ashley used this as an opportunity for The Elite Group to showcase their skills and practice looking and sounding like a rock band. I inferred that Ashley was using this as something more than a performance opportunity by the way she spoke about the performance being “real” since it was outside the physical location of North K-8 Academy. Ashley described her impetus for The Elite Group performing at this district event as “turning what they’ve practiced into something that may be more real to them by performing in front of all kinds of people, other schools, and other kids from other schools” (Ashley, Interview 2, July 18, 2017). It appeared that perhaps Ashley’s idea of being in a real rock band meant performing in front of a diverse audience of known and unknown people outside the physical walls of the school.
Ashley’s professional development opportunities in her second year of teaching included attending two more LKR workshops as well as a Johnny Mercer Songwriting workshop (JM Songwriting) at a local university. The LKR workshops were the MB101 and MB102-level workshops offered during Ashley’s first year of teaching where she learned how to play modern band instruments, improvise, teach songwriting, and create a program where students have ownership through repertoire selection and musical decision-making. Figure 6 provides a description of MB102 from LKR’s Course Catalog.

**Figure 6: MB102 (Intermediate Modern Band)**

![MB102 (Intermediate Modern Band)](source: 2017-2018 Modern Band Course Catalog and Descriptions)

Even though she already attended both of the LKR workshops in her first year of teaching, Ashley stated that she went to enjoy herself and perhaps learn new repertoire or pedagogical approaches for her modern band. Having attended these workshops with Ashley and also being new to modern band, I understood her desire to re-visit how to teach an unfamiliar instrument, such as drum set, in order to aid student success. Additionally, Ashley mentioned feeling overwhelmed during her first year by all of LKR’s materials after the initial workshop. Now that she had the time to implement a modern rock band in a way that made sense to her, she could attend an LKR workshop.
with first-hand knowledge of what it was like to implement a popular music program and build off of the skills she acquired through her own implementation.

Ashley’s school district designated a professional development day that occurred early in Ashley’s second year of teaching. It had no relation to LKR or Modern Band. During this time, the students within the district were off from school while the teachers were able to choose from various professional development workshops provided by the district. Ashley noted that there weren’t many options for elementary music teachers and chose to attend a session at a local university on songwriting in the style of Johnny Mercer, a popular American singer-songwriter whose career was prolific from the 1930’s to 1950’s.

The JM Songwriting workshop focused on crafting lyrics similar to the way Johnny Mercer crafted his own lyrics through rhymes and literary devices such as imagery and metaphors. The workshop had provided Ashley with a box of workbooks for the students to use and she admitted to being excited to try the songwriting ideas with her students. Ashley did not share as much about the workshop as about the failed implementation of her lesson when she returned to her school. She stated that the advanced third grade class with whom she taught the lesson “didn’t take to it.” I could sense Ashley’s fear and uncertainty to try something new by the way she described her experience with the students. She stated that, “It just failed. My lesson failed. I’m like, ‘Okay, abandon ship.’” She reflected that “It might have been me, or it might have been the book. It might have been my delivery…When that failed, I was scared to try [songwriting] with the little kids” (Ashley, Interview 1, July 3, 2017).
Whereas the district-sponsored professional development day and subsequent JM Songwriting workshop appeared to have little impact on Ashley and her curriculum, Ashley’s internal desire to learn more about modern band and popular music approaches through LKR gave her a renewed interest in teaching songwriting. Figure 7 shows the sequential process to songwriting that Ashley wrote down while attending an LKR workshop but never had a chance to implement with her students. LKR’s approach to songwriting differed from the Johnny Mercer approach in that it was a group activity. Whereas Johnny Mercer had a workbook that each individual student received to work on his or her own song, LKR encouraged both large and small-group songwriting that was a more collaborative process. Ashley compared the two different processes beginning with the Johnny Mercer approach as follows:

So it’s not like, “Write a song,” you know what I mean? It’s like, “Look what we can do together. Look at the chorus we wrote. Now do the verse in your group. That’s just four or five people. Look what you did with four or five people.” (Ashley, Interview 1, July 3, 2017)

**Figure 7: Ashley’s LKR Songwriting Notes**

![Image of Ashley's LKR songwriting notes]
Given Ashley’s preference to collaborate with others such as the middle school music teacher, it is understandable that she would gravitate towards a collaborative approach offered by LKR rather than a workbook-style approach, which is more individualized. Ashley appeared to feel very encouraged by LKR’s collaborative process of songwriting yet I found it curious that she was never able to attempt it with her rock band or her classes. Perhaps her experience with the Johnny Mercer approach left her too afraid to try LKR’s approach, even though she admitted to preferring LKR’s songwriting techniques. Ashley also stated that she did not have time to teach songwriting due to concert preparations. It is possible that the pressures to perform a concert, a concern of many music teachers, took precedence over incorporating anything new or different into the curriculum.

Towards the end of Ashley’s second year of teaching, when I was conducting the pilot study with her and her rock band, Ashley mentioned that she wanted an LKR professional development trainer to visit her rock band. Once again, I found this curious since she had previously mentioned being scared of “doing it wrong” and almost seemed as if she did not want any feedback on her popular music program. It appeared as if Ashley was beginning to feel more comfortable teaching a modern rock band and that now she was able to consider feedback so that she could improve upon her practice.

During the end of her second year of teaching, I arranged to have Daniel, an LKR professional development trainer, provide an informal master class for her students where he would listen to the rock band and provide feedback to improve their performance. During an interview, I asked Daniel to describe his impressions of what he saw during the master’s class:
Clearly [she] let the kids take ownership over what they were doing. I remember talking with her, and her saying that she was unfamiliar with this, because I think she had a marching band background. And she felt like she didn’t know how to take kids to the next level musically. So that’s a very common thing for many of our teachers that don’t play in their own rock bands. (Daniel, Interview 1, June 1, 2017)

Daniel appeared impressed by the uniqueness of the song selections, some of which included choreography, that were not offered as repertoire by LKR. Daniel went on to describe Ashley’s program as an “emerging program” that he believed would continue to excel due to Ashley’s dedication to and enthusiasm for teaching modern rock band.

Ashley also appeared to be thinking more about the curricular possibilities of the modern rock band by the way she described what she would like to teach during the school day:

Maybe this is part of my wish list but if the after school ensemble were a curricular class during the day and I saw them every day of the week, I would make one day about…I would give everything importance and not just learning the instruments and performance. I would teach theory and history, whether it’s history about classical times, all the wonderful composers, or Jimmy Hendricks. (Ashley, pilot study interview, July 4, 2016)

Not only was Ashley thinking more extensively about a popular music curriculum during the school day, her curricular goals seemed to align with what she viewed as a “traditional” curriculum. She appeared to be structuring her own curriculum so that each day of the week would address a musical concept and also dedicate time to learning instruments and performance.

In summary, Ashley’s involvement with the middle school included collaboration with Ms. Flores, the music teacher, as well as offering the after school rock band to her previous year’s students with only a few new members. She began to find somewhat of a
routine that worked for her with her rock band offerings. She offered a selective middle school rock band at the beginning of the year that continued into the spring and then had a new fifth grade band that started in the spring as well. Additionally, she began a sequential approach with the two groups. The fifth graders focused on fundamentals of playing the instruments while the middle school students focused more on looking and sounding cohesive.

**Figure 8: Year Two Summary**

The Johnny Mercer (JM) Songwriting workshop that was offered presented a unique contrast to that which was offered by LKR. Whereas LKR provided more support in terms of several workshops over a period of time, materials, and online resources, the Johnny Mercer songwriting workshop occurred for one day and provided a book for the teachers to use with their students. Although Ashley expressed similar excitement as she did with implementing modern band instruments, she experienced a failed lesson that left her afraid to try again.

As Ashley gained experience and confidence in teaching modern rock band, she began to seek feedback that was specific to her modern rock band at North K-8 Academy. Whereas previously Ashley did not want to use any of LKR’s resources for fear of changing what she was already doing, she actively sought out ways to improve her
practice through attending more LKR workshops as well as welcoming an LKR trainer into her classroom for feedback.

**Year three.** As Ashley’s popular music curriculum began to grow, she wanted to provide more opportunities for both elementary and middle school students at North K-8 Academy. She continued with the rock band unit for second through fifth grades but also included assessments on the modern band instruments that she created for each student in her class. For example, the “drum proficiency” assessed a student’s ability to alternate between bass, snare, and high hat on the drum set. The assessments were also sequential in that students began with only one component of the drum set, such as snare, and then gradually added more complexity such as alternating between the different sounds on the drum set. The assessments mostly focused on drum set and keyboard and were used as a way for the student to feel successful playing an instrument that was unfamiliar to them.

Ashley recognized that her elementary students had opportunities to play modern band instruments that the middle school students did not due to their schedule and the type of music class that was offered. Whereas the elementary students were required to have music regularly throughout the school year, the middle school students were only offered music as electives that did not appear to incorporate popular music. When I asked Amari, a particularly expressive and enthusiastic singer in the middle school rock band, to elaborate on why she continued with the rock band when she could have taken another music elective, she spoke of the contrast between electives that were offered:

Dude, it’s a rock band. That’s like completely other than piano or orchestra or the theater, whatever [musical theater]. Like, no, this is a rock band. Has our school ever had a rock band? No. Why wouldn’t I be in this wonderful rock band? And now, I think our first year, then we became a family as well. And why would I just randomly stop being in the rock
band, I tried it out, and it was awesome, so obviously, I’m going to stay with it. (Amari, Interview, August 16, 2017)

Perhaps one of the biggest changes to Ashley’s practice occurred during her third year of teaching with the middle school rock band when she decided to remove the audition as a barrier to membership during the first half of the school year. When I asked Ashley about her impetus for this decision, she spoke of feeling guilty that she only offered the opportunity to select middle school students based on talent during her second year of teaching. She said that she wanted to offer the opportunity for any student at the middle school to learn to play the modern band instruments “whether it was for fun, or whether they wanted to join later seriously” (Ashley, Interview 1, July 3, 2017).

Ashley’s fall rock band, The Extroverts, had about 50 students that also included many of the members of last year’s The Elite Group. She used the Band 101 PowerPoint that was given to LKR teachers at workshops to teach the fundamentals of each instrument. Since the group was so large she had to divide the PowerPoint presentation into three weeks and take turns playing instruments. For example, she described an early rehearsal where she used the PowerPoint slide for guitar twice because she did not have enough guitars. After three weeks of learning fundamentals, the students chose the instrument they wanted to focus on and started playing songs using the new skills and chords that they had learned. She reflected on her rehearsal process and curriculum with The Extroverts:

It was my first time actually going through the curriculum, I would say verbatim, how it’s supposed to be. Everything else I’ve done with Little Kids Rock has been a mix of the curriculum that they have with a mix of what I wanted the curriculum to be like. (Ashley, Interview 1, July 3, 2017)
The Extroverts Elite was a fifteen-member, middle school rock band that began in January and was comprised of auditioned members from The Extroverts. For many of the students in The Extroverts Elite, this was their second or third year participating in a rock band at North K-8 Academy. They had already acquired the fundamentals of playing several of the instruments and noticed that their musicianship had improved now that they could read chords and learn how to play songs faster. I noted a large increase in the number of songs they were performing and it was difficult to keep track from one rehearsal to the next, as it always seemed there was something new added to the rehearsal agenda on the board. By the time the students were rehearsing for the spring concert, it appeared as if they had 14 different songs that they had learned at various points throughout the years as part of their modern rock band repertoire as compared to four songs they had learned a year prior. Figure 9 is an example of the agenda in preparation for the rehearsal with the students and school name concealed under pink boxes to protect their identity. The open boxes that do not contain any students’ names indicate that Ashley and the students had yet to decide who would play which instrument in the song. This collaborative process was something I witnessed often during rehearsals. Ashley would ask the students whether they wanted to or felt comfortable playing a certain instrument and then they would mutually decide the performers for each song. The students also felt comfortable deciding amongst each other what they were going to play and then inform Ashley.

The Extroverts Elite noted that although the band membership had changed over the years, they still considered themselves a family. Amari noted:

The students change every year, we have more different people every year, but we’re still really close and we’re still a family. We’ve gotten a
Amari did not specify what the bad situations were but I wondered if perhaps she was referring to when the rock band had fifty members in the fall. During interviews with students from The Extroverts Elite, I got the impression that they struggled being part of the fifty-member group (The Extroverts) due to differences in work ethic or culture. One student stated, “the other kids joked around way more and you would get frustrated because they were bringing the team down” (Josh, Interview, August 30, 2017). Another student viewed the new students through the lens of culture and struggled with accepting them. The student described The Extroverts as, “A very mixed up culture. We would have Cubans. We would have Dominicans. Then we would have Venezuelans,
Nicaraguans, Columbians, and so on” (Ellie, Interview, August 12, 2017). The student then described how the members of The Extroverts Elite were more homogenous:

In the spring, everybody would know English. We would understand each other. We would know where we come from. What I would say is we would eat typical American - French fries and burgers. We would go and buy [ice cream] in the movies in the spring. We would all just eat together and have fun like we’re from the same mother, which we are. (Ellie, Interview, August 12, 2017)

The student later clarified that “the same mother” was Ashley. I found it interesting that Ellie, who self-identified as Hispanic and also spoke Spanish, contrasted the two groups by nationality and language when she herself belonged to both groups. Perhaps her distinction between the two groups was more about the process of enculturation, where students were immersed in the music and musical practices of the rock band to varying degrees (Green, 2008). Those who had Ashley in previous years, such as Ellie, knew how Ashley taught as well as the musical and behavioral expectations of the group. Those who did not have Ashley in previous years, such as some of the The Extroverts, behaved differently since they were new to the band and perhaps had yet to develop a strong commitment to the group. The members of The Extroverts Elite who have had Ashley over the years were enculturated to the rock band and its musical practices. They appeared to have developed a strong connection to the band and to Ashley.

Whereas The Extroverts Elite struggled being part of The Extroverts due to different musical or cultural background, Ashley appeared to struggle with differentiating for a group with such diverse musical skills and abilities. The more experienced members appeared content at first to serve as leaders to the beginners and teach their peers the fundamentals on the instruments such as how to hold the guitar and play a chord or how
to play a simple back beat on the drum set. After several weeks though, Ashley sensed that The Extroverts Elite were feeling frustrated because they were not able to improve upon their own skills within such a large group. One of the more experienced band members seemed to have compassion for Ashley and the less experienced students. They said that they understood that Ashley was trying her best to help the students that have not learned the fundamentals on the instruments yet.

During observations of the rock band and interviews with the students, I perceived Ashley’s classroom management style had evolved and strengthened over the past three years. Her students recalled times during the school day when Ashley first started teaching where they would do what they wanted to or even play so loud that they could not hear Ashley speak. I noted similar times during Ashley’s second year with The Elite Group where the sheer volume of the rehearsal from the instruments and students talking, singing, and fooling around were overwhelming to my ears. One of her students speculated that during Ashley’s first year of teaching, she wanted to be fun and the teacher that everybody loves but now is maturing and “developing her attitude in a good way” (Ellie, Interview, August 12, 2017). For many of the students, they described Ashley as becoming “stricter” but still had a sense of balance between discipline and fun. I sensed that the students were not completely satisfied using the word “strict” to describe Ashley by the hesitancy in their voices during a group interview. When I asked them to clarify what they meant, they described Ashley as becoming tougher and having more expectations of the students.
I asked Amari, a middle school rock band member that had Ashley for three years, whether the rock band had anything to do with Ashley developing her attitude in a good way. She replied:

Yes... I mean, cause she never really had any experience with having to deal and control kids, until our classes. And then, the rock band was a completely other thing cause people were like, ‘Yeah! After school!’ And so...she had to. I think she was in a place where she was practically forced to have to make rules and have to get an attitude and stuff. (Amari, Interview, August 16, 2017)

In addition to Ashley’s classroom management style evolving, it appeared her students’ perception of her did as well. The data from the pilot study, which occurred in Ashley’s second year, revealed that most of the students viewed Ashley as a “friend.” In almost every interview with students during the pilot, they used the word friend to describe their relationship to Ashley and felt they could talk to her about anything. The data from her third year of teaching indicated that many of the students now thought of her as a mom. During a group interview, I reminded the students of how they previously considered Ashley a friend and asked them to explain the difference. Respect combined with a small amount of fear appeared to be the difference between viewing Ashley as a friend and viewing Ashley as a mom. One student stated:

The difference in a mom and a friend is that you can talk to them, and they’ll listen, but most of the time it’ll end at that. But whereas she is a mom, and a lot of the time you’ll be afraid to tell her something because you respect her as a mother and as a person so much that you’re afraid of disappointment or their opinion, what they’re gonna say to you or the way they’re gonna look at you with pity if you tell them this big secret that you have. But you tell them at the end of the day, and then they will work with you and they will talk to you and they will give you advice. (Group Interview, May 16, 2017)

Ashley noted during an interview that as she got to know her students, her classroom management style began to reflect more of a counseling approach. She
described this approach as listening very closely to her students in order to help them improve themselves or a particular situation with which they may have been struggling. She felt that it was not necessarily the rock band that inspired her counseling approach, but rather having been with the students for the past three years. She stated that she wanted her students “to be aware that there’s other humans around you” in order to be considerate of others (Ashley, Interview 3, July 24, 2017). Her statement not only reflects a caring and counseling approach to discipline but also her use of the word *humans* shows that Ashley sees and values her students as people rather than simply students.

I found Ashley’s counseling approach and statement about student awareness to be profound and reflective of her approach to a popular music curriculum. In viewing students as people rather than students, she considers them beyond the walls of the school to where they are situated within their own lives. She considers how they are feeling, how they treat others, and what their life may look like outside of North K-8 Academy. This person-first (as opposed to student) or humanistic approach is also demonstrated musically in that she wants her students to perform in front of people outside of school in a realistic scenario or play an instrument that they may have seen on television in a music video. Professional development and the rock band may not have contributed to her developing a counseling approach, but Ashley had certainly infused her values as a teacher, musician, and human being into her popular music curriculum.

In Ashley’s third year of teaching, she expanded her popular music curriculum to all interested middle school students so that they could have an opportunity to learn the instruments and perform in a rock band. The result was The Extroverts, a fifty-member band that was comprised of students of varying musical abilities and backgrounds. For
the students who had already performed with Ashley in a modern rock band, the addition of new members presented a challenge, as the newer students appeared to not take the band as seriously as the more experienced members. Additionally, the more experienced members were frustrated since they felt their musical skills were not able to improve being part of such a large and diverse group.

**Figure 10: Year Three Summary**

Due to the large membership of the rock band, Ashley decided to follow the PowerPoint that was given to her at an LKR workshop. This was the first time that Ashley chose to follow LKR’s approach to teaching modern band. Although Ashley attributed having such a large ensemble as the reason for using LKR’s PowerPoint, it is also possible that time was a necessary factor that led to her following LKR’s teaching approach for the first time. Since Ashley was able to experiment the previous two years with teaching modern band in a way that made sense to her and her students at the time, perhaps the familiarity with the instruments and teaching modern band created a level of comfort for Ashley to implement something new such as LKR’s teaching approach.

Ashley’s rehearsals appeared successful at first as the more experienced players were able to assist the newer members of the group but then Ashley sensed the more experienced members getting frustrated since they were not being musically challenged.
In addition, the students perceived Ashley’s classroom management as becoming stricter in order to maintain a sense of order during rehearsals.

Figure 11 documents some key changes in Ashley that seem to have resulted from her professional development experiences with LKR. These changes contain characteristics of Yang’s (2014) theory of change as described in Chapter 1, particularly the mismatch between Ashley’s primary habitus and the field of popular music, reflexivity, and explicit pedagogy. These connections between Ashley’s change process and Yang’s (2014) theory of change can be helpful in understanding the phenomenon of teacher change and will be discussed in the following paragraphs.

**Figure 11: A Snapshot of Change Over Three Years**

![Figure 11: A Snapshot of Change Over Three Years](image)

Perhaps the biggest and most obvious change in Ashley’s practice during her first year of teaching was that she received modern band instruments and created an after school modern rock band ensemble. Ashley’s mindset at the time was that the program belonged after school yet due to her own excitement and desire to provide opportunities for students to play the modern band instruments, she began to incorporate the instruments into lessons with second through fifth grade students. She admitted to feeling overwhelmed by learning new instruments and resources and fearful of implementing the program incorrectly. As a result, Ashley decided to teach in a way that made sense to her
and was successful for her and her students. The overwhelm that Ashley experienced and her subsequent curricular interpretation and implementation could be seen as Ashley’s primary habitus, one that was not familiar with playing popular instruments or teaching modern band, struggling to overcome the inertia to implement change. Rather than giving up out of frustration, as Ashley did when she tried the Johnny Mercer Songwriting approach, she decided to implement a popular music curriculum with minimal guidance from LKR so that she could experiment at her and her students’ own pace. For music teachers who are trying a new approach that could be different from their primary habitus, it could be helpful to understand and perhaps expect a certain amount of time and space to experiment with a new approach before achieving what an insider or outsider of a music program may view as success.

It is likely that Ashley was unaware of the struggle of her primary habitus to overcome change to implement a popular music curriculum since the primary habitus, by its very nature, operates at the subconscious level. Yang (2014) emphasized Bourdieu’s notion of reflexivity in the change process in order to render subconscious beliefs conscious. Whereas Bourdieu initially believed that reflexivity could only be achieved by those with scientific backgrounds due to their training in the scientific process, Yang (2014) believed that Bourdieu’s later acknowledgement of lay people being capable of reflexivity deserved consideration for the process of change. In this regard, it is as if a person is putting “parentheses” around their musical habitus in order to objectively regard their own educational background and what new skills and knowledge may be required in order to achieve success (Soderman, Burnard, & Hofvander-Trulsson, 2016, p. 8). It is possible that as Ashley’s primary habitus struggled to overcome the inertia of learning
something new, she was able to partake in the process of reflexivity by objectively considering and experimenting with the best approach to teaching modern band. Having time for experimentation with an afterschool ensemble most likely supported her process of reflexivity since an End-of-Course Assessment did not threaten to judge her and her students’ musical knowledge and abilities. The typical pressures to perform a concert for the school, however, did limit her ability to experiment further with songwriting.

During Ashley’s second year of teaching, she began to build upon the previous year’s popular music curriculum. At the beginning of year two, she offered an auditioned, after school modern rock band program to interested middle school students so that they could build upon the skills that they previously learned in fifth grade. The twenty-member group focused on refining former songs, learning new songs, and also developing a cohesive look and sound to the group through performances both at school and outside of school. For the elementary students at North K-8 Academy, Ashley continued to infuse her popular music curriculum into second through fifth grade lessons during the school day with a rock band unit that focused on a different modern band instrument each week. She also offered a fifth grade modern rock band to interested fifth graders to teach the fundamentals of playing the instruments and songs with simple chords as the previous year’s band had learned. Ashley appeared more at ease teaching a popular music curriculum in her second year. She attended two more LKR workshops that were offered during the school year but also sought out and received feedback from one of LKR’s professional development trainers for her middle school rock band at her school.
Although it could be considered that Ashley was receiving explicit pedagogy, or strategic planning of skills, from the very first LKR workshop that she attended, she was able to implement more facets of the program with ease after having the time to experiment at her own pace. The two LKR workshops and subsequent feedback that she received from an LKR professional development trainer during her second year of teaching provided the appropriate balance of scholastic knowledge with practical implementation for which explicit pedagogy is of value. When explicit pedagogy is combined with reflexivity, the primary habitus is challenged to transform as new beliefs and practices develop into a potential secondary habitus.

Ashley’s third year of teaching presented some unique challenges as Ashley continued to build her popular music program. She decided to remove the audition as a barrier to entry for interested middle school students in the beginning of the school year. The resulting fifty-member group included both new and former modern rock band students with diverse skills and abilities. Whereas Ashley’s approach to classroom management in previous years was less demanding of the students, she strengthened her approach to discipline with the large group and insisted they followed her rules and directions in order to have a productive rehearsal. Ashley relied more than ever on her LKR teacher training in order to facilitate rehearsals with the large group. It appeared successful at first as the more experienced students helped teach the newer students. The more seasoned members grew restless however, since they felt their musical skills were not being challenged due to the varied abilities within the group and group size.
Emergent Themes

In this second section of Chapter Four, I will examine a music teacher’s change in beliefs and practices as impacted by professional development through given emergent themes. The themes emerged as a result of open coding of data from observations, interviews, field notes, and artifacts. These five themes are: opportunity, ownership, teamwork, discipline, and bravery.

As I conducted the analysis, I continually reflected upon Yang’s (2014) theory of change that expanded upon Bourdieu’s ideas of habitus, capital, and field to describe the change process. Of particular interest during analysis was Yang’s third condition for change, which describes raising consciousness to overcome inertia so that change could be realized. I was particularly attuned to moments where Ashley appeared to be confronting beliefs in her primary habitus in order to either overcome inertia to change or reaffirm her primary habitus. As I discuss the five emergent themes, I will draw connections to Ashley’s primary habitus and moments of reflexivity where appropriate to elucidate Ashley’s change process.

Opportunity. The word opportunity can refer to a time or circumstance that permits or is favorable to a particular outcome (Oxford English Dictionary, 2018). Perhaps the most significant time or circumstance that occurred within the context of this study was the professional development provided by LKR that Ashley attended at the beginning of her first year of teaching and continued to attend throughout subsequent years. In this sense, opportunity is a theme that set the wheels of change in motion. Recall that during Ashley’s first year of teaching, she did not seek out a popular music curriculum but rather attended a two-day LKR workshop, albeit skeptically, for the
chance to receive free instruments for her program. It was through this workshop and subsequent professional development workshops with LKR that the opportunity to have a popular music curriculum and a modern rock band was offered to Ashley. Given Ashley’s enthusiasm during the workshop for the repertoire and the instruments, she seized the opportunity to begin a modern rock band at her school.

Just as LKR’s professional development provided the opportunity for Ashley to have a modern rock band, Ashley wanted to provide the opportunity to learn about and play modern band instruments for her elementary students. In order for this to occur, Ashley had to come to terms with her original way of thinking that the professional development she received from LKR was meant as a separate program that she could only implement after school. She experienced cognitive dissonance regarding whether or not a chord-based approach rather than a standard notation-based approach to performing music would be worthy to teach students during the school day. During her first year of teaching, she also had to consider her responsibility to prepare her students for the End-of-Course Assessment. As Ashley reflected on her desire to create opportunities for students to learn about and play modern band instruments, she needed to overcome some of her beliefs about reading music and fears of standardized assessment preparation. Gradually, Ashley’s desire to share modern band instrument opportunities overcame her former ways of thinking so that she could implement a rock band unit that eventually included performance assessments on each instrument with her second through fifth grade students.

Ashley and her more experienced rock band students wanted to provide opportunities for all interested middle school students to be in the rock band but for
different reasons. Ashley was concerned during her second year of teaching about students at the middle school who did not have music class due to low test scores. She had to reflect on her audition policy and whether or not she believed students should only be allowed into an ensemble based upon talent. I suspected that the experiences Ashley received in teaching modern rock band for the past two years made it easier for Ashley to consider changing her audition policy. By removing the audition, Ashley was opening up to the possibility of having a very large ensemble with students of different musical abilities. I seemed that her experiences teaching modern rock band for the previous two years combined with the professional development by LKR that she continually attended throughout those years helped Ashley make this decision so that more middle school students could participate in a modern rock band. Her teaching experience gave her the confidence to know that she could teach a modern rock band to students and the professional development by LKR provided support by reinforcing former skills and presenting new ideas and repertoire for Ashley to share with her students.

Whereas Ashley wanted to provide opportunities for middle school students to play modern band instruments, some of the more experienced band members from The Extroverts Elite appeared to view this opportunity as an audition in and of itself to join the smaller ensemble. One student stated, “We always like to have new people. We always like to see who else is qualified or not” (Amari, Interview, August 16, 2017). The student likened the process to the popular TV show Survivor where a group of strangers must successfully fend for themselves based upon various challenges in a remote location or else they are eliminated from the competition. The student stated, “Whoever survives, the last few, are the ones who stay.”
The theme of opportunity was considered from two different perspectives: the teacher and the student. From the teacher’s perspective, Ashley was given opportunities to learn about and incorporate popular music practices in her classroom by attending an LKR workshop. She was provided with the necessary tools through instruments and curricular resources that she could immediately utilize in her classroom with students in order to implement a new approach to music learning. Ashley chose the resources with which she felt most comfortable during her first year (the instruments) and began expanding her curriculum to include those resources. As Ashley gained skill and knowledge with the instruments, she was able to utilize more of LKR’s resources with which she felt more comfortable to build her popular music curriculum. Professional development, as provided by Little Kids Rock, gave Ashley the opportunity to implement a popular music program.

From the student’s perspective, more opportunities to learn about and play modern rock band instruments arose as Ashley became more comfortable with the curriculum. The younger students at North K-8 Academy began to learn about the instruments during the school day during music class as well as possibly join the after school rock band in fifth grade. The older student had the opportunity to learn modern band instruments and play in the rock band as Ashley became more comfortable with implementing a popular music curriculum. Also, the more experienced members of the rock band would recruit for the band by bringing new members to rehearsal to be considered as band members after successfully passing an audition. The theme “opportunity” began with LKR professional development, continued with Ashley to her students, and then continued from a small group of students to a larger group of students.
As the popular music curriculum expanded at North K-8 Academy, so did the opportunities for students to become involved, as initiated by Ashley or the band members.

**Ownership.** The word *own* can be used as a possessive adjective to describe belonging to a person or thing, such as “to do one’s own thing” (Oxford English Dictionary, 2018). In this sense, ownership refers to Ashley possessing an ensemble, specifically a rock band, which distinguishes her from the other teachers at her school and in her district.

The theme of ownership became prominent early in data analysis. When Ashley described how she assisted the other elementary music teacher with her concert performances, her language would frequently imply how the concert and performances belonged to Ms. Schwartz and not to Ashley. She frequently used the possessive word *her* as in “her ensembles,” “her concert,” and “her music” to describe the ownership that Ms. Schwartz had over the concert performances at North K-8 Academy. Ashley would also frequently make the distinction between “her thing” and “my thing” to further punctuate the differences in ownership to performance groups and the concert.

Ashley offered to help Ms. Schwartz during her first year of teaching with concert preparation but grew frustrated over the lack of influence and ownership she had over the concert. When Ashley had the opportunity to start a rock band at North K-8 Academy, it quickly became “her thing” and she summarized as follows:

> Whatever I inputted doesn’t ... it’s not my work, it’s hers, you know what I mean? So, I stopped helping because I wanted to input, I wanted to do my thing, too, you know what I mean? And my thing was the fifth grade band, really quick, before I finished the first year, but the fifth grade band turned into a sixth grade band with a seventh grade and an eighth grade. (Ashley, Interview 2, July 18, 2017)
Not only did LKR’s professional development provide an opportunity for Ashley to take ownership of an ensemble, it motivated her. It gave her something to be excited about and look forward to at school. She frequently used the word “excited” in relation to the rock band and the development of projects and lessons. She became excited about teaching the modern rock band instruments to the point where she introduced them into her curriculum during the school day. She described how her level of excitement increased after attending LKR workshops because she was exposed to new ideas for repertoire and how to teach the instruments. Ashley’s enthusiasm for teaching rock band made it possible for Ashley to have ownership of an ensemble of which she was proud and looked forward to teaching. Her strong desire to learn more about and teach a popular music curriculum also provided her with ownership of an ensemble that set her apart from the other two music teachers at the school and gave her something unique to share with her students.

It is possible that Ashley’s level of enthusiasm and subsequent incorporation of popular instruments during the school day could have displaced other important parts of the curriculum such as working towards musical literacy through pattern training and recognition of standard Western notation. I had a sense that Ashley was becoming consumed by the popular music curriculum by the way she described herself as almost becoming obsessed and only thinking of how to develop the popular music curriculum rather than strategizing the scope and sequence of other musical concepts through lesson plans in her perceived view of traditional curricula. I believe that it is possible for this to have temporarily occurred yet do not view this as something negative as it is similar to Alfred North Whitehead’s three stages of learning—romance, precision, and
generalization (1929). During the first stage, romance, the learner must have freedom to explore and discover new concepts so that curiosity is sparked to propel further learning (Goodkin, 2001). Whitehead’s next stage, precision, provides the learner a chance to practice newfound skills so that they can build upon previous learning. For example, a music teacher may feel passionate about incorporating popular music approaches into their classroom, but then must continue to the stage of precision where building skills through learning modern band instruments propels this new knowledge further. The final stage, generalization, synthesizes the first two stages (romance and precision) where the learner maintains the excitement of learning something new with a newfound ability that was achieved through the process of precision. I believe that the stage of generalization mitigates the concern for an exciting new approach, such as a popular music curriculum, overtaking other important curricular goals. For it is during the generalization stage, that the learner is better able to situate newfound knowledge and abilities into previous contexts. The music teacher is now able to return to previous curricula with renewed energy that will be evident through their teaching practice. The process of generalization may also provide the opportunity to replace previous aspects of a curriculum that were not serving the best interests and needs of students with more engaging music practices.

The word *own* can also indicate a sense of independence where one has command and control over their decisions and abilities (Oxford English Dictionary, 2018). From this perspective, not only did Ashley possess a rock band but she also had the ability, to a certain extent, to make decisions regarding rehearsals, membership, repertoire, and performances. I indicate that her decision-making abilities were limited because Ashley had to work within the structure of North K-8 Academy and therefore certain logistical
decisions such as rehearsals and performances were often limited to permission from the school principal.

As for many of the musical decisions for the rock band, Ashley shared ownership with the students. Recall Figure 9 (see p. 87) from Ashley’s third year of teaching that listed the spring concert songs with several empty boxes waiting to be filled with students’ names. Ashley provided the space for her students in the rock band to decide which songs they would like to have ownership. She also provided the space for students to create choreography to songs, if they desired, and suggest new songs to learn as part of their repertoire. As enthusiastic and energized as Ashley was to possess a rock band and make decisions for her band, she also wanted that sense of ownership to transfer to the members of the rock band. She created a space to share ownership by valuing students’ input and sharing the decision-making process with the band members.

The two themes of opportunity and ownership are related to one another. Whereas the theme of ownership describes Ashley’s desire to have a unique ensemble of her own as well as transferring that sense of possession to the members of the band, the theme of opportunity in the form of professional development was the driving force that allowed that ownership to occur. It is possible that Ashley could have implemented a popular music curriculum independently, however there was very little indication that she would have done this, especially to the level of success she experienced over a three-year period, based on her primary habitus. Ashley developed a primary habitus that was greatly informed by Western classical and traditional pedagogies that informed her teaching. Had she not had the experience of being placed in a different field, such as an LKR professional development teacher training, and receiving encouragement from a
mentor and then support during the process, it is possible that not change may have occurred or possibly the extent of change would have been minimal. The Johnny Mercer songwriting workshop that Ashley attended during her second year of teaching provides support to this hypothesis in that it was a one-day professional development experience with little to no support for Ashley afterward. Ashley tried to implement the new approach she learned at the professional development in the classroom but stopped after one failed lesson and never tried again. The opportunity to learn about and teach a popular music curriculum was an important catalyst to Ashley’s process of change but her desire to own a rock band ensemble and share that ownership with her students was necessary for Ashley to remain tenacious amidst the challenges of teacher and curricular change.

Teamwork. The word teamwork can be defined as a group of people working together effectively or cohesively (Oxford English Dictionary, 2018). It can also be defined as successful collaboration or cooperation by a group of people. As much as Ashley desired having ownership of her own group, she appeared very driven by connecting and working with others, both teachers and students. Codes that influenced this theme were “collaboration” and “peer learning.”

During Ashley’s first year of teaching, she had an unsuccessful experience collaborating with Ms. Schwartz since she was not allowed to have any ownership in concert rehearsals or performances. Rather than simply withdrawing from the possibility to work with another colleague, Ashley was able to have a positive partnership with Ms. Flores, the middle school music teacher that drew upon her vocal expertise with the
middle school choir. Ashley appreciated that she and Ms. Flores could successfully collaborate by listening to each other and working towards the same goal.

The value of teamwork in relation to music appeared to be instilled in Ashley as part of her primary habitus. During her middle school experiences performing with a concert band, Ashley would often describe how everybody in the band would have their own part yet work together to create one unified sound. She was attuned to her role as an individual in the ensemble and how she fit into the sound of her middle school concert band. It seemed as if Ashley’s idea of being part of a group extended into her philosophy of teaching that she wrote as an undergraduate preservice teacher as a requirement for one of her methods courses. In her statement, she described her idea of a perfect class where a student can “[walk] out of [her] class knowing they were successful and feeling proud of something fun they learned together with their peers” (Ashley, Teaching Philosophy, April 30, 2013). It seemed as if Ashley considered both the student as an individual as well as how the student was socially situated with their peers.

Ashley expressed a similar goal of being unified as a group (like her middle school band) for her modern rock band during her second year of teaching when she focused on the band looking and sounding more cohesive. She appeared to view the rock band as acting more like a team than a traditional concert band. She contrasted the two ensembles as follows:

For example, if you’re in a concert band, you take care of your instrument and you setup your instrument and you make sure instrument is in tune. When you’re done, you’re done. You don’t go and say, ‘Hey, let me help you setup your clarinet’, you know what I mean? In [rock] bands, I feel, for example, Ellie finishes setting up the keyboard and maybe she needs help plugging in the cable so Amari helps her. Then when she’s done, she goes to help Josh with the drum set because she can or she loves to help tune the guitar. It’s all connected in a way because it’s electronics so it all
comes in through the same [sound] board. They have to work together because it all comes together in the end. I’m not saying that other ensembles don’t come together but it’s different. It’s physically and visually connected to the same thing. You can physically go and plug it into the same place as opposed to just separate individual instruments making one band one sound. (Ashley, Interview 3, July 24, 2018)

The students who had been in the rock band several years also internalized working together as a team. When The Extroverts had fifty members, many of whom were new, the more experienced band members noticed how they struggled as a team when they felt some of the other members weren’t putting in as much effort. They also recalled Ashley’s words of advice and encouragement: “We’ve got to keep organized as a team. If one person goes down, we should help him up, not bring them lower” (Josh, Interview, August 30, 2017).

Ashley fostered a sense of collaboration and cooperation in the rock band by providing spaces for the students to learn from one another and also support each other. She had more experienced band members serve as mentors to assist with learning the instruments when she had the fifty-member rock band. The rock band would also assist each other in setting up the instruments and connecting the chords to the appropriate mixer or speaker. Ashley recalled an instance where the rock band had to setup the entire band by themselves for an afternoon school performance. She said that she practiced during rehearsals by letting them set up the instruments on their own without asking her questions. But the students were never truly on their own. They would rely on each other if they needed help and also knew which band member would have the expertise to assist them. Figure 12 is a chart that Ashley created to help the band students with instrument set-up. The drawing on the left helps the students know what the entire set-up looks like while the various components to the rock band are outlined on the right. Each student is
assigned a specific task so they know their responsibilities as well as the responsibilities of other band members.

**Figure 12: Modern Rock Band Set-Up**

<table>
<thead>
<tr>
<th>INSTRUMENTS/EQUIPMENT</th>
<th>Sound Board (1)</th>
<th>Mic (bag)</th>
<th>E. Guitar (1)</th>
<th>Bass Guitar (1)</th>
<th>Keyboard (2)</th>
<th>Drum Set (8)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>• Power cable +X</td>
<td></td>
<td>• +stand</td>
<td>• +stand</td>
<td>• +stand</td>
<td>• Bass drum + pedal</td>
</tr>
<tr>
<td></td>
<td>PA Amp (2)</td>
<td></td>
<td>• ¼ cord (blue)</td>
<td>• ¼ cord (yellow)</td>
<td>• ¼ cord (gray)</td>
<td>• Snare + stand</td>
</tr>
<tr>
<td></td>
<td>• Two ¼ cords (fender)</td>
<td></td>
<td>• +stand</td>
<td>• +stand</td>
<td>• +stand</td>
<td>• Sm. Tom &amp; M. Tom</td>
</tr>
<tr>
<td></td>
<td>Power cable +X</td>
<td></td>
<td></td>
<td>Power cable +X</td>
<td></td>
<td>• Large Tom</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>• HiHat + stand</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>• Ride &amp; Crash + Stands</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>• Rug &amp; drumsticks</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3 Students</th>
<th>1 Student</th>
<th>1 Student</th>
<th>1 Student</th>
<th>2 Students</th>
<th>4 Students</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2 trips</td>
<td></td>
</tr>
</tbody>
</table>

The idea of teamwork was a constant value for Ashley as part of her primary habitus and throughout the study. As a music teacher in the early stages of her career,
Ashley sought opportunities to collaborate and work towards common music goals with her colleagues and students. As Ashley and her students began experiencing ownership of their own modern rock band, Ashley instilled the value of teamwork with her students by sharing responsibilities to set up the band, encouraging a cohesive look and sound to the band, as well as assisting others through peer learning. It is possible that part of Ashley enthusiasm for LKR’s professional development is that the organization shares the same value of teamwork. For example, their songwriting process is a collaborative effort between both large and small groups. They also encourage collaboration and peer learning by providing many opportunities for group work during teacher training workshops. Perhaps Ashley was encouraged to change by learning from an organization that shared similar values, such as teamwork, that could act as a commonality between Ashley and LKR. The shared value of teamwork could act as part of a foundation that establishes trust so that trying something new appears less foreign or even scary.

**Discipline.** The word *discipline* can be interpreted as instruction or training with the intent to control behaviors and actions (Oxford English Dictionary, 2018). From this perspective, discipline refers to Ashley’s classroom management that developed and strengthened over three years. Discipline can also be interpreted as a way to maintain order with regards to behavior or organization (Oxford English Dictionary, 2018). The latter definition refers to the way in which Ashley conducted rehearsals and performances. Both of these interpretations are used to describe discipline as a theme that emerged from data analysis.

The codes *classroom management*, *strict*, and *behavior* contributed to the first interpretation of discipline as a theme. When students were asked in what way Ashley
has changed over the years, practically all of them described Ashley as becoming stricter but also being able to strike a balance between strictness and fun. Recall that when Ashley had a fifty-member modern rock band in her third year of teaching, she needed to become stricter so that the students would listen to her and have a productive rehearsal.

The code performance contributed to the second interpretation of discipline as a systematic way of maintaining order. Ashley would frequently mention that she emphasized discipline and independence with her modern rock band students in relation to their performance. Not only did she want the students to share ownership in the rock band but held high expectations for them in terms of how they presented themselves to others. For example, I recall from an observation of the modern rock band the students reviewing a video from a recent competition in which they had participated. Ashley noted that out of all the students that competed, the students from the modern rock band were the only ones that spoke to the judges and audience to introduce themselves and the piece they would be performing. The discipline that the students showed during the competition to present themselves in such a professional manner was a source of pride for both Ashley and the students. It reinforced that their membership to the rock band was something of value and a source of pride to be owned by Ashley and the students.

In relation to teacher change, discipline was a necessary component for Ashley, and by extension, her students to be successful with a modern rock band. From a classroom management perspective, she realized that she needed to be more demanding of her students’ behavior in order to have a successful rehearsal otherwise there was a potential that the rehearsal would be too unfocused or invite chaos from undesirable student behavior. From a performance perspective, Ashley and most of the members of
the modern rock band viewed themselves as professionals. In order for them to be taken seriously as professional musicians, they needed to act with confidence, independence, and respect for their fellow band members. If the band lacked the discipline to present themselves as such, it is possible that they would not be taken seriously or viewed as too immature by their peers, teachers, principal, and families.

**Bravery.** The word *bravery* can be interpreted as acting with courage, daring, or even defiance (Oxford English Dictionary, 2018). Both Ashley and her students acted with courage, daring, and sometimes defiance over the three years that they worked together in a modern rock band. The code *fear* informed the emergence of this theme for Ashley and the members of the rock band.

Ashley used the word *fear* and *afraid* when she discussed many things that occurred early in her teaching career. For example, the End-of-Course Assessment during Ashley’s first year of teaching played a large role in Ashley being afraid of failure for her and her students. She was also afraid to use LKR’s curricular resources after the first workshop for fear of doing it wrong. The failure of one songwriting lesson during her second year of teaching left her fearful to attempt songwriting again. Additionally, Ashley and her students sensed that the modern rock band was not truly supported by the school principal. They noticed that other after school groups would receive financial support or transportation to events outside of school that they did not. They also noticed that the principal would only attend a small portion of their concert but would attend the entire concert that was given by the other elementary music teacher. I often sensed that Ashley was fearful of speaking with her school principal by the hesitancy in Ashley’s voice whenever she needed to make a request of her.
As the data were analyzed to examine how Ashley evolved over three years, the code *confidence* emerged to describe how Ashley felt more self-assured in how to play and teach the rock band instruments. Field notes described how Ashley visually had more confidence in looking more like a rock band teacher wearing jeans, boots, and an LKR t-shirt and speaking with more authority. She spoke less of being fearful and afraid and appeared to have a vision for how the rock band would look and sound.

The code *reflexivity* was used to describe occasions when Ashley would reflect on her own evolution. In the following quote, Ashley reflects on having the opportunity to start a new rock band with the fifth graders for the past three years:

If I messed up teaching, if I could reflect and say, "I could have done better," and then do it again the next year and again the third year, I could see a pattern and I could do that as a class. I can run this curriculum. So I guess I’m comparing it to when I first thought of Little Kids Rock and what I think of it now as something that I’ve done many times. (Ashley, Interview 3, July 24, 2018)

Additionally, the students felt a sense of their own bravery being members of The Extroverts. During Ashley’s third year, the members of The Extroverts had an opportunity to compete at The Miami-Dade Arts Fair, an annual 21-day fair that showcases exhibits, competitions, and performance by local youths. Ashley discussed with the students that there would be judges and that the judges would provide tips to improve upon their performance. Each of the students would also receive a first, second, or third place ribbon depending upon the judges’ results. Ashley felt that the competition made students become braver as a performer on stage. She described the experience of one of her vocal students as, “[seeing] this part of them that was hiding inside like, ‘Oh, there you are. Now you come out.’” This display of bravery during the competition contributed to band later being called The Extroverts.
The theme of bravery appeared to be the connecting thread between the fear that both Ashley and the students experienced and the confidence that developed as a result of trying something new. Both Ashley and her students needed to possess a certain amount of bravery in order to overcome the discomfort and fear of trying something new in the hopes of being successful. They also possessed a certain amount of defiance in the face of adversity as they were attuned to not being liked by the building principal, who exerts much power over the school and its functions. Although they did not break any rules or explicitly go against the principal’s orders, they continued to present themselves as professionals and support each other rather than internalize a negative image that they believed was projected onto them. From this perspective the themes of bravery and discipline, combined with the support of teamwork, acted together to allow Ashley and her students to be proud of their ownership of their modern rock band.

Research Questions

What beliefs and practices did a music teacher hold about music, music-making, and music teaching and learning before implementing a popular music curriculum for the first time? Since Ashley was in the early stages of her teaching career at the time of this study, Bourdieu’s concept of habitus was particularly instrumental in examining her beliefs and practices at the beginning of her career (Bourdieu, 1977; Bourdieu & Passeron, 1977). Ashley’s prior musical experiences as a student and a preservice teacher contributed to the foundation of her primary habitus, which then structured her beliefs, practices, and how they were realized through lessons in her classroom. Figure 13 illustrates the relationship between Ashley’s habitus and her
beliefs, practices, and actions in the classroom and will serve as a guide to answer the first research question.

**Figure 13: Ashley’s Primary Habitus**

The circle on the left-hand side of Figure 13 describes experiences throughout Ashley’s life that informed and shaped her beliefs and practices about music, music-making, and music teaching and learning prior to attending a professional development workshop and implementing a popular music curriculum. Her early musical experiences, specifically performing in the middle school concert band as a child, as well as her undergraduate teacher training helped lay the foundation of her primary habitus and also assisted in formulating her early beliefs about music in school. I felt it necessary to include school district evaluation, which refers to the End-of-Course Assessment, in the circle of Figure 13 since it had an impact on the type of curriculum and lessons that Ashley offered during her first year of teaching. The End-of-Course Assessment appeared to be reflective of a traditional curriculum in the sense that it had a clear hierarchical structure of knowledge (Hanley & Montgomery, 2002) and students were expected to
aurally recognize and identify titles of Western classical repertoire. Whereas a constructivist curricular assessment might assess a students’ musical progress over time through an aural or written portfolio, the End-of-Course Assessment identified which pieces of music were worthy of aural recognition and therefore deemed important for students to know. This hierarchical structure of music is also reflective of the highbrow and lowbrow distinction of culture that was prevalent in the eighteenth century (Levine, 1988), is still seen today with regard to popular music (Powell, Krikun, & Pignato, 2005; Covach, 2017), and apparently, ways of music teaching and assessing.

The rectangle in the middle of Figure 13 describes Ashley’s beliefs and practices structured by her primary habitus and the school district’s End-of-Course Assessment. Ashley’s undergraduate music teacher training helped instill a sense of what she believed was a “traditional” curriculum for elementary general music students by the experiences in her methods classes and student teaching experiences. Both her undergraduate teacher training and middle school concert band experiences helped instill and reinforce the value of standard Western notation and its importance as part of music education. The End-of-Course assessment in her first year of teaching largely structured the repertoire that Ashley offered during her lessons. Since most of the exam was comprised of aurally identifying Western classical pieces by title and composer, Ashley focused on this so that her students would be prepared for the exam at the end of the first year. Ashley was afraid of failure since she and her students would be judged by the success of the students on the exam.

The rectangle on the right of Figure 13 represents actions during her first year of teaching as shaped by her beliefs and practices. The actions refer to specific components
that Ashley found valuable to include in her lessons as well as what she would have liked to implement prior to implementing a popular music curriculum. The future component to this rectangle is included since Bourdieu believed that habitus not only informs current actions but also predicts, to a certain extent, what future actions could be (Bourdieu, 1977). In this regard, it is likely that Ashley would have continued to implement what she believed was a traditional curriculum that included solfège and rhythmic pattern training with emphasis on reading standard Western notation since that was a large part of her primary habitus. Although she was unable to implement composition and improvisation during her first year because of the End-of-Course Assessment, it is likely that she would incorporate these skills in subsequent years since this was also part of what she believed was a traditional curriculum as part of her primary habitus.

In summary, Ashley’s beliefs and practices about music, music-making, and music teaching and learning prior to attending a professional development program in popular music were largely informed by a Western classical habitus. Although Ashley enjoyed listening to popular music outside of school, her vision of musical experiences inside of school did not include popular music. It is possible that perhaps this is due to a primary habitus that helped her internalize either consciously or subconsciously that popular music was inferior to other repertoire in school due to its absence from her formal schooling. This is similar to Abril’s (2009) study of a Western-trained music teacher who created and implemented a Mariachi curriculum at a middle school as a way of being culturally responsive yet struggled to authentically connect with her students. Perhaps Ashley would have considered incorporating popular approaches earlier had she had more explicit experiences in her undergraduate training such as planning music
lessons that accounted for students’ musical identities. It is also possible that the pressure of the End-of-Course Assessment instilled fear in Ashley so that she chose not to include genres outside of Western classical music however, I do not believe this to be plausible. Ashley infused popular music into her curricula through instruments and repertoire after attending a Little Kids Rock (LKR) workshop despite pressures of the End-of-Course assessment. It appeared that Ashley’s beliefs and practices regarding music in school, and therefore her classroom, were reflective of a Western classical tradition and approaches to music learning through aural pattern recognition and standardized Western notation prior to implementing a popular music program.

Ashley’s early musical experiences, especially those playing flute in a middle school band, appeared to help Ashley internalize a “traditional” curriculum that was reflective of Ralph Tyler’s (1949) approach to curriculum design. Tyler’s approach was and continues to be a prominent model used in North American schools that champion standards-based learning and, more importantly, assessment. The Tyler approach considers educational standards for learning, as set by an authority such as a Department of Education, then builds curricula to include objectives, learning experiences, scope and sequence of knowledge, and evaluation (Hanley & Montgomery, 2002). This model can be perceived as a one-size-fits-all approach to learning with little consideration for school contexts, students’ interests, and community strengths. Ashley’s middle school concert band experiences appeared to be reflective of the Tyler rationale through its reliance on a method book and what appeared to be a teacher-centered approach by Ashley’s description of her beloved yet strict band director.
Ashley’s primary habitus was shaped by various musical fields of cultural production and social spaces such as public school, summer camp, and university for music teacher education (Burnard, 2015). Although Ashley’s undergraduate music teacher education may have encouraged more exploratory and socially constructed ways of music teaching and learning through peer or informal learning, Ashley did not incorporate these approaches once she began teaching in a new social field that valued standardized testing as its capital. Therefore Ashley had to emphasize listening to Western classical repertoire in her classroom as the form of capital that could potentially provide her with prestige within her school and district through test scores.

**How did a professional development program in popular music shape a music teacher’s beliefs and practices over an extended period of time?** The extended period of time refers to the first three years of Ashley’s career as an elementary general music specialist at North K-8 Academy. Yang’s (2014) theory of change, which builds upon Bourdieu’s ideas of habitus, capital, and field, was influential to examining this research question since it builds upon Bourdieu’s ideas to elucidate how a person’s primary habitus could change over time. Of particular interest is Yang’s emphasis on the role of reflexivity, a form of personal and critical reflection, in facilitating change. According to Yang’s theory of change, reflexivity serves to challenge the subconscious level of the primary habitus so that the habitus can be rendered conscious and therefore present an opportunity to either change or reinforce the primary habitus. In the music education literature, subconscious beliefs and practices were rendered conscious through speaking with a knowledgeable other such as a researcher or collaborating with music teacher colleagues (Dwyer, 2016; Finney & Philpott, 2016). Ashley’s beliefs and
practices were rendered conscious over time through continual reflection of her popular music curriculum along with the support of professional development and participation in research on her popular music curriculum. Figure 14 includes reflexivity along with professional development and curricular implementation over time as important components to understanding Ashley’s process of change and will serve as a guide to answer the second research question.

**Figure 14: Ashley’s Process of Change**

*Source: Adapted from Wright (2015, p. 82)*

Whereas Figure 13 described factors such as early educational experiences that contributed to Ashley’s primary habitus, the circle on the left in Figure 14 lists factors that contributed to Ashley’s process of change: professional development in popular music, implementation over time, and reflexivity. Over the course of three years, Ashley attended six LKR events where she learned how to play and teach modern band instruments (electric guitar, acoustic guitar, bass, keyboard, drum set, vocals), select repertoire that reflects the musical interests of her students, compose songs, and improvise.
The professional development that Ashley received by LKR represents a component to the process of reflexivity, known as explicit pedagogy, that Yang (2014) believes is crucial to challenging the primary habitus to change. Whereas the primary habitus uses implicit pedagogy, which is the subconscious process of habitus formation, explicit pedagogy uses “strategic planning” where skills are sequentially acquired in educational contexts and then put to use through practice (Yang, 2014, p. 1533). Therefore Ashley acquired knowledge and skills by attending a professional development workshop and then had the opportunity to put those skills to use with her students at North K-8 Academy. Ashley’s acquisition of knowledge and skills through professional development was similar to research studies on professional development programs that include strategic structuring and planning of new concepts such as Orff (Robbins, 1995; Sogin & Wang, 2008), Kodály (Junda, 1994), or music teacher collaboration (Stanley, 2009; Kastner, 2014) that also include time for implementation in the classroom.

Whereas explicit pedagogy provides a sequential structure to acquire and practice new skills, reflexivity provides the space for former beliefs and practices to be challenged. For Ashley, time was a crucial component to provide the space for reflexivity to occur since she originally felt overwhelmed by all the new material after the first workshop. This is similar to previous studies regarding the importance of time to implement changes learned through professional development (Junda, 1994; Robbins, 1995). The feeling of being overwhelmed by new materials is also a finding similar to prior research on early career music teachers (Conway & Christensen, 2006). As a result of feeling overwhelmed, she did not seek out any additional assistance from LKR in the form of their curricular materials during her first year since she wanted to teach a popular
music curriculum in a way that made sense to both her and her students. As Ashley
came more comfortable teaching modern rock band after her first year of teaching, she
attended more LKR workshops where she could reflect upon her own program, build
upon her previous knowledge and skills, and incorporate new repertoire, ideas, and ways
of teaching modern rock band into her popular music curriculum at North K-8 Academy.

The rectangle in the middle of Figure 14 lists the same beliefs and practices as
those identified in Figure 13: traditional curriculum, notation, repertoire, teacher and
student success. These beliefs and practices are part of Ashley’s primary habitus and,
although they may have been subconscious to Ashley early in her career, were rendered
conscious by the contents of the circle on the left (professional development,
implementation over time, reflexivity). During her first year of teaching, Ashley
struggled with how a popular music curriculum could coexist with what she identified as
a traditional music curriculum during the school day. As a result of her primary habitus,
she felt that a traditional curriculum was sequenced and structured in such a way to have
concepts such as standard Western notation planned into the curriculum to ensure they
would be taught. Ashley also had to consider the role of the Western classical repertoire
in her curriculum since she knew she had to stay committed to preparing her students for
the End-of-Course Assessment. Ashley was confronting her primary habitus as she
through struggling with whether or not to incorporate modern band instruments and
repertoire into her curriculum during the school day as she knew that could potentially
displace valuable time dedicated to other planned concepts.

The rectangle on the right of Figure 14 represents actions throughout Ashley’s
three years of teaching as shaped by her beliefs and practices. Since Ashley originally
perceived modern rock band to be an after school program, she began with a fifth grade ensemble that met after school. During Ashley’s second and third year of teaching, her after school modern rock bands grew in terms of memberships as well as grade level. Additionally, her beliefs and practices evolved to the point where she was able to consider and incorporate modern rock band instruments into her curricula during the school day. She created rock band units complete with instrument proficiency assessments that she used with second through fifth grade students at North K-8 Academy.
Chapter 5

Discussion

This study examined teacher change in relation to a professional development program in popular music education. Specifically, it sought to understand the impact of a professional development program in popular music on a music teacher’s beliefs and practices. Recognizing that the worthiness and acceptance of popular music in educational settings continues (Rodriguez, 2004; Smith, Moir, Brennan, Rambarran, & Kirkman, 2017) and that a person’s habitus, or long held beliefs as a result of experience over time, can render change difficult (Bourdieu & Passeron, 1977; Grenfell, 2007; Wright, 2015), there is need to examine the extent of teacher change in relation to a professional development program that seeks to provide teachers with new curricular perspectives, materials, and instruments with which they may not be familiar. Research on professional development suggests that programs that occur over an extended period of time (several days, weeks, months) have the potential to affect teacher change (Junda, 1994; Kastner, 2014; Robbins, 1995; Sogin & Wang, 2008) yet there has been little research with regard to teacher change and a professional development program in popular music. Therefore, this study sought to examine the impact of a professional development program on popular music on a music teacher’s beliefs and practices.

This study utilized a case study methodology based upon an exploratory study that was conducted at the same site with the same music teacher. Participants of this study include Ashley, a general music teacher, Daniel, a professional development provider, and the fourteen members of Ashley’s modern rock band. Data were collected over four months in the form of observations, interviews, field notes, and artifacts. Data
were analyzed by describing, classifying, memoing, and coding as a way to generate themes (Creswell, 2007). Analysis revealed five emergent themes: opportunity, ownership, teamwork, discipline, and bravery. Findings were represented both chronologically and conceptually.

The findings of this study provide new perspectives, which may transfer to different contexts. Findings are not meant to be generalizable. This study is limited to the perspectives of a music teacher, a professional development provider, and students in the band. The findings are shaped by my extensive experiences in the field with participants of the study. They are also filtered through my experience as a general music teacher who once believed that popular music was an inferior source of repertoire in the music classroom.

In this chapter, I discuss the emergent themes as they relate to Ashley’s process of change to inform the broader phenomenon of teacher change. I then discuss implications of the findings and offer suggestions for future practice as it relates to music teacher professional development. I conclude with suggestions for further research as it relates to music teacher beliefs and practices, popular music, and professional development.

**Themes and Change**

Figure 15 illustrates the emergent themes as they relate to Ashley’s process of change. Professional development as provided by Little Kids Rock provided the opportunity for Ashley to incorporate modern rock band ensembles after school and to integrate popular music instruments and approaches with her existing curricula during the school day. The theme of ownership also acted as a structuring agent since Ashley sought ownership of her own ensemble that was unique from other music ensembles offered at
North K-8 Academy. In the first stage of Whitehead’s (1929) three stages of learning (romance, precision, generalization), romance is characterized by having the freedom to choose and explore new concepts. Ashley’s choice to attend a professional development program in popular music and subsequent ownership of a modern rock band provided Ashley with the necessary impetus to challenge her preexisting curricular choices and improve upon them in a way that was more reflective of her values (teamwork).

**Figure 15: Themes and Ashley’s Process of Change**

The middle of Figure 15 shows the theme of teamwork in relation to Ashley’s beliefs and practices. Just as Ashley had previous beliefs regarding traditional curricula and notation as part of her primary habitus, she also had previous values, such as teamwork, that she infused into practice. Whereas Ashley had to confront her beliefs regarding traditional curricula, notation and ensemble membership in order to provide opportunities with modern band instruments with all of the students at North K-8 Academy, teamwork remained a constant value of hers and subsequently became important to the members of the modern rock band.
Bourdieu’s notion of values can be identified as capital, or resources that a person uses to gain power or prestige in a given field. Music teachers have various types of capital at their disposal that serve them throughout their careers such as social networks (social capital), musical skills (musical capital), and knowledge of musical pedagogies and teaching practice (pedagogical capital). When teachers participate in professional development, they often have the opportunity to either strengthen their pre-existing capital or gain new types of capital in the form of new musical skills or perhaps new social networks. If the participating music teacher values the proffered capital of the professional development provider, the experience is more likely to be successful since the teacher will be inherently interested in what skills, knowledge, and opportunities can be gained. Such was the case of Ashley, who valued teamwork and therefore sought out opportunities that fostered teamwork through attending various LKR workshops and sessions. Conversely, music teachers may also have unhelpful or possibly negative experiences if they do not value the capital offered by professional development providers. This can be seen in the literature on first-year music teachers who found district-sponsored professional development to be unhelpful as it did not address the specific needs of a first-year music teacher (Conway & Zerman, 2004; Conway & Christensen, 2006). In order for professional development to be enriching and meaningful, it must align with or offer musical, pedagogical, social, or even symbolic capital that teachers value.

Perhaps Ashley valuing teamwork also provided the necessary social capital for Ashley to infuse into her teaching practice and move towards a more constructivist curriculum. Educational psychologists, such as Jerome Bruner and Lev Vygotsky, posited
that learning is a social process where one makes meaning through a process of discovery as supported by the teacher and one’s peers rather than simply being told what to think (Wiggins, 2015; Wiggins, 2016). In a social constructivist context, teamwork is realized through peer learning where students work together to solve a musical problem such as setting up a rock band or create choreography to a song. Just as Ashley knew the importance of the End-of-Course Assessment as a form of pedagogical capital being utilized by her school district, Ashley’s personal and long-held value of teamwork was the necessary capital that was part of her primary habitus and assisted Ashley to move from a traditional to a constructivist curriculum. Ashley emphasized teamwork in her modern rock band rehearsals, which provided the necessary space for students to have agency and ownership over their learning. As Ashley was able to share more ownership of the modern rock band with her students, they became co-creators of a constructivist curriculum that allowed students to make musical and pedagogical decisions such as choice in repertoire and peer learning approaches.

The final themes, discipline and bravery, emerged while providing opportunities for modern rock band ensembles and were essential to Ashley’s and her students’ success with modern rock band. It is possible that bravery and discipline are themes indicative of Ashley being in the early stages of her teaching career since discipline is a common concern of early career music teachers (Conway, 2003; Haack, 2003). Music teachers in the early stages of their career would need bravery to overcome challenges such as having a fifty-member rock band or stressful interactions with colleagues and administration.
Ashley’s process of change could be considered “naturalistic” in that it was self-initiated; she chose to attend a professional development in popular music and subsequently implemented a popular music curriculum (Richardson & Placier, 2001). Within music education research on teachers that have implemented a new program of their own volition, such as Mariachi or popular music, studies have discussed the importance of music teachers embracing the totality of their musical experiences, such as those in popular music, rather than adhering to only one experience, such as Western classical music teacher training (Abril, 2009; Ruthmann, 2006; Wright, 2008). In the case of Ashley, attending professional development in popular music over several years helped her connect with aspects of her musical identity, such as a love of popular music, by having a support network of like-minded teachers implementing similar popular music programs. When Ashley returned to the classroom, she was able to experiment with the materials and approaches in a way that made sense to her and with which she was comfortable. Ashley also engaged in reflexivity through the research process as she was able to engage in conversations with a researcher, who also served as a fellow music teacher and friend that prompted her to think deeply about her beliefs and practices. Once Ashley was comfortable with her own implementation of a popular music curriculum, she had the opportunity to attend more LKR workshops so that she could review or reinforce previous skills and build upon her existing knowledge for a deeper understanding of a popular music curriculum.

**Supporting Change**

This study examined a teacher’s process of change as it relates to a professional development program in popular music. Since a primary focus of this study was to
explore the process of change, I will divide this section into three areas that merit further discussion to the change process as they connect to the related literature: valuing explicit pedagogy, valuing collaboration, and valuing popular music.

**Valuing explicit pedagogy.** The type of professional development offered by Little Kids Rock utilized explicit pedagogy and reflected a similar structure to previous studies documented in the literature on professional development programs as it was sequential, occurred over an extended period of time, and was taught by an outside professional development provider (Bauer, Reese, & McAllister, 2003; Junda, 1994; Robbins, 1995; Sogin & Wang, 2008). These studies varied in terms of scholastic knowledge and duration: technology/one week (Bauer, Reese, & McAllister, 2003), Orff Schulwerk/two weeks (Sogin & Wang, 2008), Kodály/two semesters (Junda, 1994), and Orff Schulwerk/two years (Robbins, 1995). It is perhaps of little surprise that, out of the aforementioned studies, professional development programs with the shortest duration (one week) reported the least amount of sustained implementation in the classroom (Bauer, Reese, & McAllister, 2003). Similarly, teachers with the least amount of experience with new knowledge, such as Orff Schulwerk approaches, reported the least amount of implementation in their classrooms (Sogin & Wang, 2008). The findings of this study on teacher change appear to support the notion that explicit pedagogy, as realized through a balance of scholastic knowledge and sustained practice, contribute to long-term implementation of new knowledge and skills in the classroom.

Professional development programs that practice explicit pedagogy have the potential to support teachers where they often need it the most, within their own classroom. Junda (1994) noted the success of five site observations spanning two
semesters for each of the twelve general music teachers as they learned to incorporate Kodály methodology into their classrooms. Within the context of the current study, the site visit and subsequent feedback offered by Daniel to Ashley’s modern rock band served to provide tips specific to her students and her program. This type of site-specific feedback offers a way in which professional development can differentiate to meet the specific needs of the teachers and students it wishes to support. Professional development providers could observe how their scholastic knowledge is being put into practice within a teacher’s classroom and cater their feedback, or perhaps even demonstrate through co-teaching, to enrich the understanding of related areas that are in need of support or deeper understanding. In turn, professional development providers receive valuable knowledge by witnessing the enacting of their program and can cater subsequent workshops or courses as needed based upon their observations with teachers in the field. In supporting the sustained practice aspect of explicit pedagogy with site visits, a reciprocal relationship between professional development provider and teacher is formed thus connecting theory and practice.

**Valuing collaboration.** The findings of this study support the notion that teacher collaboration is an important component worthy of consideration in professional development. Ashley valued teamwork and was driven to collaborate with fellow music teachers at North K-8 Academy, she also found value in professional development activities such as songwriting that emphasized collaboration. Like in this case, music teachers in prior studies have expressed the value they find in meeting, conversing, and collaborating with fellow music teachers (Abril & Bannerman, 2015; Bernard, 2009; Bush, 2007; Conway, 2008; Robbins, 1995; Stanley, 2009).
Music teacher collaboration can occur as part of a professional development activity or stand alone as its own professional development. Robbins (1995) facilitated a group known as *Orff SPIEL* that met over the course of two years in addition to attending Orff Level 1 and Level 2 professional development. The teachers used these meetings to share best practices and provide emotional support that countered feelings of isolation, a well-documented concern for music teachers, and validation. During Robbins’ study, a less-experienced music teacher noted how they felt more at ease and validated in their own efforts to implement Orff Schulwerk upon hearing that more experienced teachers shared the same struggles and concerns. This instance is similar to Ashley, who was in the early stages of her career, had little experience with a modern rock band, and felt excited yet overwhelmed after her first LKR workshop. Had Ashley had access to a collaborative modern band group of teachers, perhaps some of Ashley’s feelings of insecurity with implementing a popular music curriculum could have been alleviated earlier in her career. It is possible that part of the reason Ashley attended subsequent professional developments by LKR was to be part of a group of like-minded teachers that could share their best practices and concerns in a friendly and nurturing environment.

Music teacher collaboration can also occur as a professional development in and of itself. Stanley (2009) facilitated a collaborative learning group with three general music teachers that met seven times after school for two hours. A key distinction with Stanley’s study is that the teachers came together out of a mutual desire to learn about the collaborative process rather than as a result of attending the same professional development program. This type of teacher collaboration empowers teachers to seek out and facilitate their own professional development so that they may learn what is most
important and relevant to their classroom. It is important to note that Stanley (2009) served as facilitator to the group of teachers and offered a protocol to structure the meetings. Identifying mutual goals, meeting protocols, timelines, and establishing respectful boundaries would be important to the success of self-initiated collaborative groups as a form of meaningful professional development.

Collaboration among music teachers can provide opportunity for the necessary reflective dialogue important to the process of change. For example, Ashley would frequently ask for my feedback during the pilot study in her second year of teaching regarding what I had observed. In this regard, I often served as a sounding board to Ashley so that she could talk through her ideas and concerns regarding her modern rock band and make plans for how she would like to proceed with future rehearsals. This is akin to studies that have emphasized speaking with a more knowledgeable other, such as a researcher or teacher, in order to bring subconscious beliefs that are often part of the primary habitus to the surface (Dwyer, 2016; Finney & Philpott, 2010). For Ashley, this was part of the reflexivity that was necessary in order for her to change as discussed in the second research question.

It is important for participants to be aware of power relations within the group in order for the group to be productive and successful. Even if a teacher or researcher is serving as a more knowledgeable other, it is important that teachers feel comfortable sharing their successes and challenges regarding implementing something new (Conway, 2008; Robbins, 1995; Stanley, 2009). If teachers are feeling judged or, in the case of Ashley, afraid that they are doing something wrong, teachers may lack the ability to be vulnerable to discuss their challenges. I sensed that Ashley and I struck a proper power
balance between one another, as she was comfortable sharing her concerns with me and I listened to provide support. In addition, Ashley later felt comfortable to invite Daniel into her classroom for feedback on her modern rock band whereas before, she did not want to use LKR’s resources let alone seek out their feedback regarding her program. In instances where music teachers work within the same school district and wish to collaborate with one another, it is important that mutual respect and power is shared between teachers so that vulnerability, learning, and change are possible.

Valuing popular music. The findings of this study also suggest that music teacher training continues to support and reproduce a Western classical habitus. Although Ashley enjoyed listening to popular music outside of school, she did not envision it as part of her curriculum until attending an LKR workshop. In this regard, the explicit pedagogy that Ashley received by participating in a professional development program dedicated to popular music provided Ashley with the necessarily skills and knowledge to apply to her classroom.

It is possible that music teacher training programs may believe they are providing their students with the necessary knowledge and skills that transfer to incorporating popular music in the classroom, yet preservice teachers continue to feel unprepared to teach popular music (Emmons, 2004; Springer & Gooding, 2013; Springer, 2016). A similar assumption of skill transfer was made for the teachers who participated in Musical Futures, the longitudinal study and now international program where teachers learned to apply informal music learning and popular music approaches in the classroom (Green, 2002). Similar to Ashley’s experience, teachers received the necessary guidance, through explicit pedagogy in professional development, in order to successfully
incorporate popular music in their classrooms. Both Little Kids Rock and Musical Futures are programs that value popular music, or more specifically, music chosen by students, which tends to be popular. As such, these programs place popular music at the center of their curriculum. Perhaps it is not that teachers lack the musical expertise to be successful teaching popular music as much as they lack the instilled value of popular music as being worthy of study. Through infusing popular music experiences such as but not limited to performing in a modern rock band or songwriting into teacher training programs, preservice teachers will have a wider range of experiences to contribute to their primary habitus that will hopefully inform diverse, relevant, and exciting curricular offerings in music education.

**Teacher Change Through Professional Development**

The findings of this study illuminated a teacher’s process of change through professional development in popular music. Based on prior reviewed research and educational theories, I will use these findings to inform and propose a theory for music teacher change through professional development (Figure 16). This theory is based on Yang’s (2014) theory of change (see Figure 2, page 16) and considers important aspects of professional development such as music-making, time, and site-specific support, which are necessary threads throughout the change process. It also considers components such as a music teacher’s habitus, reflexivity, and desirable characteristics of professional development to facilitate and support the process of change. I will discuss the three constant elements at the center of the theory before discussing the outside factors.
**Music-making, time, and site-specific support.** At the center of this theory are music-making, time, and site-specific support. These are to be considered as constants throughout the professional development, reflexivity, and overall change process. Music-making is extremely important to teachers since, for many, sharing a love of music-making is the reason why they chose to enter the field of music education. This is related to the *romance* stage (Whitehead, 1929) that is characterized by curiosity, discovery, and joy. For Ashley, learning and playing modern band instruments was a source of excitement and joy that inspired her to implement popular music approaches into her curriculum. Music education research suggests that music-making can positively contribute to a music teacher’s well-being and sense of musical identity as a performer.
and educator (Pellegrino, 2011). Teachers who met in collaborative groups to support one another in learning a new concept noted the absence of music-making and wished to integrate this into future meetings (Stanley, 2009). Based on the findings of this study, related research and educational theories, music-making should be a constant in music teacher professional development and the change process to reconnect music teachers with one of their greatest sources of joy and pleasure.

Time is also to be considered a constant element as shown in the middle of Figure 16. Similar to the time that was required for Ashley to enact change in her classroom, music teachers require time to learn new approaches, experiment with those approaches in the classroom, and consider which new approaches are worthy of integrating into a curriculum. This is akin to the precision and generalization levels in Whitehead’s three stages of learning where teachers have the opportunity to experiment with newfound knowledge and integrate new elements that lead to student success in their particular contexts. This is also reflective of music education research where teachers were successful implementing new approaches over time and with more nuanced understanding of skills and principles such as creativity, improvisation, or being student-centered (Junda, 1994; Kastner, 2014; Robbins, 1995; Sogin & Wang, 2008; Stanley, 2009). Since every teacher and context is unique with different strengths and areas of challenge, the amount of time a teacher needs is dependent on the teacher and the situation. For example, a teacher who performed in a rock band in high school may require less time to implement, reflect on, and integrate popular music approaches in their classroom than a teacher who has never had popular music performance experiences. Music supervisors, administrators, teachers, and professional development providers
must connect the patience and time required to teach students in the classroom, with those necessary for music teachers to learn and implement new skills.

Site-specific support is the final constant element in the center of Figure 16 and refers to having another person such as a music teacher or mentor observe teaching and offer feedback based on what was viewed. In this way, site-specific support considers the learning context of a teacher’s school and classroom in order to differentiate knowledge obtained from professional development and applies it to a teacher’s specific learning community. Site-specific support proved valuable in assisting music teachers with implementing new approaches to music teaching and learning in their classroom such as Orff Schulwerk, Kodály, creativity, informal music learning, and popular music (Hallam, Creech, & McQueen, 2011; Junda, 1994; Kastner, 2014; Robbins, 1995; Sogin & Wang, 2008; Stanley, 2009).

**Primary habitus.** Although primary and secondary habitus boxes on the left and right of Figure 16 act as a beginning and end point, it is important to note that the change process is not fixed between two linear points but is a process that can occur and evolve over time. The primary habitus (the box on the left) represents where a teacher’s beliefs and practices are currently situated in time. It accounts for their own musical background, teacher training, and school experiences that shape them as the teacher that they are at the present moment. It also considers the type of capital that a teacher values, such as social networking or perhaps skills such as musical improvisation, that assist the teacher in their craft and helps them gain recognition as a leader in their field. The school context is also considered at this proverbial starting point since a music teacher’s abilities and
curriculum is often shaped by the financial, administrative, and social support within their school and district.

**Professional development.** The bottom box in Figure 16 indicates desirable qualities of a professional development experience. Just as music teachers are encouraged to work with and learn from colleagues in other subject areas, professional development providers should also be aware, seek out, and make connections with other fields and sub-fields. This is akin to the “open system” in Yang’s (2014) theory that was one of the conditions for change to occur. A professional development program in popular music, for example, can recognize areas where it has similarities or differences to other approaches to music teaching and learning in order to assist teachers in better understanding and utilizing forms of capital (musical or pedagogical) with which they may already be familiar.

Resources are another important facet of a professional development program as they can provide a teacher with support when they leave a workshop and return to their classroom. The resources Ashley received by attending a professional development program were instruments, songbooks, posters of chords, and access to a website. Although Ashley felt overwhelmed by the materials as similar to other early career music teachers (Conway & Christensen, 2006), she was able to utilize them when she was ready. In this sense, the constant thread of *time* was important since Ashley did not want to use the resources immediately yet she had access to them when she was ready.

Music teacher isolation is a common feeling among music teachers of all levels of experience (Conway, Hibbard, Albert, & Hourigan, 2005). Additionally, music teachers often express the need to meet with and learn from their fellow music teachers (Bernard,
Therefore, professional development programs could provide the opportunity to build a community of music teachers who are experimenting with similar approaches. This community could take the form of a social media group that provides a space to ask questions and share ideas once teachers begin implementing a new approach. Community-building could also be the beginning stages of a collaborative group that meets outside of the classroom to make music, discuss their specific programs, and reflect on their beliefs and practices (Kastner, 2014; Robbins, 1995; Stanley 2009).

Another characteristic of a successful professional development experience is engagement and relevance. Similar to the *romance* stage of learning (Whitehead, 1929), music teachers need to have their interests piqued so that they are intellectually stimulated and excited about their own learning. For Ashley, her interest and curiosity was piqued through a popular music curriculum. For another teacher, it may be through learning multicultural approaches to music teaching or incorporating technology in the classroom (Bowles, 2002; Bush, 2007; Tarnowski & Murphy, 2003). Similar to the naturalistic change process where music teachers deliberately choose to implement a new approach based upon their personal biography or experiences, the findings of this study support the need for music teachers to choose their own professional development so that they are engaged and can return to the classroom with a renewed sense of energy.

The skills and knowledge under the professional development refer to explicit pedagogy. Explicit pedagogy refers to “intentional and strategic learning combined with practical familiarization (Yang, 2014, p. 1533). The “intentional and strategic learning” refers to the purposeful and sequential learning that can occur as a result of taking a course or attending a professional development in which new skills and concepts are
presented. The “practical familiarization” refers to the application of new skills and concepts as a result of acquiring new knowledge. Essentially, explicit pedagogy allows space for both acquiring new knowledge and praxis so that a secondary habitus can emerge. If there is too much emphasis on acquiring new knowledge without sustained practice, then the new knowledge stays within the theoretical realm with little transfer (Yang, 2014). Conversely, if there is too much emphasis on sustained practice with little scholastic support, then understanding of new skills and thus change could be superficial. Balance between scholastic knowledge and sustained practice are key to a successful professional development experience.

**Reflexivity.** In Yang’s (2014) theory of change, reflexivity refers to a process where subconscious beliefs and practices are rendered conscious and therefore an opportunity to change is presented. Previous music education research on music educator’s beliefs and practices discussed the importance of talking with a knowledgeable other such as a researcher to question a teacher’s rationale for their practice (Abril, 2009; Berberick, 2014; Dwyer, 2016; Finney & Philpott, 2016; Junda, 1994; Robbins, 1995; Ruthmann, 2006). Music education research has also discussed how collaborative groups can assist teachers in raising consciousness regarding deeply-seated beliefs about their teaching practice (Stanley, 2009; Kastner, 2014). Therefore, the top box in Figure 16 includes interaction with another person or another group as an integral part to reflexivity.

The reflexivity process is similar to a social constructivist approach. Social constructivism refers to learning that is acquired through interactions with others (Wiggins, 2015). It is possible that keeping a journal could suffice for rendering
subconscious beliefs conscious, yet this would require a scientific level of analysis where a teacher would need to remain objective while reading and analyzing their subjective thoughts about their practice. Yang (2014) believed that the purpose of reflexivity was to work against the habitus in order to raise consciousness. Although a deeply reflective teacher is no doubt capable of systematically questioning their own beliefs and practices to enact change, the findings of this study combined with related studies on working with a knowledgeable other or in collaborative groups suggest that the reflective process and teacher change is best served through interaction with others.

Reflexivity also accounts for experimentation through lesson plans, use of materials and resources, and trial and error. This is similar to the precision stage of learning (Whitehead, 1929) where teachers can put their newfound skills into use and experience a new approach for themselves. Teachers can utilize lessons or ideas from attending a professional development or perhaps create new lessons based on the principles learned. If a teacher is participating in a research study or collaborative group, the teacher may have the opportunity to co-teach with a more knowledgeable other thus providing the necessary site-specific support to enhance teacher and student success (Junda, 1994). A co-teaching opportunity can support a music teacher through a process is known as scaffolding where a knowledgeable other serves to support the learner when needed and then slowly backs away as the learner becomes successful and more independent (Wiggins, 2015; Wood, Bruner, & Ross, 1976). Teachers scaffold students regularly during their classroom lessons to assist students with newfound skills. The same scaffolding can be used to support teachers as they implement a new approach or curriculum.
Secondary habitus. New ways of thinking and acting over a period of time indicate that a secondary habitus has developed. These new ways of thinking and acting are distinctive from the former beliefs and practices of the primary habitus and suggest that meaningful change has occurred. Similar to the primary habitus, the secondary habitus values new forms of capital and is also dependent on school context. For example, a teacher who has developed a rock band ensemble could value songwriting as a cornerstone of their curriculum whereas in previous years, their primary habitus may not have predisposed a teacher to find the time or the need. The school context also supports the development of a secondary habitus as it allows change to occur through financial, administrative, and social support. A new rock band, for example, could receive financial support for instruments or perform regularly at various school functions all under the guidance of a music teacher’s secondary habitus.

Implications for the Profession

Music teachers. The findings of this study support the belief that meaningful change is self-initiated and chosen by the teacher. As such, music teachers need to engage in conversations with their school and district administration regarding the development of professional learning plans that are meaningful to their own musical contexts and supported by meaningful professional development chosen by the teacher. It is important to note that professional development plans are encouraged rather than isolated professional development experiences since the findings of this study also support the belief that meaningful professional development is sustained over a period of time. This would entail an honest assessment between music teachers and administrators of their current professional development offerings in order to determine the extent to which they
serve a music teacher’s professional development needs. After assessing current professional development offerings, a plan can be developed that outlines a music teacher’s professional development goals with milestones indicated over a span of six months, one year, and beyond. Many school districts already utilize such an approach to professional development yet for music teachers and schools that currently do not, a strategic and sustained plan initiated by music teachers could have long-term benefits by having a teacher that is passionate about their subject and able to consistently offer new and exciting approaches to music in the classroom.

Although the development of a plan is preferential to several isolated professional development experiences, it is important that flexibility be afforded to music teachers to explore new options. For example, a music teacher who pursues Kodály certification as part of a professional development plan should not be excluded from participating in a technology workshop. If a music teacher is fortunate to receive financial resources from their district however, perhaps financial preference could be given to workshops that support their overall professional development plan, such as Kodály certification, while still participating in a professional development day on technology, if the teacher can provided the necessary funding.

In addition to developing a self-designed professional learning plan, music teachers should seek out other music teachers who are implementing a similar plan to form a collaborative group. Building upon the work of Stanley, Snell, and Edgar (2014), the collaborative group should have explicit goals with the intent of providing context-specific support, foster mutual learning and respect for one another as individuals and musicians, and provide opportunities for reflection throughout the process. A
collaborative group could be a vital part to a professional learning plan by offering the sustained and context-specific support necessary to enact change.

**School administration.** The implications for school administration build upon the suggestions of professional learning plans and collaborative groups that were previously discussed for music teachers. Although professional learning plans are most likely a component to a music teacher’s yearly review, it is important for school administration to understand the need for music teachers to select their own sustained professional development as supported by the findings of this study and related research. School administration can provide a space for music teachers to consider areas in which they would like to see growth within their music programs and work together to develop a professional learning plan to achieve those goals. Providing time for interested teachers within or across disciplines to discuss and work together on funding opportunities such as fundraisers or grant writing could produce unique collaborative opportunities for both teachers and students.

In addition, school administration should consider collaborative learning groups between music teachers at other schools as a valid form of professional development for which they receive credit towards their professional learning goals. This is especially important for music teachers, who are often the only music teacher within the building and therefore lack an on-site support network to provide context-specific advice and feedback. School administration could provide a space for music teachers within a district to meet, determine their professional development needs, and form collaborative groups based on those needs.
Tertiary institutions. Tertiary institutions have the potential to assist practicing music teachers by providing valuable professional development as it relates directly to a teachers’ classroom. Music education faculty, for example, often have unique knowledge of local music teachers and their programs as they work to place preservice teachers within a school for field work or student teaching. Similar to the work of Stanley (2009), faculty at tertiary institutions could consider working with a small group of local music teachers for the purpose of facilitating a collaborative group centered on a topic of mutual interest. For music teachers, the opportunity to work with their colleagues with additional scholarly and musical support from faculty could provide practicing music teachers the opportunity to reflect and improve upon their practice in ways that are currently not offered. Such a collaborative group could be offered as graduate credit similar to an independent study and perhaps become a course as part of a Masters of Music Education degree.

While many universities already offer courses as independent studies for individuals enrolled in their programs, it appears to be less common that universities facilitate collaborative learning groups among teachers who may not be enrolled in a particular degree program. University faculty, who often work closely with local music teachers, could be attuned to the needs of local music teachers and suggest the formation of a collaborative group that supports teachers mutual interest and offers scholarly guidance.

Tertiary institutions have the potential to affect change for its undergraduate and graduate students by providing a balanced curriculum that not only includes popular music but also does not privilege one art form over the next. Faculty could reflect upon
ways in which their courses privilege one form over the next and could work with faculty of other programs in order to diversify their approach. By working with faculty of other degree programs, schools of music have the potential to provide a more cohesive music education to its students and also provide support to those who are implementing changes by utilizing faculty strengths. Another possibility to providing a balanced curriculum builds upon the work of Covach (2017) who suggests restructuring the Bachelor of Arts and Bachelor of Music degree to provide an integrated curriculum. For music programs looking to restructure their courses, this integrated curriculum has the potential to seek greater balance of musical perspective by being stylistically diverse and integrating music students of all degrees rather than the more common model that often segregates degree paths such as performers and educators.

**Professional development providers.** Professional development providers of programs that occur over several days such as Orff Schulwerk or Kodály could consider designing their offerings with the intent of explicit pedagogy, time, and long-term support. By utilizing explicit pedagogy, meaningful change can occur by providing a balance of scholarly knowledge with practical implementation. Providers could ask teachers to reflect upon which ways they see themselves implementing a change within the program and subsequently offer site-specific support through video submissions, Skype calls, or site visits.

Similar to the recommendation of tertiary institutions, professional development providers could also facilitate small collaborative groups that meet either in-person or online in order to provide site-specific support for teachers’ needs. Not only does this have the potential for teachers to share ideas with others, but professional development
providers also benefit by learning how their approaches are being implemented in the classroom and potential challenges that may occur.

As with any change in curricular beliefs or practice, school context is an important consideration. A school district that has a strong marching and concert band program may not see the benefit to diversifying course offerings to include smaller ensembles such as a rock band. Perhaps the best approach would be to consider the students and community that the music programs serves. Music teachers and supervisors, as experts in the field, need to carefully reflect on district music programs in order to consider the extent to which it serves the entire student body in a way that will foster music-making across the lifespan.

**Suggestions for Further Research**

Based on the findings of this study and related literature, there is need to examine more recent professional development programs, such as those in world music, popular music, or technology, to study their musical and pedagogical offerings to teachers, how those approaches are being used in the classroom, and in what ways they improve upon a teacher’s practice. For newer professional development programs where there is little research, qualitative studies would be most beneficial in order to provide an in-depth examination of the program and its implementation. Additionally, qualitative studies could serve to inform quantitative studies on newer programs in order to examine a larger phenomenon. Such research would provide greater insight into professional development program efficacy and the ways music teachers seek to improve their practice.

The field of music education would also benefit from further qualitative and quantitative studies on post-professional development support. Since the findings of this
study suggest that sustained professional development is important to teacher change and success, research that examines the extent and type of support that is offered to music teachers once they have attended professional development could provide perspective on teachers’ needs once they return to the classroom and put their newly attained skills and knowledge into practice. This research could assist professional development providers to think beyond workshops and courses to consider how they can continue to support teachers as they implement change over time.

Finally, further studies on preservice and practicing music teacher habitus and change would be beneficial to the field of music education. Since a person’s habitus structures and potentially predicts a person’s beliefs and practices, research that serves to render those beliefs and practices conscious is crucial to moving the field of music education forward rather than becoming a field of reproduction. This would most appropriately be served through qualitative research, especially narrative methodology, since it would engage participants in reflective practices and potentially confront change in beliefs and practices. This research could provide much needed sociological perspectives to the change process to inform preservice teacher training and professional development for practicing music teachers.

**Conclusion**

This study examined a teacher’s process of change through attending a professional development program in popular music. Specifically, it examined a teacher’s beliefs and practices prior to implementing a popular music program and how professional development shaped those beliefs and practices over time. Themes that were specific to this study were opportunity, ownership, teamwork, discipline, and bravery.
The findings of this study support the related research that suggests meaningful professional development is chosen by the teacher, occurs over a sustained period of time, and requires reflection by the teacher regarding their current curricular beliefs and practices. This study offers perspectives on teacher change, popular music, and professional development and offers suggestions for educational settings: (1) professional development providers could consider ways to support teachers after attending a workshop or course; (2) tertiary institutions could consider ways to more explicitly support preservice teachers in popular music approaches and; (3) music teachers could consider collaborative learning groups with music teachers outside of their building as a valid form of professional development. It is my hope that this study has offered valuable insight into teacher change, popular music, and professional development in the hopes of supporting preservice and practicing music teachers and contributing new knowledge to the field of music education.

**Epilogue**

In reflecting on the opening vignette to this dissertation, it has been over ten years since I taught “Friends Forever,” a popular song at the time by Vitamin C, to the fourth-grade class for their annual awards ceremony at the end of the school year. Since that time, my own music education beliefs and practices have evolved from a traditional Western classical approach with emphasis on folksongs and Western classical notation, to be more inclusive of songs that my students love and more considerate of how they are most likely to engage in musical practices outside of my classroom and into adulthood. It is the beginning of the spring semester and I am walking into a classroom of twelve
juniors and seniors who are registered for my Introduction to Music Education course at a university as part of their preservice music teacher training.

As the first assignment for this course, the students responded to an online “Getting To Know You” survey that asked questions about their current major, instrument(s) played, influential musical experiences, and favorite songs and artists. Although I have not officially met my students yet, I can assume that they will have rich, diverse, and complex musical backgrounds and preferences. As I walk into the classroom and consider how to connect with so many rich backgrounds, a student is seated at the piano playing Michael Jackson’s “Billie Jean.” I use this as an opportunity for students to have their first formal lesson on seizing informal musical opportunities and valuing students’ musical preferences to make music together.
References


Appendix A

Consent and Assent Forms

University of Miami

CONSENT TO PARTICIPATE IN A RESEARCH STUDY
CURRICULAR CHANGE THROUGH POPULAR MUSIC
(UPDATE)

Last year, you consented your child to participate in a music study entitled “Curricular Change Through Popular Music.” We are asking for your permission for your child to continue their participation in the study, which will now involve more observations and interviews. At the end, you will be asked to sign if you allow your child to continue to participate.

PURPOSE OF STUDY:

Your child is being asked to continue to participate in a research study. The purpose of this study is to understand a popular music program and how members within the classroom community perceive it.

Your child is being asked to participate in this study because of their involvement in a popular music program.

PROCEDURES:

The following describes the procedures in which your child could be involved during this study:

Observations:

• The researcher will observe and participate in an additional 24 rehearsals of a popular music program at your child’s school. When the researcher is present, a video camera will be used to record the activities of the music teacher and students.

Interviews:

Group Interview

• The researcher will conduct one additional group interview with students either during the mid or end point of rehearsals. The researcher will ask questions about their general background as it relates to school and music as well as their thoughts about their participation in a popular music program. A video camera will be used to record this interview. The interview will last approximately 45-60 minutes.

Solo Interview

• The researcher will choose five to ten students for a solo interview to provide a more in-depth understanding of student perceptions towards the program. The researcher will ask questions about their general background as it relates to school and music as well as
• their thoughts about their participation in a popular music program. An audio recorder will be used to record this interview. The interview will take place once and will last approximately 45-60 minutes. The length of time your child is expected to participate in the study is an additional 3 – 6 months to allow ample time for observations and interviews as well as account for events in the school calendar.

RISKS AND/OR DISCOMFORTS:

We do not anticipate your child will experience any personal risk or discomfort from taking part in this study. If you child does not want to be in the recording, they may request to be outside the focus of the camera.

BENEFITS:

No benefit can be promised to your child from their participation in this study. The study is expected to benefit the field of music education by providing a greater understanding of the use of popular music in the classroom.

CONFIDENTIALITY:

In order to protect the privacy and confidentiality of the participants of this study, the following measures will be taken:

• Only the researcher will have access to the real names and audio/video recordings collected during observations and interviews.
• All data will be stored on an unshared, password-protected laptop.
• The researcher will assign pseudonyms to all participants when discussing the findings of the study.
• Data will remain stored in the researchers home upon transcription and completion of the study.

COMPENSATION:

There will be no compensation for this study.

RIGHT TO DECLINE OR WITHDRAW:

Your child’s participation in this study is voluntary. Your child is free to refuse to participate in the study or withdraw his/her consent at any time during the study. You child’s standing at school will not be impacted by their participation and/or withdrawal from the study.

CONTACT INFORMATION:

Donna Hewitt (305-284-6252), under the supervision of Dr. Carlos Abril, will gladly answer any questions you may have concerning the purpose, procedures, and outcome of this project. The address for the Music Education Department at the Frost School of Music at the University of Miami is as follows:
5499 San Amaro Drive
North Bldg Rm 303
Coral Gables, FL 33124
If you have questions about your rights as a research subject you may contact Human Subjects Research Office at the University of Miami, at (305) 243-3195.

PARTICIPANT AGREEMENT:

I have read the information in this consent form and agree to allow my child to participate in this study. I have had the chance to ask any questions I have about this study, and they have been answered for me. I am entitled to a copy of this form after it has been read and signed.

Signature Block for Children

Your signature documents your permission for the named child to take part in this research.

Printed name of child _____________________________ Signature of child __________________

Signature of parent or individual legally authorized to consent to the child’s general medical care _____________________________ Date ______________

☐ Parent

☐ Individual legally authorized to consent to the child’s general medical care (See note below)

Printed name of parent or individual legally authorized to consent to the child’s general medical care _____________________________

Note: Investigators are to ensure that individuals who are not parents can demonstrate their legal authority to consent to the child’s general medical care. Contact legal counsel if any questions arise.

Please select one box giving your permission or refusal then sign and date.

☐

Signature of parent _____________________________ Date ______________

I give permission for my child to participate in this study.

☐

Signature of parent _____________________________ Date ______________

I do not give permission for my child to participate in this study.
Appendix B

Guiding Questions: Ashley

RQ 1: What values, beliefs, and practices did a music teacher hold about music, music-making, and music teaching and learning before implementing a popular music curriculum for the first time?

RQ 2: How does professional development in popular music education shape a music teacher’s values, beliefs, and practices over time?

Thank you for taking the time to sit and talk with me today about your professional development experiences in popular music with Little Kids Rock (LKR). I’ll be asking you questions about your values, beliefs and practices both pre-LKR training and post-LKR training. Please keep in mind that I want to learn about YOU and that there are no right or wrong answers. This interview will last roughly 1.5-2 hours, depending upon your time, and will be recorded and transcribed. Aside from the final report, your responses to questions will not be specifically shared with your principal, fellow faculty members, and students, unless there is reason to do so, with your permission. Also, I will most likely quote you in the final report and presentation, but will not specifically use your name or any other information that will reveal your identity. If, at any point, you feel uncomfortable answering a certain question, you may ask to turn off the recorder. You may also have access to this transcript upon request if you would like. Do you have any questions before we begin?

Knowledge

Regarding all students that you teach both during and afterschool:
1. **Prior** to (LKR) training, what musical skills did you focus on with your students (ex. performing, creating, responding, connecting)?

2. To what extent did those skills **change**, if at all, as a result of your professional development with LKR?

**Aims**

Regarding **all** students that you teach both during and afterschool:

3. **Prior** to LKR, what were some of the overarching AIMS of music education that you had for your students? In other words, what were some of the big “take-aways” that you hoped you would instill in students as a result of their music education with you? (think of values such as self-awareness, empathy, self-esteem, etc.)

4. To what extent did those AIMS **change**, if at all, as a result of your professional development with LKR?

**Learners**

5. When you first began the popular music curriculum during the 2014-2015 school year, you auditioned fifth graders (based on skill and commitment) during their music class time and then chose five students per class, correct? Refresh my memory, did you have 16 or 20 students in your first band (spring 2015)?

6. What was your rationale for choosing that specific grade level (fifth)?

7. What was your rationale for having ____ students total in the band?

8. You added the middle school band in the fall of 2015, correct? How many band spots were open?
9. What was your rationale for creating the middle school band *in addition to* the fifth grade band?

10. What was your rationale for having _____ students total in the middle school band?

11. When we met over the summer to catch-up, you alluded to Rockfest impacting the number of students you accept into the fifth grade band. Can you elaborate on that?

12. To what extent did Rockfest impact the number of students accepted into the middle school band?

13. Are there any other ways that Rockfest impacted the middle school band in terms of membership?
   a. Are there any other ways in which Rockfest changed you as a musician and/or a music educator?

**Learning Processes**

Regarding *all* students that you teach both during and afterschool:

1. **Prior** to LKR training, what were some of the things you did to support your students’ learning? For example, repetition, memorization, problem-solving, peer learning, visual, kinesthetic, aural, etc.

2. To what extent have these learning processes changed, if at all, as a result of your professional development with LKR?

**Teacher**

1. Prior to LKR training, how did you view yourself as a musician? As an educator?
2. To what extent has that changed, if at all, as a result of your professional development with LKR?

**Evaluation**

Regarding *all* students that you teach both during and afterschool:

1. In what ways did you assess and evaluate (grade) your students prior to LKR training? To what extent did you emphasize or deemphasize assessment with your students prior to LKR training?

2. To what extent has your assessment and evaluation techniques changed, if at all, as a result of your professional development with LKR?

**Learning Context**

Regarding *all* students that you teach both during and afterschool:

1. In what way has the physical space of your classroom changed, if at all, as a result of your professional development with LKR?

2. In what way has your classroom atmosphere changed, if at all, as a result of your professional development with LKR?
Appendix C

Guiding Questions: Daniel

RQ 1: What values, beliefs, and practices did a music teacher hold about music, music-making, and music teaching and learning before implementing a popular music curriculum for the first time?

RQ 2: How does professional development in popular music education shape a music teacher’s values, beliefs, and practices over time?

Thank you for taking the time to sit and talk with me today about the work you do at Little Kids Rock (LKR). I’ll be asking you questions about the various facets of professional development that LKR provides. I’ll also ask you some specific questions regarding potential changes in a music teacher that you may have seen as a result of your professional development with them. This interview will last roughly 60-90 minutes, depending upon your time, and will be recorded and transcribed. With the exception of the written report and presentation, your responses will not be publically shared unless there is reason to do so, with your permission. I will also be using a pseudonym instead of your real name whenever there are quotes or references to you during the report. If, at any point, you feel uncomfortable answering a certain question, you may ask to turn off the recorder. You may also have access to this transcript upon request if you would like. Do you have any questions before we begin?

Ashley

1. When do you recall initially meeting Ashley?

2. What were your initial impressions of her as a person? A musician? An educator?
3. In which subsequent workshops do you recall Ashley participating? What were the goals of those workshops?

4. I’d like to speak a little bit more the type of professional development that LKR provides as well as your impressions of Ashley during those trainings. Are there any other opportunities for professional development with LKR outside of the teacher training workshops and Rockfest of which I need to be aware?

**Knowledge**

1. What musical skills do you focus on during the workshops (ex. performing, creating, responding, connecting)?

2. During Rockfest?

3. Is there anything that stood out to you about Ashley’s musical skills over the period of time that you worked with her?

**Aims**

1. What are some of the overarching AIMS that LKR has for its teacher training workshops? In other words, what are some of the big “take-aways” or values that LKR hopes to instill in teachers as a result of the workshops? (think of values such as empathy, compassion, social justice, etc)

2. Are these aims the same during Rockfest?

   a. To what extent did you see those aims reflected in Ashley, if at all, over the period of time that you worked with her?

**Learners**

This question will talk about “learners” as the teachers who attend the professional development training and not the teachers’ respective students.
1. From what I understand, LKR provides training to teachers whose schools qualify for free and reduced lunch through Title 1 funds, is that correct? Also, interested teachers whose schools do not qualify can attend the workshop as well but not receive the instruments, correct?

2. For those teachers, what sort of fee is there for attending the workshop? Acquiring the instruments?

3. I’m curious about access and how teachers hear of your professional development. Can you describe how LKR determines which school districts to approach to provide professional development? Have you ever been turned down by a school district?

4. Rockfest: From what I understand, there is a small amount of teachers who are invited under a scholarship to attend Rockfest, is that correct?

5. What was your rationale for inviting Ashley as one of those teachers?

6. Can you describe any impressions or changes that you saw in Ashley over the course of Rockfest?

**Learning Processes**

This is a two-part question regarding learning processes:

1. Can you describe the learning processes that you *use* during the teacher training workshops (repetition, peer learning, etc)?

2. Can you describe the learning processes that you *promote* during the teacher training workshops?

3. In your opinion, is there a particular learning process that you saw Ashley utilizing that you feel is a result of your professional development with her?
**Teacher**

This is a two-part question regarding the teacher as a musician and an educator:

1. What is the typical profile of an LKR teacher trainer as a musician?
   a. To what extent do you, personally, match or deviate from that profile?

2. What is the typical profile of an LKR teacher trainer as an educator?
   a. To what extent do you, personally, match or deviate from that profile?

3. In what way do you feel Ashley positively responds to you as a musician and educator?

4. In what way do you feel Ashley negatively responds to you as a musician and educator?

**Evaluation**

How does LKR determine the effectiveness of their program?

1. In your opinion, what does a successful teacher look like after attending one of your teacher training workshops?

2. To what extent does Ashley match that description?

3. In your opinion, what does an unsuccessful teacher look like after attending one of your teacher training workshops?

4. To what extent does Ashley match that description?

**Learning Context**

I’ve attended LKR professional development that takes place on college campuses and at local schools. In your opinion, what makes for the ideal physical space in which professional development occurs for teachers? How does this affect the workshop?
Can you describe the overall “vibe” or atmosphere of LKR teacher training workshops?

1. What is the vibe of Rockfest?

2. In what way do you see that atmosphere as conducive to a successful LKR professional development experience?
Appendix D

Guiding Questions: Students

RQ 1: What values, beliefs, and practices did a music teacher hold about music, music-making, and music teaching and learning before implementing a popular music curriculum for the first time?

RQ 2: How does professional development in popular music education shape a music teacher’s values, beliefs, and practices over time?

Thank you for taking the time to sit and talk with me today about your Rock Band. Today I will be asking you questions about your music teacher, Ashley, as well as your thoughts on the band in general. Please keep in mind that I want to learn about YOU and that there are no right or wrong answers. This interview will last roughly 60 minutes depending upon your time and will be recorded and transcribed (typed up). If, at any point, you feel uncomfortable answering a certain question, you may ask to turn off the recorder. Also, I may quote you in the final report but will not specifically use your name or any other information that will reveal your identity. Do you have any questions before we begin?

General

1. Let’s go around and say our names and how many years we’ve been a member of the rock band. Let’s also state whether or not we had Ashley as our music teacher during the school day at North K-8 Academy.

2. How would you describe this year’s rock band? (broad overview question - prompt with rehearsals, members, types of songs, grade expectations, memorable activities if needed)
3. What songs are you learning?

4. What is Ashley like during rock band?

5. What was last year’s rock band like? (another broad overview question - prompt with rehearsals, members, types of songs, grade expectations, memorable activities if needed) What songs did you learn?

6. What was Ashley like during last year’s rock band?

Knowledge

1. What sort of musical skills do you focus on during rehearsals? (reading notes, playing the instruments, knowing the lyrics, etc.)

2. Are those skills different from the ones you worked on last year? (Note that although the songs are different, you may have worked on the same skills.)

3. How about those of you who had Ashley for music during the school day? What musical skills did you focus on during those lessons?

Aims

1. What are some of the big take-aways that you think Ashley wants you to learn? (respecting one another, being professional, etc)

2. Has she always focused on these or were there times where it was something different?

3. How about those of you who had Ashley for music during the school day? What do you think were some of the big take-aways that Ashley wanted you to know from music class during the school day?

Learners

1. How did you become a member of the rock band?
2. Was the process of becoming a member of the rock band the same as the process last year? (Note: Although the songs may have changed, the process may have been the same.)

3. For those of you who were members of the fifth grade rock band, how did you become members of that group?

Learning Processes

1. What are some of the ways in which Ashley teaches you? For example, does she make you memorize things? Does she ask you to work with one another? Does she ask you to read notes off of a page?

2. Has she always taught you in this way or is this different from the rock band last year? (Note: There was a middle school/fifth grade band mentor program that I believe Ashley piloted this past year and some of the middle school students seemed unhappy with it.)

3. For those of you who had Ashley during the school day, did she teach you the same way that she’s teaching you now?

Teacher

1. How do you view Ashley as a teacher? How does she compare to other teachers in your school?

2. How do you view Ashley as a musician? How does she compare with other musicians that you may know?

3. For those of you who had Ashley during the school day, in what way did your idea of Ashley as a music teacher change, if at all, when you became a member of the band?
**Evaluation**

1. How does Ashley know that you are doing a good job in Rock Band?
   a. Does she give you a pencil and paper test? Do you have to play for her all by yourself? Do you have to play with the group?
   b. For those of you who had Ashley during the school day, how did she know you were doing a good job in music class?
   c. Has she always done this or is there anything different from last year to this one?

2. What happens if you’re not doing a good job in Rock Band?
Appendix E

December 28, 2016

Carlos Abril
1552 Brescia
305-284-6978
c.abril@miami.edu

Dear Dr. Carlos Abril:

On 12/28/2016, the IRB reviewed the following submission:

<table>
<thead>
<tr>
<th>Type of Review:</th>
<th>Modification</th>
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<tbody>
<tr>
<td>Title of Study:</td>
<td>Curricular Change Through Popular Music</td>
</tr>
<tr>
<td>Investigator:</td>
<td>Carlos Abril</td>
</tr>
<tr>
<td>IRB ID:</td>
<td>20150007 (MOD0015251)</td>
</tr>
<tr>
<td>Funding:</td>
<td>None</td>
</tr>
</tbody>
</table>
| Documents Reviewed: | • RRC Approval  
                      • Hewitt Teacher Consent Form Update  
                      • Hewitt Child Consent Form Update  
                      • Hewitt Teacher Consent Form Update  
                      • Hewitt Minor Assent Update  
                      • Hewitt Protocol MinRisk Updated |

The IRB approved the study from 12/28/2016 to 8/9/2019 inclusive. Before 8/9/2019 or within 45 days of the approval end date, whichever is earlier, you are to submit a completed Continuing Review to request continuing approval or closure.

If continuing review approval is not granted before the expiration date of 8/9/2019 approval of this study expires on that date.

NOTE: Translations of IRB approved study documents, including informed consent documents, into languages other than English must be submitted to HSRO for approval prior to use.
In conducting this study, you are required to follow the requirements listed in the Investigator Manual (HRP-103), which can be found by navigating to the IRB Library within the IRB system.

Should you have any questions, please contact: Vivienne Carrasco, Sr. IRB Regulatory Analyst, (phone: 305-243-6713; email: vcarrasco@med.miami.edu)

Sincerely,

[This is a representation of an electronic record that was signed electronically and this page is the manifestation of the electronic signature]

Khemraj (Raj) Hirani, MPharm, Ph.D., CPH, RPh, CCRP, CIP, RAC, MBA
Associate Vice Provost for Human Subject Research